

BMI
50th
ANNIVERSARY



The Explosion of American Music 1940-1990

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Foreword	4
A Creative Alternative	6
The Explosion Ignites	17
Hail, Hail Rock & Roll	26
Music City, U. S. A.	33
The Sound of the City	39
Revolution	52
Stage and Screen	64
Country Crosses Over	78
Rhythm's Gonna Get You	85
Toward the Second Half Century.....	94
Appendices	97
Bibliography	119

*Song titles in **bold face** are works included in the compact disc compilation.*

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Popular music's new institutional order, symbolized by BMI's open door to all creators of all types of American music and radically new logging and royalty distribution policies, coincided with a period of unprecedented commercial expansion and stylistic change in American entertainment.

Foreword

Most of us take the immense variety of American music for granted. It's in the air around us—on the car radio, at the ball game, in the stores where we shop and the restaurants where we eat, on the television, and in the movies. With the push of a button or the simple turn of a switch, we have unrestricted access to rhythm & blues, rock & roll, oldies, jazz, heavy metal, classical, rap, pop, standards, country music, and more. The full spectrum of music touches our lives each day and enriches our entire culture.

It wasn't always so. At one time, many types of music had limited access to the mainstream of the American music business, and to the American audience at large. These sounds were not at all obscure or even unpopular; yet they were largely kept off network radio, out of the movies, and relegated to small-town radio stations. The songwriters of these indigenous American forms of music were rarely paid for public performance of their material. In 1940, the two most prominent were known as "hillbilly" and "race" music. Today we know these sounds as country music and rhythm & blues, the styles that gave birth to rock & roll, now the most popular music in the world.

That was how things stood fifty years ago, before the formation of BMI. It was BMI that opened the door for new songwriters and new publishers, providing economic opportunities that ushered in a wealth of vital new sounds in American music, and indeed the music of the world.

This year BMI celebrates the fiftieth anniversary of its founding. Fifty years of growth in any endeavor deserve some measure of recognition. But in the case of BMI, 1990 marks a special anniversary, for a look back at the past five decades gives us an opportunity not only to reflect on BMI's achievements but on the phenomenal growth of the entire music industry. BMI has played a key role in that growth, and its presence has allowed the immense variety of American music to flourish as never before.

This commemorative book and compact disc set is intended to be a celebration of the many types of music that BMI represents around the world. They are just a sampling of the 1.5 million compositions that BMI licenses throughout the United States for songwriters, composers, and publishers.

With so many compositions available, choosing the selections for the compact disc sampler presented a truly difficult task. To make this process as objective as possible, a panel of music experts labored long and hard to select tracks for this commemorative package. The material they have chosen is in-

tended to be representative of the many, many styles of music that have flourished over the past fifty years. Many worthy and influential compositions do not appear on the compact discs but are as valuable and important to BMI as the ones that are included. No book or compact disc collection could ever list all the important compositions and writers that have been associated with BMI over these past fifty years. For this reason, we have included the Appendix on page 99, where we list our multi-million and million performance compositions. Three additional appendices honor BMI composers who have won Grammys, Oscars, and Pulitzer Prizes.

We think you will find these compact discs a unique collection of modern standards. Volumes One and Two feature some of the most-played popular hits of the past five decades; Volume Three offers music from musical theater, television, and motion pictures.

The book, like the CD set, tells the story of BMI's music—its songwriters, composers, and music publishers, over the past fifty years. It is not, and is not intended to be, a complete business history of BMI, nor does it trace the past half century in the evolution of copyright law and the role BMI played in that process. While those topics received constant attention during our history, and remain vitally important to BMI, they are complex subjects well documented in a number of scholarly music business and legal affairs histories.

This book owes much to numerous individuals, but it was conceived and guided throughout by our “editorial board”—Robbin Ahrold, Del Bryant, Burt Korall, Bob Musel, Rick Riccobono, Rick Sanjek, Roger Sovine, and Theodora Zavin. Many friends of BMI—too numerous to mention—participated in lengthy interviews for this project. Their insights were invaluable in recalling our history and bringing the spark of living memory to it.

Most importantly, our heartfelt appreciation goes out to all the songwriters, composers, and publishers who are part of the BMI family. This book is your story. Thank you all for fifty wonderful years of music!



Frances W. Preston
President and CEO, BMI

A Creative Alternative

Since 1897, United States copyright law has recognized a property right inherent in musical compositions known as the *performing right*. The copyright law, originally designed primarily to protect printed copies, has expanded to protect other musical property rights as technology has made it necessary to do so—for example, the *mechanical right* (the right to reproduce musical works on sound recordings) and the *synchronization* or *sync right* (the right to record music in timed-relation to a film or videotape soundtrack). Of essential importance in the current economics of music is the performing right.

Simply stated, the performing right entitles the holder of a musical copyright to receive payment for the public performance of that composition. BMI contractually acquires performing rights from songwriters, composers, and publishers, and collects license fees on their behalf from the various entities which use music. Royalties are in turn paid out to the creators and publishers of the music—in other words, BMI acts as a conduit between the owners and the users of the music.

In this way, BMI and other performing rights organizations fulfill essential needs within the music industry and perform an invaluable public service in the process. On their own, composers, writers, and publishers could not realistically negotiate with tens of thousands of radio and TV stations, hotels, restaurants, aerobic studios, skating rinks, bowling alleys, airlines, nightclubs, and the many other enterprises that rely on music as an important part of their business. Likewise, these businesses couldn't effectively bargain with the myriad of writers and publishers who create and promote thousands of compositions each year.

The story of the explosion of American music is, therefore, one which relies equally on the creativity of the songwriters, composers, and music publishers on the one hand, and the financial support of the music users on the other. Although the business people using music may not think often about their role in this process, the system would not be possible without the broad participation of America's entrepreneurs, large and small.

Normally the publisher owns the copyright of a song, the songwriter or composer having assigned the copyright in exchange for a long-term royalty contract. This gives both writer and publisher a stake in the performing rights applying to every copyrighted musical work. BMI usually signs "blanket" license agreements on behalf of the writer and publisher, giving users permission to use any composition licensed through BMI.

Payment to writers and publishers is based primarily on broadcast performances. Obviously, keeping track of what music is played by thousands of restaurants, offices, bowling alleys, and other music users could be a staggeringly expensive undertaking. In a country that has over 10,000 broadcasting stations, however, it is a fair assumption that what is currently being played on the air reflects what is being played by other music

users. (The two major exceptions to this general rule are concert music and jazz, which require special processing.) The system used for tracking broadcast performances (known as “logging”) is, in part, a complete daily census from users, such as networks, and the tracking of all performances of syndicated shows and films via all of the 120 regional issues of *TV Guide*. Logging of other stations, such as local radio and television, is done on a scientific sampling basis designed so that stations of all sizes, locations, and types are included in the sample during each calendar quarter. Each performance reported in the sample is then multiplied by the appropriate factor so as to reflect the national picture. Between the census and the sampling system, BMI currently analyzes over 6 million broadcast hours per annum.

This data is then used to determine royalty payments to BMI’s songwriters, composers, and music publishers, paying each in direct proportion to the usage of his or her music every quarter. The BMI system is recognized as the most comprehensive and sophisticated music logging and royalty distribution system in use today.

The existence of performing rights licensing organizations like BMI has helped make possible the phenomenal growth enjoyed by America’s music industry in this century. The performing right and its support by broadcasters and other users has been the key to developing in this country a cadre of professional songwriters and composers. In fact, in the United States there are more professional songwriters than in any other nation. The competitiveness BMI brought to the field of performing rights, largely through its “open-door” policy for writers and publishers, has played a key role in creating opportunity for the writers, publishers, singers, musicians, and recording companies who make and market the many forms of music we all enjoy.

The Way It Was: Popular Music in the 1930s

Though U.S. copyright legislation had recognized performing rights in copyrighted musical composition as early as 1897, and reaffirmed those rights in the Copyright Act of 1909,

collecting payment for performing rights was next to impossible until a group of writers and publishers banded together in 1914 to form ASCAP—the American Society of Composers, Authors, and Publishers. ASCAP’s struggle in its early years was to convince music users (initially hotels and restaurants) that they should pay for the music. Working through the courts, ASCAP had succeeded by the late 1930s in establishing its legal right to license performances for member writers and publishers.

The American musical landscape, however, was changing rather dramatically. Commercial radio broadcasting, born in 1920, was growing by leaps and bounds. By 1939, fully 85 percent of American homes had radio sets. Indeed, radio had become the primary form of family entertainment; gathering around the radio set in the living room had become a nightly habit for millions of American families. Not surprisingly, radio had replaced vaudeville as the leading venue for performers: hundreds of entertainers switched from the dying vaudeville circuit to jobs on commercially sponsored broadcasts. Radio advertising had become a multi-million dollar affair, and



Country songwriters like Jimmie Davis had little access to network radio and performing rights income prior to the establishment of BMI. In 1940, Davis’s “You Are My Sunshine” became one of BMI’s most-played songs as well as a national favorite.

top singers like Bing Crosby, along with headlining comedians like George Burns, Gracie Allen, and Bob Hope, could command fabulous sums. In short, radio was the variety entertainment medium of its day, functioning much as television does today — sending news, educational programs, and entertainment of all descriptions to America's eager listeners.

Gradually, networks of stations began to dominate radio programming. Based in New York, NBC (the National Broadcasting Company) and CBS (the Columbia Broadcasting System) were the leading networks, with the Mutual Broadcasting System running a distant third. By the late 1930s, network programs, heard on hundreds of affiliated stations nationwide, generated advertising fees of about \$56 million per year. With few exceptions, these broadcasts originated in New York, Chicago, or Hollywood. Here big bands and their vocalists were prominent, broadcasting from network studios or from hotels and ballrooms. This big band, pop music mainstream had absorbed influences from other musical forms that continued to flourish on smaller scales—blues, ragtime, and jazz among them. But for the most part, pop music of the 1930s was urbane and geared for the vast middle-class market.

Largely removed from the major media centers and the network broadcasts were several indigenous and earthy American musical genres, each supported by its own loyal audience. Blacks from the rural South as well as urban ghettos had created the blues-ragtime-jazz tradition, which had become especially influential on pop music.

Bluesmen moaned of lost love and hard times in characteristic twelve-bar blues form. "The white man's blues," or "hillbilly" music, as country music was then labeled, also dealt with life on more realistic terms than much of the popular music of the times. Still a largely regional phenomenon in the late 1930s (popular in the Southeast and Southwest where it originated), hillbilly music nevertheless had made nationwide inroads through a number of radio variety shows known as barn dances. Two of the most popular and wide-reaching were the "Grand Ole Opry," broadcast Saturday nights from Nashville's WSM (a 50,000 watt clear-channel station) since 1925 and over the NBC radio network starting in 1939, and the "National Barn Dance" from Chicago's WLS, which began in 1924 and was carried by the NBC network as early as 1933. Live hillbilly talent could be heard on early morning, noonday, or evening local programming in most southern cities and even from such northeastern and midwestern cities as Boston, Pittsburgh, Des Moines, and Fort Wayne. Stylistically, hillbilly music combined elements of Elizabethan and American folksong, blues, and various pop styles. As with blues, recording companies had discovered a substantial market for hillbilly phonograph records in the 1920s, and a few country singers had become nationally known recording stars. Record sales for hillbilly tunes—along with all other types of music—had collapsed during the Great Depression but were making a comeback by the end of the 1930s. Other forms of musical expression also abounded—everything from various types of classical music, played by symphonies and chamber groups, to grand opera, polka music, jug band tunes, and marching music.

As the 1930s drew to a close, the motion picture industry was vying with radio for America's entertainment dollar. Movies brought glamor, romance, fantasy, adventure, and escapism to a nation and a world caught in the throes of the Great Depression. Since the advent of sound movies, the "talkies," in the late 1920s, Hollywood's movie moguls had become major players in America's music industry. Like network radio, movies featured pop songs that idealized romantic love, providing very little exposure for hard-core ethnic music

BMI staffers Robert Sour, Henry Katzman, Merritt Tompkins, Sydney Kaye, and Milton Rettenberg celebrate BMI's entry into publishing with the song "We Could Make Such Beautiful Music Together," popularized by bandleader Wayne King during BMI's first year.



like blues or country. Country singers like Gene Autry, Roy Rogers, or Tex Ritter made the grade as cowboy stars, but the songs they sang in films were usually written by Tin Pan Alley professionals and closely resembled the pop love songs of the period.

Music publishers, long oriented toward Broadway musicals and pop radio, looked increasingly to Hollywood to popularize the latest tunes. By the early 1930s, large Hollywood studios had begun to purchase controlling interests in major New York-based publishing houses. These studio-publisher combines naturally sought a ready supply of music they could use in their productions, promoting their music on the silver screen. A few independent firms, such as Ralph Peer's company, Sylvester Cross's American Music, or Chicago's M. M. Cole, published country music, but most firms involved in this New York-Hollywood alliance ignored country and blues tunes altogether.

Songwriters and artists outside of this tight-knit musical establishment of network radio, publishers, and motion picture studios were at a distinct disadvantage. If performers could find work on local radio, then they could promote their upcoming concerts on the "hamburger circuit" of schoolhouses and tent shows, where the pickings were slim. Most country or blues singers—if they made recordings at all—received flat fees instead of royalty contracts. Their take frequently amounted to as little as \$25 per recorded song, no matter how many records were eventually sold. Moreover, as writers, it was next to impossible for these musical outsiders to gain admission to ASCAP, then the gatekeeper for performing rights income. SESAC, another small, privately owned performing rights organization formed in 1931, represented primarily European catalogs of light classical and operetta music, and did not at that time offer an avenue for indigenous American music.

ASCAP, as America's only major performing rights society, rolled along with a steadily growing catalog and rising income from hotels, restaurants, clubs, movie houses, and, most importantly, radio. With the flourishing of radio, performing rights monies became an increasingly dependable source of income for songwriters and publishers, especially during the Great Depression, when sheet music and record sales plummeted. In 1932, the organization successfully negotiated an agreement with the radio industry that established fees based on a percentage of radio's advertising time sales; previously, it had received only fixed fees. This

new agreement, by which the percentage increased over several years, linked the organization and its membership to radio's rapidly growing revenues. By 1939, ASCAP was taking in some \$7 million per year, with most of this amount coming from radio.

Yet for all its achievements, ASCAP had serious limitations. By 1939, only about 1,100 writers and 140 publishers had gained admission to the society. Its member publishers could be found in only nine states, and some thirteen firms received 65 percent of its publishers' distributions. Not surprisingly, these thirteen were closely linked to Hollywood studios. What's more, the writer classification system gave weight to seniority of members as well as the prestige and availability of songs already published; these rules clearly favored a relatively small group of established writers. To gain admission, a writer had to have five published songs, and these usually had to be hits. Many writers found themselves in a dilemma. They needed hits to gain membership, yet they had to have membership to get paid for songs played on radio, since radio naturally wanted to feature only the music for which it was already paying. Likewise, the system favored established publishers, and about fifteen publishers regularly controlled 90 percent of the most-played songs on network radio.*

Ironically, the few country or blues writers who did manage to hurdle the society's barriers found membership a financial disappointment. The logging system considered only music performed live on prime-time network radio, not bothering to track local performances throughout the nation. Since most country and blues didn't fit the programming formats of network radio, writers and publishers in these fields received little in the way of performing rights income.

Gene Autry, one of the leading country and western acts of the time, described the problem well: "I tried to get into ASCAP as far back as 1930, and I could not get an audience [with ASCAP officials], or could not even get in. Later I had many numbers listed in folios, [and] on records [that] later were carried in Sears, Roebuck catalogs, and in those days were considered big hits. But I still never could get into ASCAP so I just plowed along.... In any event, some eight years later after I applied to ASCAP I finally was admitted as a non-participating member on

***"We couldn't get published or programmed under any licensing firm, and ASCAP would not take us as members because at that time they said you have to have three or four or five hit songs. We didn't have a prayer until BMI came along."
—Pee Wee King, country songwriter, coauthor of "Tennessee Waltz"***

* For a more in-depth discussion of this period in the history of performing rights, see John Ryan, *The Production of Culture in the Music Industry: The ASCAP-BMI Controversy* (Lanham, Maryland: University Press of America, 1985).

October 27, 1938.... I think what actually got me into ASCAP was, after being in Hollywood for about three years, out of all the people that were here I was voted the biggest box office attraction in motion pictures.... I think that probably had more to do with getting me into ASCAP actually than the songs I turned out.... But even those of us who were admitted to ASCAP found that the ASCAP royalty distribution system, which, in and of itself, was a very complicated matter, did not result in any substantial economic rewards to the writers and publishers of what I call country music."

All this was about to change, however, as ASCAP and radio interests squared off for a show-

down that eventually created new opportunities for writers and publishers of all types of music, especially those outside the prevailing musical establishment.

BMI Is Born

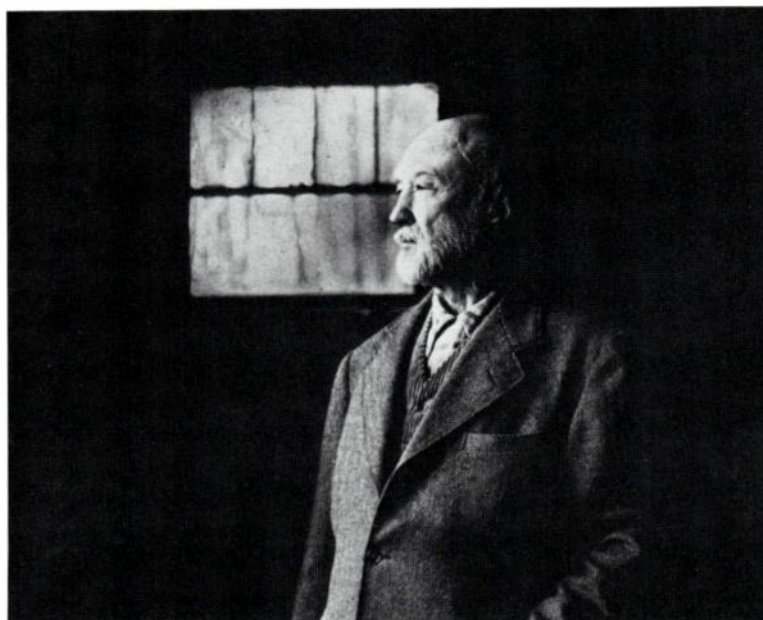
As the 1930s drew to a close, the long-standing tension between ASCAP and the radio industry erupted into a full-blown feud. A five-year contract, in which radio had agreed to pay 5 percent of its advertising sales revenues, was due to expire at the end of 1940. As this termination date drew near, radio industry leaders began to think about the possibility of creating an alternative licensing source for music, in the event that ASCAP and the networks could not come to terms. ASCAP leaders delayed negotiations until the broadcast community feared they would be given the new terms so close to the renewal deadline that they would be forced to accept whatever terms were proposed.

Bracing for the fight they knew was coming, a special radio group met in the fall of 1939 in Chicago to hammer out the details of a new licensing organization. In doing so, broadcasting leaders relied heavily upon a brilliant young copyright attorney named Sydney M. Kaye, who had been the one to first propose the idea of a new licensing organization. Kaye secured a charter for BMI from the state of New York, effective October 14, 1939. BMI opened offices in New York City and was declared operational on February 15, 1940. Over the next few months, some 600 broadcasting organizations pledged sums equal to 50 percent of their 1937 ASCAP payments to provide capital and operating funds for the new venture. Networks supplied some 20 percent of these funds, with independent stations providing the rest. BMI's prospectus promised no dividends, and indeed none have ever been paid. Nor has any new stock been issued. BMI's main purpose was—and remains—not to earn dividends but to provide an opportunity for thousands of writers and publishers who could not gain ASCAP membership to share in

Veteran Tin Pan Alley publisher Edward B. Marks, whose venerable catalog dated back to the 1890s, came into the BMI fold in 1940. Marks and son Herbert are pictured here among copies of some of their company's earliest hits.



Charles Ives was one of the first American concert composers to sign with BMI. In 1947, he won the Pulitzer Prize for his Symphony No. 3, written thirty-six years before.



performing rights revenues, and to provide a competitive source of licensed music for broadcasters and other music users. Led by executives drawn from the broadcasting and legal fields, the infant corporation soon proved its ability to do just that.

In March of 1940, ASCAP came forward with its terms for contract renewal: a 100 percent increase in radio's rates over the previous year. Already, between 1931 and 1939, radio had seen its license payments to ASCAP rise from \$960,000 to \$4.3 million—a jump of 448 percent in just eight years.

Broadcasters had reason to worry, then, that



license fees would continue to rise astronomically for a limited source of music. For this reason, the broadcasters rejected ASCAP's terms, and the stage was set for a head-to-head battle when radio's ASCAP contract expired at year's end. In April, BMI granted its first license to a music user, and by year's end had signed 650 licenses. Working hard to acquire new song material, BMI was licensing some 36,000 copyrights held by fifty-two music publishers as of January 1, 1941.

ASCAP's five-year radio contract ran out at midnight on December 31, 1940, and, except for about 200 small stations that had worked out license agreements, broadcasters could no longer use its music. The press called it a "blackout" or "ban," but the fact was that without licenses it was illegal for broadcasters to air ASCAP music—to do so risked heavy penalties for copyright infringe-

ment. For much of 1941, most radio stations used only BMI-licensed songs or public domain material.

Throughout 1940 and 1941, BMI rapidly built its catalog, establishing itself as a competitive source of music. E. B. Marks, a prominent Tin Pan Alley publisher, was one of the few firms to leave ASCAP and join BMI. The firm's arrival swelled the numbers of BMI-licensed copyrights, as did Latin, blues, and country music songs published by Ralph Peer. Classical works promoted by the Italian firm of G. Ricordi further enlarged the BMI repertoire, and so did the large body of country songs in the M. M. Cole and American Music

publishing houses. New arrangements of a lot of fine public domain material, such as the Stephen Foster catalog (Foster died in 1864), made their way into BMI's growing repertoire. "Jeannie With The Light Brown Hair," an adaptation of Foster's "I Dream Of Jeannie," became a particular favorite of radio broadcasters during the early 1940s. BMI set up its own publishing company, and a small army of copyists, arrangers, and autographers was soon cranking out thousands of pieces of music. The music was then sent from BMI's New York headquarters throughout the land to radio stations that were using live music.

Milton Rettenberg, a BMI employee from the very earliest days, recalled those heady begin-

nings: "In December 1940, the fifth floor of 580 Fifth Avenue was rented. What had been the show rooms of a dress manufacturer became the headquarters of the new performing rights society.

"Miss Ottalie Mark, fresh from the copyright departments of North American and Warner Brothers, set up the cataloging and research department. Julius Witmark, of the famous publishing family, was employed to settle on the layout of the new offices. A switchboard was installed after January 1.

"On February 19, 1940, I set up an editorial department with Robert Sour and Henry Katzman as my helpers in reviewing new popular music for the BMI repertoire. Two weeks later, Bob Sour, Henry Katzman, and I were weeding through 2,500 lead sheets. The news had spread quickly.

"Since we were committed to producing

The dapper Ralph Peer broke into the music business as a record producer and talent scout, discovering, among other country legends, Jimmie Rodgers and the Carter Family. By the time of this 1940s photo, he had become an international publishing mogul. His Peer International catalog, with its wealth of Latin American music, proved especially valuable in helping BMI get started.

“I first became aware of BMI way back in the early forties when it started. And at first it looked like the broadcasting industry didn’t want to pay the money to songwriters, which songwriters should get, and so they set up their own opposition organization. But as things actually worked out, I found that BMI was much more fair to small unknown songwriters than I expected it would be. At this late age in life—I’m in my seventies now—I’ve decided that every facet of human organization needs checks and balances. And monopoly is a bad thing whether it’s in private business or in the government or in unions.”
—Pete Seeger, folksinger and songwriter

performable works, we had to begin with compositions in the public domain, printed in arrangements that could be played by any group of musicians—from a trio to a symphony orchestra, since nearly every radio station employed live musicians. For this we needed a staff of arrangers, copyists, and autographers. I hired Arthur Gutman—chief of Irving Berlin’s editorial department as well as a good arranger and serious composer—to spearhead this effort. BMI had already hired Merritt Tompkins, formerly of G. Schirmer, to be general manager.

“We then rented a couple of floors in a small building at 23 West 47th Street, where we housed the entire arranging department, since, with a staff of eighty-seven men, there was no longer room at 580 Fifth Avenue for so large a group.

“The boys went to work in earnest arranging titles for performance, and the volume we turned out was previously unheard of.

“With the great influx of lead sheets from amateur writers, Sour, Katzman, and I needed help. From the Musicians Local 802, we hired twenty-four good sight-readers, who were unemployed at the time. I bought, at the cost of \$50 apiece, five battered but usable upright pianos which I found in the basement of the Knabe Piano warerooms, to be used for the sole purpose of playing the music we received in the mail. In the beginning, we returned discarded works; but by the time our mailing cost for the returns had reached \$12,000, we decided to ask for return postage!

“We issued our first contracts for accepted songs in late March of 1940. In order, the titles of the leading five works were ‘We Could Make Such Beautiful Music Together,’ ‘Here In The Velvet Night,’ ‘In The Silence Of The Dawn,’ ‘Let’s Draw Straws,’ and ‘Sagebrush Serenade.’ We decided to publish sales copies, dance orchestrations, and vocal orchestrations in one or more keys. Three weeks later, when all were off the presses, Mr. Kaye gave a cocktail party for the entire staff at the Sherry Netherland Hotel. BMI was in the pop publishing business with a professional department directed by George Marlo, who had held similar positions with other publishing houses.

“At the height of our production schedule, early in 1941, BMI itself was producing song copies, vocal orchestrations and dance orchestrations of fourteen popular songs a week, plus orchestrations of classical works in the public domain.”

While providing usable arrangements of public domain material was a useful stopgap, the primary objective was to build a significant repertoire of

new songs. With few exceptions, the chief source of exciting new material did not prove to be the flood of music submitted by amateurs but rather the struggling professional songwriters who had been unable to get into ASCAP or whose works would never be reflected in the limited ASCAP survey. It became obvious that what was badly needed were publishers able to select and promote works. As an immediate, although temporary, solution, BMI opened its own publishing company for popular songs and bought an existing company, Associated Music Publishers, to act for the composers of concert works. Both companies were subsequently sold when there was no longer a shortage of qualified BMI publishers.

There were at the time a number of highly qualified men in the music business who were unable to strike out on their own, partly for lack of capital and partly because the difficulty of gaining ASCAP membership made a new music publishing venture economically unfeasible. BMI embarked on a practice of “grubstaking” such aspiring publishers with advances or guarantees (in what today seem like amazingly small amounts) to enable them to start their companies and to give BMI time to design and develop a broad, accurate logging system.

The Mutual Network came to terms and signed a new ASCAP agreement in May 1941, and in November NBC and CBS reached agreement with ASCAP. The local stations followed, ending the eleven-month battle, and ASCAP music returned to America’s airwaves. BMI, however, had brought much-needed competition to performing rights licensing, and its achievement during 1940–41 was extraordinary.

With settlements reached, some radio leaders questioned the need for BMI. Others, though, saw the need to continue opening the doors for new music. BMI’s director of station relations, Carl Haverlin, tirelessly toured the nation, convincing hundreds of radio stations to renew their BMI licenses, as well as signing up new ones. Haverlin also spearheaded BMI’s quest to license more non-radio venues for music, such as hotels, nightclubs, and skating rinks. In many ways, Haverlin, the former radio announcer and salesman who joined BMI within its first months, epitomized the dauntless spirit of the new organization.

In 1984, Haverlin recalled the circumstances of his joining BMI. His comments reveal much about his character as well as the style of the organization: “I came to work at BMI on April 15, 1940. I met the company’s secretary, who had Mildred Chetkin in his office. He apologized because there

was no office for us. He took us up to the eighth floor to a room filled with empty boxes. There was a table and one chair. After some discussion, Mrs. Chetkin took the chair. Finally, Mr. Kaye came in. I had met him in the previous year. I had been impressed by him then and I was again. I did not fall in love, however. I asked him what I was supposed to do for BMI. He said, 'You will sell BMI to broadcasters.'

"I began to run short of money. I didn't get paid for weeks. I was loaned money by George Marlo. Finally, I asked our general manager, Merritt Tompkins, for an introduction to a banker so I could negotiate a loan. He asked what I did with my salary. I told him I hadn't received any salary. He said, 'Nonsense!' and called for the treasurer, Mr. Lawrence. It turned out that Mr. Tompkins had not written the memo to pay me the \$85 I was supposed to get. Mr. Marlo would not take back the money he'd loaned me."

By 1944, thanks in large part to Haverlin's efforts, BMI had a total of 934 licensees, a figure which by decade's end had grown to some 6,300, including 2,800 U.S. and Canadian radio stations. To supply these music users, BMI continued to enlarge its catalog: by 1945, 800 publishers were licensing their songs with BMI. By the end of the 1940s, BMI had offices not only in New York, but in Chicago, Hollywood, Toronto, and Montreal as well.

Naturally, much of BMI's early success can be attributed to the important need it filled for broadcasters and music creators alike. But the organization could never have prospered as it did without the unique character and enthusiasm of its top executives. Sydney Kaye, who had drawn up the original blueprints for BMI, became the organization's vice-president and general counsel, and, later, chairman of the board. Carl Haverlin, who had been with the organization almost from the beginning, became president of BMI in 1947. Robert J. Burton joined BMI in January 1941 as a junior house counsel. By 1943, the sharp young attorney was promoted to director of publisher relations; he later became vice-president of domestic performing rights and, subsequently, president of BMI.

These men were crucial to BMI's early success. Publisher Leonard

Feist, who knew each of them well, summed up their talents succinctly: "I was always impressed by the tripartite management of BMI. That is to say Sydney's role, Carl's role, and Burton's role. Each of them contributed a particular enthusiasm and personality. Each had a facet of the business in which he exercised particular expertise, energy, and imagination. Sydney was the theoretician. Carl was the salesman and PR man. And Bob was the acquirer. Bob was primarily the one who brought in repertoire. He expanded the repertoire into different fields.

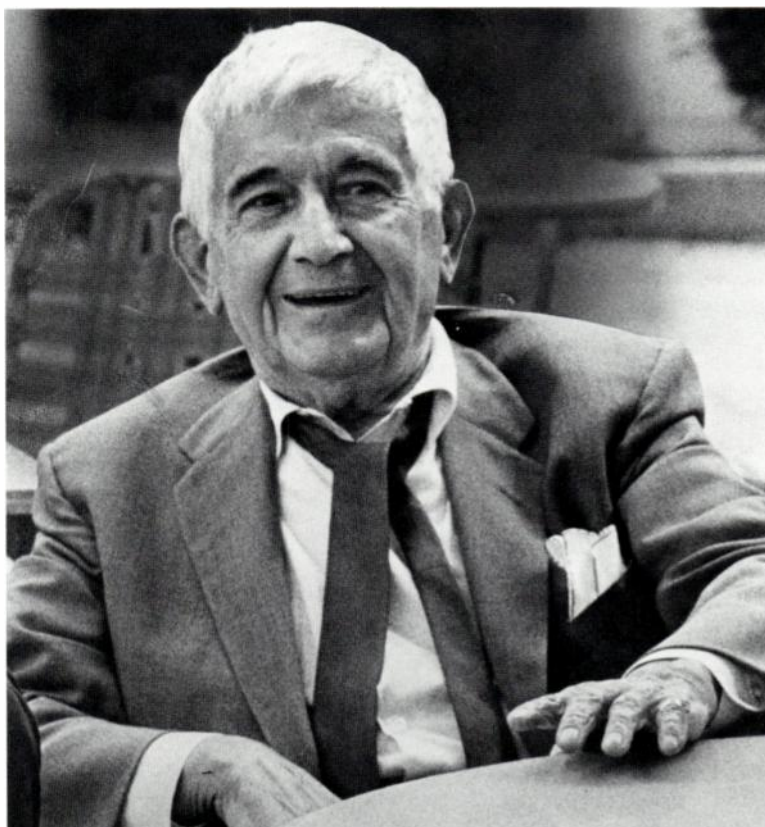
"As president, Carl was out there in front. Was he the image of BMI? I think each was an image in his own way. Sydney was philosophical. He was the architect—the originator. And yet his role was not really a public one. Whereas Carl's was. So too was Bob's."

George Marlo was another who contributed greatly to the emerging corporate culture at BMI. Thea Zavin, now senior vice-president and special counsel with BMI, recalled: "At the time I joined BMI in January 1952, we had offices in 580 Fifth Avenue that were very, very cramped. And what they had done was to take one large room, put partitions up, and make four offices out of it. It was not the prettiest office I've ever been in, but it was probably the most educational, because I was separated by a very thin wall from George Marlo, who was then in charge of our writer relations.

"Carl Haverlin cemented the friendship between the top people in music and radio.

In human relations, Carl was superb. He got people so that they regarded BMI as much more than just a commercial relationship. It was a warm, friendly relationship. It was one of the reasons BMI jumped to the forefront so rapidly."

—Ralph Newman, historian and BMI Archives consultant



Veteran songplugger George Marlo, whose trademark was his loosely draped tie, left a lasting impression at BMI. In addition to directing the professional department of BMI's publishing wing and later heading the writer relations department, he brought a warmth and generosity of spirit to his job that helped set the tone for the entire organization.

"George was quite a remarkable man with a long history in the entertainment business, having been originally an actor in the silent movies. He was a publisher for a while. As a matter of fact, he was the publisher of the hit song 'Home,' which was one of the big songs of the thirties. And for six months, until I got a somewhat more desirable office, I had the privilege of listening to George talking to writers.

"George knew how to say no to a proposal without saying no to the person. He never let anyone walk out of his office feeling smaller than he did when he walked in. And in many ways, this was the epitome of what the BMI staff was trying to do from the very beginning, and what I think the BMI staff is still trying to do. We're a very people-oriented organization. Our great asset has been our people, and George Marlo was my first real exposure to this way of doing business, which I think is unique to BMI.

"I know perfectly well when writers who were broke would come in, if George couldn't put through an advance for them, he was taking it out of his own pocket. Once, when I asked him how much money he had taken out of his own pocket for writers in the last month, he told me what I think was the only lie he ever told me. He said, 'Oh, not very much. And anyway, I'll get most of it back.' "

Another key figure in the early BMI picture was Russell Sanjek, who had been employed at the New York ad agency that first handled BMI's publicity. The new licensing organization quickly found a place for this bright young ad man who loved all forms of music, especially the blues, country, folk, and jazz styles to which BMI was giving an opportunity. As BMI's public relations director, Sanjek helped provide numerous services to radio broadcasters, always the mainstay of BMI's licensees. These services came to include musical programming, the preparation of scripts, copies of sheet music and recordings, as well as biographical data that radio personalities might need to know about leading recording and performing artists.

BMI's demonstrated staying power fulfilled the promise of its initial success and ensured that competition in performing rights licensing would continue. As a consequence, creators of music, music users, and the general public all benefited. What began as a business struggle over popular songs as a resource for the broadcasting industry stimulated a vastly wider range of cultural expression in the popular media and paved the way for many new recording and publishing enterprises.

Innovations

From the outset, BMI adopted a dramatic series of innovations that set it apart from its competitors. First and foremost was BMI's open-door policy. "When the word got out that there was an open door that you could go through and start making some money with a part of your music that had never earned money before," said Russ Sanjek, "we became inundated by people who said, 'Look, I've got music.' "

BMI's revolutionary logging procedures further encouraged writers and publishers to join the BMI fold. BMI not only monitored network radio programming in the traditional production centers of New York, Chicago, and Hollywood, but also an ever-increasing sample of non-network shows broadcast on stations scattered throughout the United States. To keep track of the thousands of radio performances taking place across the nation, BMI engaged the services of Paul Lazarsfeld of Columbia University's Office of Radio Research. Lazarsfeld devised a system that involved examining 60,000 hours of program logs per annum from radio stations in all parts of the nation. In addition, BMI logged performances of recorded music as well as live music broadcasts. This policy proved increasingly important as radio sought to drop the expense of live talent in favor of recordings supplied free of charge by record manufacturers. In short, BMI was a godsend for writers and publishers who hadn't been programmed on live network radio. Until 1950, it remained the only major United States performing rights organization to monitor local radio stations and recorded music programs.

These policies were by themselves sufficient to attract a host of songwriters and publishing entrepreneurs into the BMI camp. But BMI made joining even more attractive by providing advances against future earnings to fledgling publishers and young tunesmiths. This aggressive effort helped to launch hundreds of new music publishing firms and grubstaked thousands of writers in the early stages of their careers. Because BMI logged recorded music, it was willing to make cash advances to publishers for recorded songs; many record companies—especially the crop of small, independent labels that was beginning to sprout across the nation—set up BMI publishing houses. Additionally, BMI tirelessly promoted its catalog by publicizing performers and recording artists who used BMI songs. With such visionary policies, as well as persistent effort, BMI pushed its total of logged performances from 5 million in 1944 to 18 million in 1949. Small wonder that by



In the days before computers, BMI clerical staff tallied performances by hand, song by song, using logging sheets provided by broadcasters and a massive card file of BMI-licensed copyrights. Inset: a file card for the Hank Williams composition "Jambalaya."

this time BMI could count 1,362 publishers among its ranks.

BMI's door was open to songwriters and publishers in all music fields, and leading pop musicians were among the first to walk through it. Pop was still the music of choice on most radio stations, and pop recordings still comprised more than two-thirds of the retail market. Consequently, BMI focused much of its attention on pop, especially during the organization's first few years. In its campaign to build up a pop music repertoire, BMI found willing allies in pop bandleaders. To gain radio exposure vital to their concert tours, many bandleaders had set up BMI publishing firms during the great radio war of 1941, and the trend continued as the advantages of BMI membership became clearer. After World War II, a number of factors—travel costs, taxes on dance floor use, improved microphones—forced the big bands to give way gradually to smaller combos and solo vocalists, but the bands were still forces to be reckoned with and vital links in the performing rights income chain. The Tommy Dorsey Orchestra, for example, remained a fixture on radio throughout the forties, eventually making the transition into TV. On records, Dorsey's band was also a hit-maker, and his 1944 recording of "Opus No. 1" is a fine example of his work.



Sy Oliver, writer and arranger of "Opus No. 1," was an orchestra leader in his own right. He was also one of the first black composers to prosper through BMI's open-door policy.

Dorsey's rendition of "Opus No. 1" owes much to the tune's composer and arranger, Melvin James "Sy" Oliver, a black trumpeter, vocalist, and arranger who worked with black bandleader Jimmie Lunceford before joining Dorsey's organi-

Jazzman Lionel Hampton first gained fame as the vibraphone player with Benny Goodman, with whom he co-wrote the 1941 hit "Flying Home." He was among the first bandleaders to set up a BMI publishing company.

"Prior to BMI's founding, the music business was not readily accessible to newcomers. BMI opened the doors for the young, the black, the country, the non-traditional songwriter. It widened the opportunity for more creative people to participate in the art of music."
—Dick Clark, television producer



zation in 1939. Known for his orchestra's smooth, danceable ballads featuring such vocalists as Frank Sinatra and Jo Stafford, Dorsey recorded Oliver's arrangement of "Opus No. 1" in 1944 for RCA and published the tune through his own BMI company,

Embassy Music. This recording highlights Buddy DeFranco's clarinet playing and Nelson Riddle's trombone work. Oliver, who died in 1988, donated a great many of his original musical manuscripts to the BMI Archives, partly in tribute to BMI's role in gaining commercial and critical recognition for his work.

Works from Latin America enjoyed unprecedented popularity during the war years, thanks to BMI's open door and the catalogs of BMI publishers Peer International and E. B. Marks. Swing bands like Jimmy Dorsey's Orchestra popularized such Latin numbers as "Besame Mucho," written by Consuelo Velasquez and Sunny Skylar, and "Yours," by Alberto Rodriguez, Gonzalo Roig, and Albert Gamse. Latin bands became the rage as well, and few were more popular than Xavier Cugat's. His orchestra scored major hits with such south-of-the-border tunes as "Brazil," by S. K. Russell and Ary Barroso, and "Perfidia," by Alberto Dominguez and Milton Leeds. A

testament to the staying power of this music is Nat "King" Cole's recording of "Perfidia," released in 1959 shortly after the singer completed a goodwill tour of South America.

The Explosion Ignites

Popular music's new institutional order, symbolized by BMI's open door to all creators of all types of American music and radically new logging and royalty distribution policies, coincided with a period of unprecedented commercial expansion and stylistic change in American entertainment. As World War II began to lift the national economy out of the Great Depression, Americans had more dollars to spend, and spend they did. Men and women were working long and hard in the nation's defense plants, and in their free time they hungered for entertainment. In city after city, performers set new box-office records at dancehalls and auditoriums. America's economic miracle continued after the war was won. The United States was soon serving as both breadbasket and manufacturer to the world: the total value of American goods and services soared by 433 percent between 1939 and 1960.

In this economic hothouse, the music industry grew even faster than the economy as a whole. Combined retail sales of instruments, sheet music, recordings, and other music-related items grew by 640 percent over the same period. By 1947, record sales had jumped to \$224 million. Later, better playback equipment (first high fidelity, then stereo) and a better record product (the perfection of the 45 rpm disc and the 33 1/3 rpm long-playing disc) helped push the recording market to even more dizzying heights.

As tape recording came into its own, record production became cheaper and easier; no longer did companies have to ship bulky equipment from New York or Hollywood to distant sites, or pay the tab for artists and their bands to travel to these longtime recording centers. Anyone with a tape recorder and access to a pressing plant could start a record label, and dozens of new "independent" labels sprang up during the decade that followed World War II. Many of these had allied publishing companies. Progressive Music was the publishing link for Atlantic Records, a label specializing in rhythm & blues that was launched in 1947 by Ahmet Ertegun and Herb and Miriam Abramson. Gene and Harry Goodman of Regent Music opened special publishing outlets to serve record companies—Arc Music for Chess Records, founded in 1949 by Phil and Leonard Chess, and Conrad Music for Dee-Jay Records. The independent label phenomenon gave opportunities to hundreds of new recording artists, some of whom went on to major-label contracts. At the same time, publishers and writers gained new avenues to promote their copyrights on disc. And because BMI logged recorded music and local radio programming, songwriters and their publisher allies profited all the more.

As the bonds between radio and the recording industry grew stronger, BMI's attention to recorded music proved crucial to music publishers and the throngs of songwriters whose works they promoted. On radio, records increasingly replaced live music, as radio performers flocked to the new medium of television, beginning in the late 1940s. Although the inexpensive transistor radio brought ownership within the reach of almost every American family, television became the new variety entertainment medium, and radio stations began to specialize in particular types of music—pop, r&b, country, or classical. Publishers, of course, looked first to

“My father was an ASCAP writer, and he went over to ASCAP initially and told them about starting this publishing company, Acuff-Rose Publications. It was going to be a country music firm. And the fellow who was running ASCAP at the time says to my father, ‘Fred, I don’t think that we’ll really be able to do a good job for you on this type of music. Why don’t you try elsewhere?’ And, of course, my father then went to BMI.”

—Wesley Rose, music publisher

recording executives to get songs on disc, but more and more, publishers and their promotion men also had to woo disc jockeys, who were fast becoming a power in the music industry. By 1957, some 2,000 DJs across the U.S. were each receiving between sixty and seventy-five new records per week. Radio airplay was now the key to record sales, and to publishers and writers, record sales meant mechanical royalties. More important, radio exposure could send performing rights earnings skyward. With some 3,300 radio stations in operation by 1959, there were clearly many outlets for recorded music; in fact, radio’s demand for records seemed well-nigh insatiable.

But it was BMI’s broad logging system—and its willingness to include recorded music—that held out the prospect of a performing rights bonanza for the writer and publisher whose songs could win the disc jockeys’ favor. Because of these same BMI policies, these opportunities now extended to songwriters and publishing executives throughout the United States, not only in pop, but in country and r&b as well.

Country Comes to Town

World War II brought boom times to country music. In addition to farm-to-city migration, national prosperity, the appearance of country performers in USO tours, and the intermingling of persons from many regions in military service—which introduced this music to a great many northerners—the wartime climate of patriotism stimulated interest in all things American. *Billboard* began to report on country record releases in 1942 in its American Folk Records columns. The first *Billboard* country charts traced jukebox activity, beginning in 1944; retail country charts began in 1948, and radio airplay charts for country songs were added in 1949. Another symbol of country’s growing commercial and cultural importance was *Billboard*’s shift from the term “folk” to “country and western,” which came in June 1949. *Cashbox* was also charting country records and reporting country music news, and *Variety* was soon to add regular country music reports.

From the start, BMI actively sought out country music, so largely ignored during the pre-BMI years. The signing of Peer International, M. M. Cole, and American Music signaled an auspicious beginning, but it was only that. BMI advances helped give birth to numerous publishers active in the country field. As it turned out, the two most important country publishing enterprises in the early years were Acuff-Rose Publications, headquartered in Nashville, and Hill and Range Songs, based in New York. For years, these two titans

were to land song after song on the country charts and publish numerous multi-market hits, to boot.

To help Hill and Range, BMI advanced start-up money to co-founders Julian and Jean Aberbach, two Viennese brothers who launched this company in 1943. Although Hill and Range became more active in pop and r&b than Acuff-Rose did, country provided the foundation for the Aberbachs’ expanding publishing empire. Within a few years, they had signed many of the top singer-songwriters in the business, setting up subsidiary publishing companies for such hitmakers as Eddy Arnold, Ernest Tubb, and Hank Snow, among others.

Acuff-Rose began in 1942 as a partnership between veteran Tin Pan Alley songwriter Fred Rose (then working as a pop singer on Nashville’s WSM Radio), and “Grand Ole Opry” superstar Roy Acuff. Acuff was then country music’s biggest act, host of the “Grand Ole Opry”’s network segment and a top-selling artist for Columbia Records. Rose, one of the most versatile songwriters who ever lived, having a string of pop, jazz, and country hits dating from the 1920s, was Acuff’s first choice to run the new venture. As a country music publisher, Rose realized that BMI’s logging system gave the new firm its best chance for success, and he cast the company’s lot with BMI. On the strength of hits Acuff had recorded and was performing on the “Opry,” BMI advanced Rose \$2,500 to begin operations. This helped the two partners launch their enterprise without ever having to touch the funds Acuff had placed at Rose’s disposal. In no time, “Grand Ole Opry” singers and country performers from distant cities were placing their songs with Acuff-Rose. Early success allowed Rose to hire a promotion man and to bring his son Wesley into the operation as general manager in 1945.

One of the most-performed, most-recorded, and best-loved songs in Acuff-Rose’s entire catalog is “Tennessee Waltz,” penned by Redd Stewart and Pee Wee King in 1947. Henry “Redd” Stewart was then the crooning lead vocalist for King’s Golden West Cowboys, fixtures of the “Grand Ole Opry” from 1937 to 1947 and recording and TV stars for years afterward. Born Julius Anthony Frank Kuscinski in Wisconsin, King began his country music career as a backup musician for Gene Autry. With Stewart doing the singing, King’s band recorded “Tennessee Waltz” for RCA in 1947, and the disc became a minor hit. Its impact paled by comparison with the wildly successful rendition recorded by pop singing sensation Patti Page, who cut the song for Mercury Records in 1950. In its first year on the market, Page’s “Tennessee Waltz” sold more than 3 million copies. Sales eventually

The Explosion Ignites

topped the 6 million mark, making her historic recording one of the best-selling single discs by any female artist. Page's recording was also one of the first hits to feature vocal overdubs (in this case she provided her own harmony). The song became one of BMI's most-performed tunes, and in the 1960s Tennessee made it an official state song.

Recording and performing royalties from this lucrative copyright helped secure Acuff-Rose's future and gave the young Nashville music industry a tremendous shot in the arm. Inspired by Acuff-Rose's example, other Nashville-based publishers entered the widening country music market that BMI was helping to nurture. WSM program manager Jack Stapp and Lou Cowan set up the Tree organization in 1951. Not to be outdone, WSM booking department boss Jim Denny, with Opry star Webb Pierce for a partner, founded Cedarwood Music in 1953.

Nashville's star was rising, but it was one among many new music centers that flourished in America's ballooning music market. Each year, more new publishers took advantage of the postwar wave of country recording by major labels and independents alike. In Cincinnati, Syd Nathan created Lois Music as an adjunct to his independent labels—King, Queen, Federal, and DeLuxe—active in both country and r&b. On the West Coast, where there had long been a vibrant country music scene, Cliffie Stone and Tennessee Ernie Ford formed Central Songs, assembling their catalog around tunes recorded by Capitol Records, which began operations in Hollywood in 1942. Beechwood Music also grew out of the extensive repertoire of material that Capitol was recording. Starday Records, a Texas country label started in 1952 by Jack Starnes and Harold "Pappy" Daily, also had a publishing arm, Starrite Music.

In Atlanta, disc jockey Bill Lowery set up Lowery Music in the basement of his home. In 1958 Lowery recalled how BMI made it possible for newcomers like himself to begin a publishing venture: "I decided to go into the publishing business in 1952 for several reasons. First, although I made a good living in broadcasting (as a disc jockey, station manager, television personality), I was unable to put anything aside or build any sort of security for my family. I knew from experience that copy-



Songwriter Pee Wee King and BMI President Carl Haverlin (left) join pop vocalist Patti Page and bandleader Sammy Kaye to celebrate the success of "Tennessee Waltz," Acuff-Rose's biggest crossover hit, 1951. King's RCA record launched the song in 1947; Page's 1950 Mercury disc made it a nationwide smash.

rights could prove to be a valuable investment and that they could provide, in time, and with a certain amount of good judgment, exactly what I was looking for.

"What clinched my decision was the fact that I knew that in Atlanta, and in other towns in the South where I had worked—Hot Springs, Arkansas; Wichita Falls, Texas; Elizabethton, Tennessee—there was an abundance of young writers of creative talent. None of these young people had had an opportunity to have their songs published, and many had come to me in Atlanta with much the same story—most of them had sent their songs to the well-known ASCAP publishers and invariably their material had been returned unopened.

"I discussed the matter with many of my friends. Those in New York told me it was impossible for a new publisher to get into ASCAP, and if he did achieve the impossible, it would be a long, long time before he might receive any income.

"At the same time, I found out that BMI's door was open to new publishers and new writers and that there was no need to wait years for payment on performances. I visited the BMI offices and was shown, among other things, the logging depart-

ment. BMI's system of logging was explained to me in detail.

"I immediately associated my new company with BMI, and I am happy to say the association has been a profitable and happy one. The first few years were building years—listening to song after song by dozens of new writers, choosing material, taking the material to various recording men, being turned down, having songs accepted for recording. By 1955 we were rolling, and our first hit was a number called 'Be-Bop-A-Lula'...."

In New York, still the nation's music industry capital, publishers were also cashing in on country music, more than they had ever done before BMI established a system that put country songs into the running for performing rights income. In 1946, veteran publisher Lou Levy, mostly active in pop,

had a monster hit in both pop and country with "Have I Told You Lately That I Love You," written by "National Barn Dance" star Scotty Wiseman, of the Lulu Belle & Scotty team. Howie Richmond's group of companies, the Richmond Organization, achieved enormous success with the music of Woody Guthrie, Leadbelly, Pete Seeger, and the Weavers as folk music came into vogue during the postwar decade. One of these companies, Folkways, specialized in traditional folk and blues tunes, or songs written in this vein. Many of these dealt in social commentary more than most songs that made the country charts, but country and folk tunes shared roots in traditional Anglo-American or African-American music, and BMI publishers helped writers in these kindred fields to earn a living from their craft.

Huddie William Ledbetter, better known as Leadbelly, was discovered by folklorist John Lomax in a Louisiana prison in 1933. With his songs "Rock Island Line" and "The Midnight Special," he brought black folk tradition to a wider audience. In the summer of 1950, about six months after his death, his song "Goodnight, Irene" (co-written with Lomax) topped the pop charts and sold over two million copies in a version by the popular folk group the Weavers.

Folk balladeer Woody Guthrie never cared much about hit records, nor did he have any to speak of. But almost everyone knows the modern-day folksong "This Land Is Your Land," one among hundreds he wrote.



Folksinger Woodrow Wilson "Woody" Guthrie wrote more than 1,000 songs during his much-storied life, but none more enduring than "This Land Is Your Land." A wandering modern-day troubadour, Guthrie was introduced to New York cafe society in the early 1940s by folklorist Alan Lomax. Moses "Moe" Asch's Folkways Records was responsible for most of Guthrie's recordings, including this mid-1940s version of "This Land Is Your Land" (on the commemorative CD).

From the time BMI granted its first radio license, in 1940, the organization maintained its leadership in this country broadcasting explosion. Between 1944 (when trade-paper country charts began) and 1954, BMI licensed fully 77 percent of all songs making the Top Ten on *Billboard's* various country charts. In part, this was the natural result of BMI's logging procedures and BMI's interest in expanding its catalog. But the organization's strong presence in country music involved more than a mere business interest. BMI executives such as Carl Haverlin, Bob Burton, and Russ Sanjek appreciated country music's artistic merits as well and consistently championed its worth as an indigenous American art form.

In 1951, BMI was asked to provide the banquet entertainment for the annual broadcasters' convention in Chicago. Haverlin dispatched Russ Sanjek, then director of special pro-

The Explosion Ignites

jects, to Nashville to prepare an evening of entertainment made up exclusively of country performers. The show was built around the then-current hit “Tennessee Waltz” and featured Roy Acuff, Pee Wee King & his Golden West Cowboys, Red Foley, the Dinning Sisters, and other stars from Nashville. It was the first time that country music had been presented to an audience of the nation’s leading broadcasters and advertising agencies.

In 1953—with a little help from a future BMI executive—BMI arranged its first annual awards presentation devoted specifically to country’s writers and publishers. Frances Williams, a WSM employee, had noticed a problem with BMI’s habit of presenting its country awards during the rest of the hoopla that surrounded Nashville’s “Grand Ole Opry” Birthday Celebration. “It disturbed me very much,” remembered the former Miss Williams, now BMI president Frances Preston, “because BMI gave out these awards to songwriters, and no one was particularly interested in the songwriter. Everybody was interested in the artist. So after the awards I went to Bob Burton and said, ‘I noticed that your songwriters are not getting the praise they so justly deserve. Why don’t you give your songwriter awards at another time?’ He said, ‘That’s a good idea. What do you suggest?’ I said, ‘You could give your awards at a breakfast.’ He said, ‘Well, if you’ll plan it, we’ll do it.’ So, with the help of Russ Sanjek, I planned their first breakfast at the Maxwell House Hotel at 7:30 in the morning. We hired a band to play the songs that won awards. And the band consisted of Owen and Harold Bradley, Chet Atkins, Hank Garland, Bob Moore, and Buddy Harman.” Among the award-winning songs that first year were such hits as Hank Williams’s “Your Cheatin’ Heart,” Faron Young’s “Goin’ Steady,” Jim Reeves’s “Mexican Joe,” and Hank Thompson’s “Rub-A-Dub-Dub.”

Early in the 1950s, country music was not only flexing its muscles in its own territory, but also becoming a powerful force in the larger pop market. Hits like “Chattanooga Shoe Shine Boy,” written by Jack Stapp and Harry Stone, and recorded for Decca Records by “Opry” headliner Red Foley, topped both country and pop charts in 1950. Published by Acuff-Rose, this hit sent a signal that



Hank Williams sings one for the fans at the “Grand Ole Opry” with Chet Atkins on guitar and Ernie Newton on bass, ca. 1951. A truly charismatic entertainer as well as a great songwriter, Williams was one of the first country songwriters to have his compositions cross over to pop music, scoring hits with Tony Bennett (“Cold, Cold Heart”), Jo Stafford (“Jambalaya”), and many others.

country songs could run for touchdowns in pop radio, where BMI faced its strongest competition. In those days, country recording artists rarely crossed over into pop, and Foley’s disc was the exception rather than the rule. But country publishers were becoming increasingly successful at convincing pop stars to record their tunes and sing them on radio and TV.

Ironically, the songwriter who most consistently penned crossover songs was the epitome of hard-core country music—a skinny kid from Alabama named Hank Williams. Arguably the greatest singer-songwriter country music has ever produced, Williams had a meteoric career that lasted but a scant seven years. He died at the age of 29 on New Year’s Day, 1953. Nevertheless, during the late 1940s and early 1950s, his recordings for the small Sterling label, and later for MGM, helped change country music’s focus from uptown cowboy tunes and western swing numbers to the lean, emotion-packed honky-tonk sound that still prevails in country music today. Williams’s trademark was the mournful love song, framed by the saw of the fiddle and the cry of the steel guitar. Under the watchful eye of Fred Rose—his publisher, record

“The money that writers, producers, executives, and independent companies received from their BMI royalties was very important, particularly in the area of cover records. When white artists used to cover black songs, it was BMI that helped make sure that money got to the right people. BMI was very important in sustaining and keeping a lot of the writers and producers of that era solvent.”
—Nelson George, music critic and author

producer, and mentor—Williams turned out hit after hit: “You Win Again,” “I’m So Lonesome I Could Cry,” “Honky-Tonkin,” to mention only a few. These and others rapidly became country standards. Recorded by pop vocalists like Frankie Laine, Tony Bennett, Jo Stafford, and Joni James, many of Williams’s tunes became pop hits as well, much to the delight of Acuff-Rose and BMI.

But it was “**Your Cheatin’ Heart**,” one of his shortest and simplest lyrics, that was destined to become Williams’s best-known composition. He wrote it early in the summer of 1952, and recorded it that September at what proved to be his last recording session. Released after his death, Williams’s rendition of “Your Cheatin’ Heart” shot to the top of the country charts and stayed on the charts more than twenty weeks. Since then a host of singers have made it a standard across the musical spectrum.

The Rise of Rhythm & Blues

While Hank Williams, Red Foley, and an army of lesser-known country singers were building the country music industry and expanding BMI’s role in American broadcasting, black musicians were also coming into their own. The rise of rhythm & blues after World War II became the most important wave of black music to join the pop music mainstream, surpassing the earlier effects of ragtime, blues, and jazz. Together with country, r&b would redefine American popular music in the 1950s and help make American sounds the music the world most wanted to hear. Paralleling its role in country, BMI helped bring r&b to greater commercial heights. BMI didn’t create r&b, of course, but without BMI’s open admissions policy and liberal logging methods, it’s doubtful that the music would have come so far so fast.

The term rhythm & blues captured the essence of this new black style: blues with a heavy beat. An outgrowth of older blues forms, it owed much to the eight-to-the-bar, piano-based boogie-woogie style that emerged in the late 1930s. Many regard black bandleader Louis Jordan—whose small combo, the Tympany Five, recorded “Is You Is Or Is You Ain’t,” “Caldonia,” and numerous other hits of the 1940s—as the father of r&b. A former saxophonist with big bands, Jordan aptly described the sound when he said, “I made the blues jump.” As perfected by a host of other bands, the style developed other hallmarks: a driving “back-beat,” searing vocals, live-wire electric guitar, and honking tenor saxophone. In the hands of performers like Jordan, it was music that brought audiences to their feet, set them dancing, and left them shouting for more.

While r&b figures were stealing the limelight, older black musicians kept r&b’s roots alive. Bluesmen like Lightnin’ Hopkins and Mississippi John Hurt continued to play and sing, and leading black bands—the Count Basie Orchestra is an excellent example—worked the ballroom-hotel-theater circuit. Jazz players, as always, charted their own artistic courses, bringing to the idiom a variety of styles, each with heroes of its own. Joining the trend away from big band swing and toward smooth, solo singing, Nat “King” Cole first was a top attraction with his trio. Then he became an extremely successful solo performer and recording artist who specialized in hit ballads. His following was enormous.

BMI’s door opened just as widely for writers and publishers of all these black music forms, and some performers, like Cole, set up their own publishing firms. Louis Jordan’s manager, Berle Adams, recalled that BMI was not only supportive, but flexible in its dealings with him and Jordan: “BMI was subsidizing publishing companies that could deliver performers on the radio. Usually this meant that a company had to hire a professional staff. I went to them with a different kind of proposition. We wouldn’t put on a staff, but we would make a motion picture short in which we would introduce new songs. We would then book these shorts into theaters in black communities down South so that, in place of phonograph records, they would be able to see Jordan perform new material on the screen. Bob Burton of BMI approved the idea. The first short we made was *Caldonia*. That was its title. It was so popular wherever it played that frequently the regular motion picture received second billing on theater marquees to Jordan’s short. In this way, we were able to keep Jordan before the public at a time when we couldn’t get records released.”

Meanwhile, black gospel musicians grew more popular than ever. Gospel had long been on radio, as had other black music forms, but now there was a way for writers and publishers to receive compensation. One of gospel’s premier composers, Thomas A. Dorsey, had started out as a writer and player of “sinful” blues. In fact, at one time he served as piano player and arranger for blues star Ma Rainey. On his own as a singer and writer, “Georgia Tom” had a fair amount of success with such blues ditties as “Tight Like That” (1928). But this son of a preacher eventually returned to the fold during a year-long illness. In 1932, he became choral director at the Pilgrim Baptist Church in Chicago, where for the next forty years he would compose some of the best-known gospel songs in America. That very first year at Pilgrim, he wrote

“Take My Hand, Precious Lord.” Another of his well-known songs is “**Peace In The Valley**,” which has been recorded by a wide variety of performers including Mahalia Jackson and Elvis Presley. The Swan Silvertones, the influential black gospel quartet, recorded the song for Vee Jay Records in 1960, with founding member Claude Jeter taking the lead vocal. In 1951, country star Red Foley scored a million seller with his version of the song, a testament to the power and influence of black gospel music.

Yet amid black music’s rich variety, it was r&b that captured the national imagination and the attention of the music trade press, lending its name to the entire field of black music. Just as *Billboard*’s adoption of the term “country and western” marked country’s new commercial stature, the magazine began to recognize black music’s growing presence in the market place. *Billboard* began its Harlem Hit Parade column in 1942, reporting on news and recent record releases by black artists. By 1945, jukebox popularity charts for black music had been added, and retail sales charts followed. The term “race music” passed into history, and “rhythm & blues” made its *Billboard* debut in 1949, the same year “folk” became “country and western” in the music industry’s lexicon.

In some ways, country and r&b shared the same environment. Both surged upward on the rising tide of economic growth that World War II set in motion. Both were products of inter-regional migration and urbanization that helped create concentrated markets for recordings and personal appearances. Southern blacks, like southern whites, had been moving from the countryside to cities in the South, North, and West since the First World War, and the pace of this population shift had increased during the second global conflict. But even though black and white musicians often worked together, black and white consumers lived in two separate worlds. Racial segregation was still an ugly reality, and black music often expressed the frustrations of being black in a society that wasn’t living up to its democratic promise. The bluesman’s endurance, the modern jazzman’s artistic commitment, the gospel singer’s faith, and the r&b singer’s rowdy exuberance all embodied the black experience and represented black musicians’ insistence on making music on their own terms.

After World War II, as more and more radio stations began to play records, radio acceptance of black music made greater and greater progress. BMI stood virtually alone in serving r&b performing rights, licensing more than 90 percent of r&b radio hits on a weekly basis. The number of stations owned by blacks increased as well, though



Many regard bandleader Louis Jordan as the father of rhythm & blues. A former saxophonist with big bands, Jordan aptly described the sound of r&b when he said, “I made the blues jump.”

this was still a mere fraction of the nation’s total. At the same time, there was a marked proliferation of black DJs on white-owned stations, and a similar rise in the number of white r&b disc jockeys who catered to black listeners. Black DJs with catchy names like Dogface, Fatman Smith, Sweet Chariot Martin, and Lord Fauntleroy played the same r&b discs as their white counterparts—Alan Freed (“King of the Moon Doggers”), “Huggie Boy” Dick Hugg, Danny “Cat Man” Stiles, Dewey Phillips, “Hoss” Allen, John “John R.” Richbourg, and Bob Smith, best known as “Wolfman Jack.” Black radio developed close ties to jukebox popularity; stations often aired the tunes most played on boxes—and vice versa. Since blacks were still barred from shopping in many retail record shops, mail-order entrepreneurs, often using spot radio ads or sponsoring entire black music programs, were quick to meet the need. Randy’s Record Shop, run by Dot Records founder Randy Wood, of Gallatin, Tennessee, and Ernie’s Record Mart, run by Nashville recording entrepreneur Ernie Young, advertised rhythm & blues discs over Nashville’s 50,000-watt WLAC, one of the strongest r&b radio outlets in the nation. Through their WLAC advertising, Wood and Young serviced mail-order customers in every state in the Union.

Independent record companies, many of them involved in country and pop as well, took the lead in the r&b market after the war. Indeed, they were crucial to r&b’s growth. Major labels had controlled blues and jazz sales during the 1920s and 1930s, and these giants gave some attention to

r&b. But after World War II, the independents played an even greater role in r&b than they did in country music, where major labels dominated despite the independents' success. BMI's advances to the independent labels' publishing affiliates, and its logging of recorded music airplay, proved critical to many of these new recording enterprises.

In r&b, as in country, the independent label phenomenon was truly national in scope. Collectively, the independents provided a clear sign of the democratization BMI was helping to spread throughout the popular music industry. In Los Angeles, Excelsior Records, owned by the Rene brothers, and Modern Records pioneered that city's huge involvement with r&b record-making. Excelsior boasted the talents of Joe Liggins, Johnny Moore, and Mabel Scott. In 1948, Art Rupe's Specialty Records, also based in L.A., made its first releases. The Specialty roster eventually included r&b powerhouses Jesse and Marvin, Joe Liggins (who moved from Excelsior), and, of course, Little Richard. In addition, Los Angeles was home to Lou Chudd's Imperial Records, which set up shop in 1948 as well. Chudd had a country division that soon found a great star in Slim Whitman, but Imperial's r&b repertoire—swelled by the hits of New Orleans club singer Fats Domino—far outstripped its country catalog. L.A.'s Modern Records and its family of labels (Crown, Flair, Meteor, Kent, RPM) constituted yet another major player in the r&b field.

Newark, New Jersey, where Danny "Cat Man" Stiles worked the airwaves, was headquarters for Herman Lubinsky's Savoy label, which featured

Little Esther Phillips and Big Maybelle Smith in addition to its impressive roster of jazz stars. Even Nashville, better known for country music, boasted the Bullet label, which briefly claimed the talents of boogie pianist Cecil Gant and r&b star Wynonie Harris. No less an r&b legend than B. B. King also cut his first record with Bullet.

Chicago, home to a large black population and a continuing destination for uprooted southern blacks, was heir to a great black musical tradition that jazz and blues musicians were keeping alive and well. The midwestern city was a natural choice for Chess Records' home office, and for Chess's various subsidiaries and offshoot labels—Aristocrat, Argo, and Checker. Founded in 1949 by brothers Phil and Leonard Chess, the company began in a little storefront on Seventh Avenue. Chess recorded many seminal figures in blues, r&b, and, later, rock & roll: the list includes Muddy Waters, Sonny Boy Williamson, Bo Diddley, and Chuck Berry.

One of Chess's most valuable talents was Willie Dixon, whom Leonard Chess once called "my right arm." He served as the label's resident talent scout, record producer, and bass player. Perhaps more importantly, he wrote more than 300 songs, among them some of the classics of modern blues—"I Just Want To Make Love To You," "I'm Ready," "Little Red Rooster," "Back Door Man," "Seventh Son," and "**I'm Your Hoochie Coochie Man.**" This last tune, recorded by Muddy Waters in 1954, reached #8 on *Billboard's* best-selling r&b chart, the first of many Dixon tunes cut on disc. As on countless blues recordings released by

Chess, Willie Dixon played bass on this Muddy Waters recording, joined by the legendary Little Walter on harmonica, Otis Spann on piano, Fred Below on drums, and Jimmy Rogers on guitar. Waters, of course, played guitar in addition to handling the vocal. Popularized by Chess artists like Muddy Waters, Howlin' Wolf, and Little Walter, Dixon's blues songs influenced a generation of blues players and rock & rollers, including such luminaries as Jimi Hendrix and Eric Clapton. Muddy Waters, of course, has proven equally influential as a performer and as the writer of such blues classics as "Honey Bee" and "Rollin' Stone."

During the years between 1940 and 1955, pop, country, and r&b remained distinctive fields in many ways, but the boundary lines were never rigid, and as BMI helped country and r&b musicians

Thomas A. Dorsey, the grand old man of gospel songwriting, wrote some of the world's most beloved hymns, among them "Peace In The Valley" and "Take My Hand, Precious Lord."



improve their status and earning power, these musical streams began to merge. Indeed, country and r&b performers frequently worked together in radio and recording studios. Throughout the 1940s and beyond, country singers often incorporated blues-based boogie sounds into their material, leading to such hits as "Tennessee Saturday Night," recorded by Red Foley in one of Decca's first Nashville sessions; "Hillbilly Boogie" and "Freight Train Boogie," waxed by the Delmore Brothers on the King label; and "Shotgun Boogie," one of several boogies that Tennessee Ernie Ford made for Capitol Records. The borrowing was only natural, and it wasn't really all that new: many country singers had grown up with black neighbors and were well acquainted with the blues. During the late 1920s and early 1930s, country great Jimmie Rodgers had made blues a staple of his repertoire, and naturally so, since record buyers were snapping up blues recordings in record shops nationwide. Country acts of the late 1940s were no less eager to improve their hit-making prospects, and r&b's growing popularity exerted a powerful pull.

Although country artists on many labels caught the r&b fever, independent companies—which often marketed both country and r&b lines—took the lead in bringing country and r&b together. None was more successful in this marketing strategy than Cincinnati's King Records, run by the irascible Syd Nathan. King's sister labels—Queen, Federal, and DeLuxe—were largely reserved for black talent and marketed to black consumers, but the King label, most famous for its country roster, sometimes featured black artists. With help from talented black producer-arranger Henry Glover, Nathan waxed such r&b greats as Wynonie Harris, Bull Moose Jackson, and Ivory Joe Hunter for his family of record companies. James Brown, who many regard as "the godfather of soul," also began his rise to the top under the Nathan corporate umbrella. The canny Nathan usually published the songs his artists recorded, and with BMI logging both country and r&b performances, he encouraged performers in both fields to cut the same songs. Whichever record hit, he would still come out the winner.

Nathan's headlong plunge into r&b—and Henry Glover's talents in the studio—made King a laboratory for the blending of country and r&b. With Glover often in charge, and local black musicians helping to provide backup, country stars like the Delmore Brothers, Wayne Raney, and Moon Mul-



Willie Dixon served as Chess's resident talent scout, record producer, and bass player in addition to writing more than 300 songs, among them some of the classics of modern blues—"I Just Want To Make Love To You," "I'm Ready," "Little Red Rooster," "Back Door Man," "Seventh Son," and "I'm Your Hoochie Coochie Man."

lican recorded hits that appealed to black and white audiences alike. Glover himself penned "Blues Stay Away From Me" with Raney and the Delmores. Glover especially enjoyed working with "Grand Ole Opry" star Moon Mullican, whose freewheeling, barrelhouse piano style and hell-raising vocals—captured on his 1951 hit "Cherokee Boogie"—captivated country record buyers and radio listeners. Clearly, a growing number of country fans liked their music with an r&b edge. By the mid-1950s, r&b's cross-pollination with country was yielding remarkable results, commercially and artistically. Indeed, as author Nick Tosches has noted, it was not uncommon, by the early 1950s, to encounter simultaneous country and rhythm & blues recordings of the same song—"Hearts Of Stone," written by Rudy Jackson, was recorded by the Charms and by Red Foley, for instance, while "Crying In The Chapel," written by Artie Glenn, was recorded by Rex Allen and by the Orioles. What happened next would change the music world forever.

Hail, Hail Rock & Roll

On Monday, July 5, 1954, the #1 song on *Billboard*'s charts was Kitty Kallen's "Little Things Mean A Lot," a smooth ballad in the style of the old standards. But a change was in the air. That evening, in a cramped 30- by-20 foot recording studio in downtown Memphis, three young musicians were doggedly trying to come up with a sound that would satisfy the hard-to-please owner of Sun Records, Sam Phillips. A former disc jockey and radio engineer, Phillips had opened his recording studio in 1950 and started out recording local blues musicians, leasing the tracks to independent record companies like Chess. Two years later, he started his own record label.

Sam Phillips knew good music when he heard it, having previously recorded the likes of Howlin' Wolf, B. B. King, and Sleepy John Estes as well as a prototypical rock & roll number, Jackie Brenston's "Rocket 88." On this hot July night, he listened as the young white trio tried one number after another without quite getting the sound he was after. During a break between recording takes, the 19-year-old singer began clowning around with "That's All Right," a minor blues hit written and recorded by Arthur "Big Boy" Crudup a few years before. The guitarist and bass player jumped right in. It was lively, it was fun, and it was fresh. Somehow, effortlessly, it blended a rhythm & blues feel with a country voice and country instruments. "What are you doing?" asked Phillips. They didn't quite know themselves. "Well, back up, try to find a place to start and do it again." This time Phillips got the sound down on tape. The trio worked on several more numbers, giddy with success. After one take of a rollicking version of Bill Monroe's bluegrass tune "Blue Moon Of Kentucky," Phillips told the singer, "Hell, that's different. That's a pop song now, Li'l Vi!"

A week later, Memphis DJ Dewey Phillips was playing "That's All Right," alternating with "Blue Moon Of Kentucky" on the flip side, to an incredible response. Before the month was out, the record was the hottest thing in Memphis, and the singer, Elvis Presley, was headed towards stardom. In a little over a year, RCA Victor had bought Presley's contract from Sam Phillips for the unprecedented sum of \$40,000. Sam Phillips went on to discover and record such trailblazing performers as Carl Perkins, Jerry Lee Lewis, Johnny Cash, Roy Orbison, and Charlie Rich.

Elvis Presley went on, of course, to become the catalyst for the rock & roll revolution and the biggest record seller of all time. He galvanized the new sound with his instinctive blending of blues, country, and pop; his movie idol looks; and his electrifying stage presence. He gave rock & roll an image.

Elvis broke down the door for many talented writer-performers, but he didn't invent rock & roll. Similar experiments had been happening across the country during the late 1940s and early 1950s. In New Orleans, a piano player by the name of Antoine "Fats" Domino joined forces with bandleader Dave Bartholomew to

Combining a uniquely propulsive style of guitar playing with lively, evocative lyrics, Chuck Berry became the quintessential rock & roll songwriter, turning out such memorable hits as "Roll Over Beethoven," "Rock & Roll Music," "Sweet Little Sixteen," and "Johnny B. Goode."



Buddy Holly's recording career lasted just two years, but he left an indelible impression on rock & roll with hits like "That'll Be The Day" and "Peggy Sue," both co-written with his producer Norman Petty and fellow Cricket J. I. Allison. Here Holly and Petty receive a gold record from Coral Records' Bob Thiele (center), ca. 1957.



I'M WALKIN'

by Antoine Domino & Dave Bartholomew

Antoine "Fats" Domino helped build the foundation of rock & roll with his mellow brand of rhythm & blues. His hits, co-written with producer Dave Bartholomew, include such classics as "Ain't That A Shame" and "I'm Walkin'."



create a mellow, rolling style of boogie-woogie that began hitting the r&b charts in 1950. Five years later, smooth-singing Pat Boone covered Domino's "Ain't That A Shame," taking the song to #1 on the pop charts. Domino's own recording made it to #10, and during the following year he placed five more songs on the pop charts. Fats Domino's style hadn't changed. He was still doing the mellow New Orleans style rhythm & blues he had been playing all along. But the market had changed, and in Fats Domino youngsters white and black alike heard delicious echoes of the country and r&b fusion that was breaking loose all across the nation. (In fact, Dave Bartholomew has said, "We all thought of him as a country and western singer.") The music of Fats Domino would become one of the foundations of rock & roll.

In 1955, again in New Orleans—in fact, at the same studio where Fats Domino recorded his hits—20-year-old Richard Penniman was trying to make the most of his third shot at commercial recording. He had already cut material for RCA and the Peacock label with little success. After

Penniman had waxed a couple of run-of-the-mill r&b efforts, Specialty Records producer Bumps Blackwell told the singer to pull out all the stops and end the session with the wild, suggestive ditty that Penniman had been playing around with during breaks. Blackwell had a local songwriter, Dorothy LaBostrie, tone down the suggestiveness of Penniman's original lyrics, and he let the singer play piano on the cut. In three takes they had it, and soon the whole world would be singing A WOP BOP A LU BOP A WOP BAM BOOM right along with Little Richard. Pat Boone covered the song, "Tutti Frutti," scoring a #12 pop hit, while Little Richard's version followed closely at #17. Boone covered the next release as well, "Long Tall Sally," but this time Little Richard had the bigger hit at #6, with Boone's placing at #8.

In Chicago, Muddy Waters introduced a young blues guitar player from St. Louis to record label owner Leonard Chess. Chuck Berry hoped to impress Chess with an original blues tune he'd written, "Wee Wee Hours." But Chess was more interested in Berry's good-natured take-off on an old country chestnut called "Ida Red." Chess asked

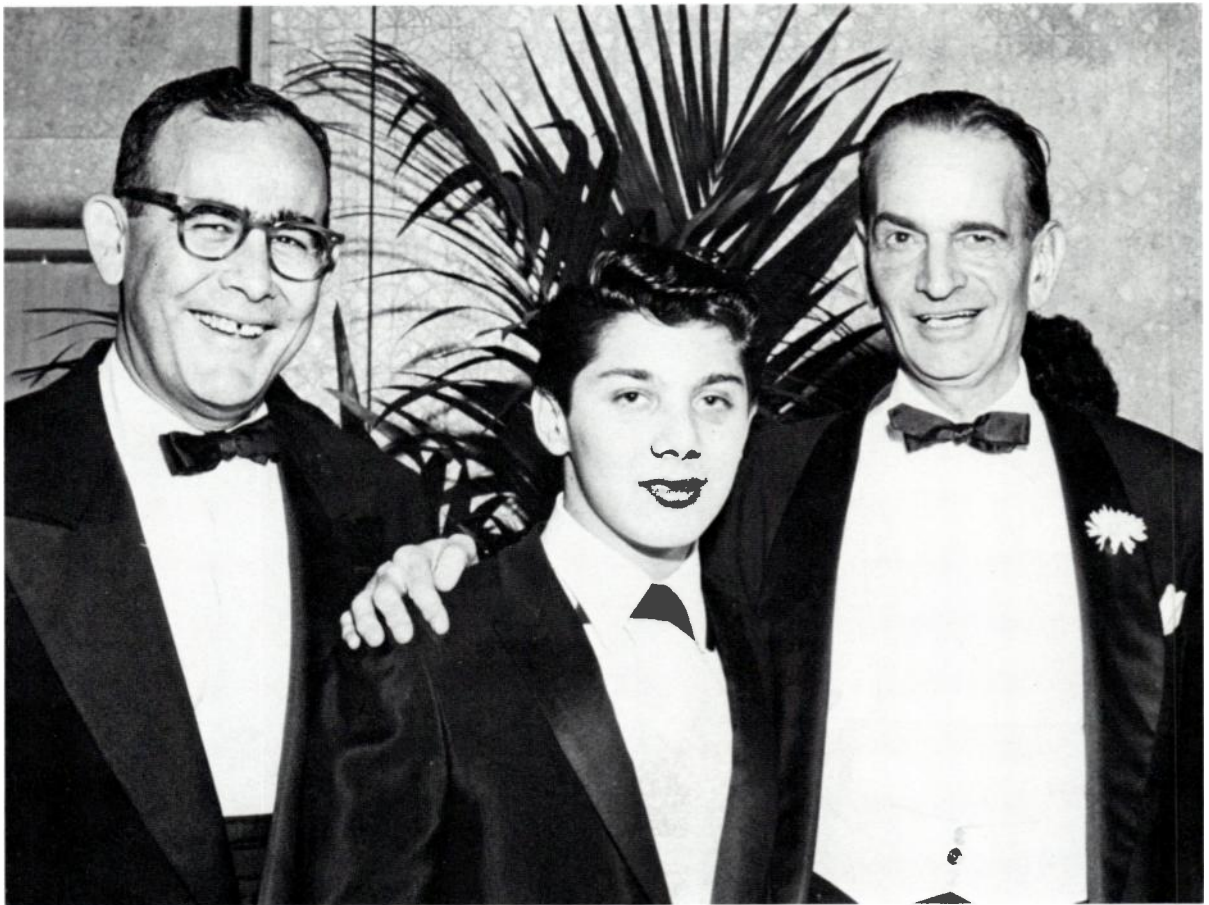
Berry to rework the song with some new lyrics. The result was "**Maybellene**," the first record Chuck Berry made for Chess—a #5 pop smash as well as a hit on the r&b and country charts (the latter in a cover by Marty Robbins), during the summer of 1955. Emboldened by his success with "Maybellene," Chuck Berry very quickly set about writing new songs to capture the teen market. Combining a uniquely propulsive style of guitar playing with lively, evocative lyrics, Chuck Berry, quite simply, became the quintessential rock & roll songwriter, turning out such memorable hits as "Roll Over Beethoven," "Rock & Roll Music," "Sweet Little Sixteen," and "Johnny B. Goode."

Down in Lubbock, Texas, around this time, a bespectacled teenager named Charles Hardin Holley had been listening to the new sounds with his best friend, Bob Montgomery. Their first loves had been the country songs of Hank Williams and Bill Monroe, but as they matured, these two budding young musicians grew to love the deep blues sounds of Muddy Waters and Howlin' Wolf just as much. When Elvis came along, he was the very embodiment of what they'd been aiming toward



On December 4, 1956, Jerry Lee Lewis, Carl Perkins, Elvis Presley, and Johnny Cash met for a spur-of-the-moment jam session in the studio of Sun Records. These four young men, each discovered by Sam Phillips, all made a major impact on rock & roll and country music. Though they never recorded together commercially, they were dubbed the "Million Dollar Quartet" for this once-in-a-lifetime appearance.

In 1957, Paul Anka emerged as not only a teen idol, but also as one of the top young talents on the pop scene with such self-penned hits as "Put Your Head On My Shoulder," "Diana," and "Puppy Love." Since then, he has continued to create memorable music, writing the English lyrics for "My Way" and co-writing the "Tonight Show" theme with Johnny Carson. In this late 1950s photo, Anka is pictured at a BMI Pop Awards Dinner with Jerry Wexler of Atlantic Records and BMI's Bob Sour (right).



themselves. A couple of years and a slight name change later, Buddy Holly had become nearly as famous as Presley, thanks to such hit records as "That'll Be The Day" and "Peggy Sue," co-written with his producer, Norman Petty, and bandmember J. I. Allison. Though Holly would die in a 1959 airplane crash at the age of 22, the songs he wrote and the style he established have proved immortal.

Across the nation, a sound that had been gathering force since the end of World War II was breaking into the mainstream. In fact, rock & roll was fast becoming the mainstream. The bonding of country and r&b music found its way to a young audience that was ready for a sound that rebelled against the values of their parents. The generation later dubbed "the Baby Boomers" was beginning to make its preferences known. With the development of the cheap transistor radio, more and more teenagers had the means to tune in to hear the latest hits.

In contrast, through the mid-fifties, television was still the province of mature audiences, having absorbed radio's pop variety shows along with its former stars. In those early years, when televisions were new and expensive appliances, adults controlled family viewing more than they ever would

again. Well aware of this, advertisers and TV executives concentrated on programming geared toward mature audiences. While ASCAP continued to concentrate on signing writers and publishers who supplied pop songs for television variety shows, BMI enthusiastically cultivated country, r&b, and rock & roll. During this period, BMI's presence was invaluable to the growing network of new publishers and songwriters who were creating this bright new fusion of musical styles.

The typical rock & roll songwriter of the period was as young as his audience. Rather than composing songs and submitting them in the traditional "lead sheet" fashion, the rock & roll songwriter instead made a demonstration record, or demo. Thanks to magnetic tape, a German invention from World War II, recording had become cheaper and simpler than ever before. Now songwriters could simply record their songs and bring them to A&R (artist and repertoire) men at the nearest independent record companies. If a song showed promise, not only would the indie record company record the song, but it would usually handle the publishing as well. BMI's staff aggressively sought out these recording-cum-publishing outfits and their young writers. During 1956, according to *Variety*

magazine, 35,000 demos were brought to record companies in New York City alone.

Doc Pomus was one of those young songwriters during the 1950s, and he remembered well the support he got from BMI: "I was always told that BMI was an organization that looked out for the young writers. People would say, 'Hey, if you're a young writer, there's where you've gotta be.' So very early in my writing career I established a relationship with BMI. And afterwards I tried to steer all the writers I knew into joining, too. I remember very soon after I established a relationship with BMI, I couldn't get over the fact that it seemed so family oriented. I had always found it so depressing to be with publishers—always aware that if I wasn't having a hit at the moment (or close to a hit) or if I didn't have a big catalog with the place, they would just ignore me. And with record companies, I felt the same way. But with BMI, I always felt that I was treated the same no matter what happened. Naturally when you're successful, there is a little difference. But it didn't change that much. And that's why I always felt obligations to BMI. I never got the feeling that I had to be very successful to have some rapport there."

In 1956, Elvis Presley began appearing on network television, first on the "Dorsey Brothers Stage Show," then on Steve Allen's program, and, ultimately, on Ed Sullivan's top-rated Sunday evening variety program. He was an immediate, resounding success, generating the highest audience share ever for Sullivan's show. In quick succession, other rock & roll performers followed him, including Jerry Lee Lewis, the Everly Brothers, and Buddy Holly. As rock & roll performers, one after another, made their presence felt in television, this bastion of the pop standard lay open to capture by the young hordes.

None of this sat well at all with the writers and publishers of music in the old pop style. The rise of new independent record companies and publishers had made it more difficult for the older players in the music game to get their songs recorded and played on the air. The new rock & roll artists were looking for excitement, not dreamy pop ballads, and the disc jockeys usually wanted to play what was new and hip, not what had been considered smooth and sophisticated. In this new democratic musical order, the publishers of Tin Pan Alley and Hollywood were dismayed to find they were losing a major share of the pie to a bunch of upstarts. The songwriters and artists of the old guard in particular couldn't understand what had happened to the music world that had seemed so familiar just a few years before. Surely, they exclaimed, something underhanded must be going on to prevent the

"good music" from being played.

In November 1953, a group of thirty-three composers calling themselves "the Songwriters of America" initiated a \$150 million anti-trust action against BMI, NBC, CBS, ABC, RCA Victor Records, Columbia Records, and twenty-seven individuals, claiming that a conspiracy of broadcasters and record manufacturers was keeping "good music" from being recorded and from being played on the air. This group included some of the biggest names in popular songwriting, including Alan Jay Lerner, Ira Gershwin, Oscar Hammerstein, and Arthur Schwartz, who was the leading plaintiff. Technically, this was a private suit, but, significantly, all of the plaintiffs were ASCAP members. They and other ASCAP members had pledged 5 percent of their ASCAP royalties toward their legal expenses.

Their sweeping charges could not be substantiated, however, and, more than fifteen years and millions of dollars in legal and research fees later, the suit was dismissed with prejudice—meaning that it couldn't be brought again. In the interim, the plaintiffs continued their efforts to grab headlines and the attention of Congress. In 1956, with the case still undecided, Schwartz and his allies found a sympathetic ear in Congressman Emanuel Celler, chairman of the House of Representatives Judiciary Committee. Two years later, the Songwriters of America prevailed upon the Senate Committee on Interstate and Foreign Commerce to consider a bill designed to break up BMI and other defendant corporations.

In hearings conducted by these committees, the Songwriters of America made wild accusations against BMI, condemning rock & roll and all the music BMI represented. From the outset, Congressman Celler made no secret about where his sympathies lay. In one press conference he stated: "I am quite convinced that if BMI goes on we'll never hear serious and good music." Likewise, veteran ASCAP songwriter Billy Rose had this to say: "Not only are most of the BMI songs junk, but in many cases they are obscene junk pretty much on the level with dirty comic magazines." Social commentator Vance Packard, paid by the Songwriters of America as a witness on their behalf, claimed that rock & roll "was inspired by what had been called race music modified to stir the animal instinct in modern teenagers," while Howard Hanson, a former ASCAP director, linked the new music to juvenile delinquency.

BMI board chairman Sydney Kaye, the architect of BMI and one of its legal advisers, led the rebuttal of these charges and handily dispatched them, with help from numerous executives, who

"It's hard to imagine what music would be like today without BMI. Before World War II there was only one kind of music that seemed to be allowable in America. It was a continuation of what had been the European tradition of thirty-two bar songs, whether they came from shows or popular songwriters. And it was an elite club. The lid was kept on rhythm & blues music, country music, ethnic music, folk. Once the lid was lifted—which happened when BMI entered the picture—the vacuum was filled by all of these archetypical American musics. BMI turned out to be the mechanism that released all those primal American forms of music that fused and became rock & roll."
—Jerry Wexler, Atlantic Records executive and producer

The Everly Brothers, Phil (left) and Don, late 1950s. Nurtured by Acuff-Rose and recorded in Nashville, the Everlys became rock & roll idols within weeks of recording "Bye Bye Love" in 1957. In addition to recording songs by Felice and Boudleaux Bryant, the Everlys also wrote hits of their own, including "When Will I Be Loved," "(Til) I Kissed You," and "Cathy's Clown."



explained how music was really chosen. Dozens of BMI writers and publishers—including Governor Jimmie Davis, Sam Phillips, Nat "King" Cole, and opera singer Anna Moffo—rallied in BMI's defense, appearing before the Congressional committees and writing letters of support. Kaye underlined the fundamental flaw of the conspiracy theory: "The total number of those who select music for broadcasting is in the tens of thousands.... If any substantial portion of these tens of thousands of persons was directly involved in a conspiracy to discriminate against ASCAP music and to favor BMI music, the conspiracy would be as patent as sunlight."

Kaye emphasized further that BMI had brought "normal competition" to performing rights licensing, songwriting, and music publishing. Tennessee governor Frank Clement agreed: "I state categorically that the development of a \$50 million industry in one state, namely Tennessee, was made possible because BMI opened the doors of opportunity for these many Americans who had nowhere to go prior to 1940." Clement also pointed out that Billy Rose himself had co-written "Does The Spearmint Lose Its Flavor On The Bedpost Overnight," which hardly met the lofty lyrical standards the Songwriters of America claimed to uphold.

BMI vice-president Bob Burton underscored the organization's support for new songwriters and performers, declaring his faith in "the unlimited re-

sources of creative America in all fields." In February 1957, even as the cries of its attackers grew more shrill, BMI initiated its Rhythm & Blues Awards as a visible expression of this philosophy. They were the first awards to honor r&b writers ever presented by a performing rights organization.

After all the witnesses and 1,200 pages of testimony, the Senate subcommittee did not recommend passage of the anti-BMI bill and it died. The Celler Committee, without specific recommendations, referred the matter to the Justice Department, which declined to pursue it in the courts. The war on BMI and rock & roll continued into the early 1960s with a Congressional investigation into "payola"—paying disc jockeys to play certain records—an investigation that some hoped would implicate BMI. It did not. Unfortunately, one of rock & roll's most vocal supporters, disc jockey Alan Freed, became

the scapegoat of the proceedings.

Even before the payola scandal and the fall of Alan Freed, the days of the all-powerful disc jockey had been numbered. Starting in the late 1940s, businesses owning chains of radio stations began instructing their disc jockeys to concentrate on playlists that emphasized the top hits. The payola scandal sounded the death knell for disc jockey-controlled radio. Once the most powerful figures in radio, capable of singlehandedly making or breaking new records and stars, the disc jockey more and more was coming under the control of program directors and station managers who decided what the disc jockey would play. And increasingly what they would play was a limited playlist that focused on the hits. It was the beginning of Top Forty radio.

Music City, U.S.A.

By the time Elvis Presley signed with RCA Victor Records in late 1955, Nashville was rapidly developing as one of the nation's major music centers. Thanks to early support from BMI, a number of local publishers had taken root, among them Acuff-Rose, Tree Publishing, and Cedarwood. With the "Grand Ole Opry" being broadcast over the NBC network on Saturday nights and station WSM's booking agency arranging tours for the "Opry" 's stars, the city became a magnet for topflight musicians. Indeed, during the late forties and early fifties, Shreveport's "Louisiana Hayride" lost so many stars to the "Opry" that it took on the moniker, "Cradle of the Stars," the implication being that they were growing up somewhere else, and that somewhere was the "Opry." Recording had begun in earnest in Nashville when three engineers from WSM started the first local recording studio, Castle Recording Laboratory, in 1945. Local independent record labels, like Bullet and Dot, were attracting attention as well. Things were going so well that when WSM announcer David Cobb casually referred to Nashville as "Music City, U.S.A." during a 1950 broadcast, the term stuck. Nashville had become a bonafide center for country music. But that's not all.

It's common now for us to think of rock & roll as being entirely separate from the music of Nashville, even antithetical to it. But, as we've seen, country music was one of the main roots of rock & roll. Country, in fact, and early rock & roll were mutually supportive in many ways. When RCA Victor was attempting to sign Elvis for the unprecedented sum of \$40,000, Julian and Jean Aberbach, owners of the Hill and Range publishing firm, provided \$15,000 for the deal. In return for their support, they received the lucrative rights to Elvis's publishing and furnished him songs for the rest of his career. So it was that a BMI music publisher brought Elvis to RCA. With the signing of Elvis, the label decided the time had come to establish a branch office in the Southeast, and Nashville was the ideal location for their head of country music A&R, Steve Sholes, to set up shop. Thus, Elvis's first RCA recording sessions occurred in Nashville, with local musicians like Chet Atkins and Floyd Cramer supplementing Elvis's regular band of Scotty Moore on guitar and Bill Black on stand-up bass.

Elvis's first million-seller, "**Heartbreak Hotel**," also came from Nashville. Country songwriter Mae Boren Axton was friends with Elvis as well as Jack Stapp and Buddy Killen of Tree Publishing. When she and her songwriting partner Tommy Durden came up with "Heartbreak Hotel" in late 1955, they felt it was a natural for Elvis. They brought a demo tape to Buddy Killen, who listened and agreed. Stapp and Killen both expressed interest in publishing the tune. All that was left was for Elvis to hear it. The young singer liked it so much that it became his first RCA single. "Heartbreak Hotel" gave Elvis his first national hit and helped establish Tree as a publisher to be reckoned with.

Nashville played an even more crucial role in the career of the Everly Brothers. Country musicians Ike and

Sam Phillips with his greatest discovery, Elvis Presley. In November 1955, RCA Victor Records bought Elvis's contract from Phillips and his Memphis-based Sun Records for the unprecedented sum of \$40,000. It was money well spent: with his first RCA release—"Heartbreak Hotel," written with Mae Axton and Tommy Durden—Elvis topped the country and pop charts, selling a million copies almost overnight.



Margaret Everly brought their teen-aged sons to the attention of Chet Atkins in 1955, hoping that the well-connected musician could give the boys a break. Sure enough, Atkins introduced Phil and Don to Wesley Rose, who signed them to Acuff-Rose as songwriters. As it happened, Rose's friend Archie Bleyer, who owned Cadence Records in New York, was looking for new country talent. A listen to the Everlys' sweet harmonies got Bleyer hooked. Rose then arranged one more crucial meeting, connecting the Everlys with one of Acuff-Rose's foremost songwriting teams, Felice and Boudleaux Bryant. One of the tunes that the Bryants showed the Everlys was "Bye Bye Love." Thirty acts had already rejected the song, but the Everlys liked it. They recorded it in RCA's Nashville studio on March 1, 1957. By early summer, they had a #2 pop hit on the charts, the first of a string of classics written by the Bryants and sung by the Everlys, including "All I Have To Do Is

Publisher Wesley Rose relaxes with two of his most successful songwriters, Boudleaux and Felice Bryant. The husband and wife team created tailor-made hits for the Everly Brothers, including "Bye Bye Love," "Wake Up Little Susie," and "All I Have To Do Is Dream," as well as country standards like "Rocky Top."



Dream," "Wake Up Little Susie," and "Bird Dog."

Like the Acuff-Rose/Cadence alliance that launched the Everlys toward stardom, Acuff-Rose's relationship with the Bryants symbolized Nashville's growing stature within the national music industry. During these same years, New York and Hollywood-based publishing companies were beginning to send representatives to Nashville to set up offices. One of the most important was Tannen Music, run by Nat Tannen out of New York. Early in the 1950s, Fred Rose brought the Bryants to Nashville. Shortly thereafter Tannen asked Boudleaux Bryant to be his southern representative and he made an unusual arrangement with Bryant and Rose. The deal specified that when Rose was successful in getting one of the Bryant-penned songs recorded, it would go to the Acuff-Rose catalog, and that when Bryant himself got a song cut, it would remain with the Tannen Music catalog. Bryant, a Georgia native and country fiddler, was perfect for the job as Tannen's southern representative, writing songs for the Tannen catalog and helping to get them recorded. (The Bryants later worked exclusively for Acuff-Rose, and ultimately set up their own firm, House of Bryant.) This flexible approach was typical of Nashville, and showed a willingness to work with, not against, the New York and Hollywood music establishment.

Nashville was still very much in the business of country music, of course. Even though rock & roll frequently helped the local music business, in the short run it put quite a scare in Nashville. Suddenly, teenagers had forsaken country favorites for new rock & roll stars. Country record sales dipped, as did gate receipts for country road shows. Many country radio stations converted entirely to rock & roll. Consequently, country music's share of the airwaves diminished. For their part, Nashville record executives faced the problem of how to record country music that could compete with rock & roll and maybe even "cross over" to the pop charts once in a while. Two of the most successful of these, Owen Bradley and Chet Atkins, stepped into their executive roles in the midst of country's rock & roll crisis. Bradley, a former staff pianist and bandleader for WSM, had the musical knowledge necessary to be a great producer. Moreover, he had the technical knowl-



Harlan Howard, dean of Nashville songwriters, has been writing country hits for more than thirty years. His classics include "Pick Me Up On Your Way Down," "Heartaches By The Number," "Busted," "I Fall To Pieces," and "Why Not Me." Howard (right) is shown here at a recent BMI Songwriter Awards Ceremony with Paul Overstreet, whose hits include "On The Other Hand" and "Forever And Ever Amen," both co-written with Don Schlitz. Both Howard and Overstreet are multiple winners of BMI Country Songwriter of the Year honors.

edge as well, having opened one of the first recording studios on what was soon to become known as Music Row, Nashville's Sixteenth Avenue South. He had been assisting Decca's Paul Cohen on the label's Nashville recordings since 1947, and became Decca's country recording chief when Cohen left the label in 1958. Atkins had been a staff guitarist with several radio stations, a recording artist, and had been working part-time as an A&R assistant for Steve Sholes at RCA since 1952. When RCA opened its new Nashville studio in 1957, Sholes appointed Chet to run it. Independently, Bradley and Atkins each found a way to soften and sweeten country music, adding mellow vocal choruses and strings where necessary. The smooth, sophisticated sound they came up with was eventually dubbed the Nashville Sound.

Atkins and Bradley also had great ears for songwriting. Atkins signed singer-songwriter Don Gibson, even though he had already been with several labels without success—including RCA several years earlier. The public proved Atkins right when Gibson scored an enormous double-sided hit in 1958 with "I Can't Stop Loving You"/"Oh Lonesome Me." Atkins also had the good sense to trust the instincts of his artists when they believed in a song, as, for instance, when Jim Reeves wanted to cut Joe and Audrey Allison's "He'll Have To Go." It became a hit on both the

Cedarwood publishing partners (left to right) Jim Denny and Webb Pierce, along with ace Cedarwood writer Mel Tillis, receive BMI Country Awards from BMI's Frances Preston, Bob Sour, and Bob Burton, at Nashville's Belle Meade Mansion, 1959. One of Nashville's first publishing firms, Cedarwood got its start with help from BMI.



country and pop charts. Likewise, Atkins landed another crossover smash when the Browns found and recorded "The Three Bells," a song popularized in France by chanteuse Edith Piaf.

Owen Bradley was just as successful, and one of his greatest triumphs was Patsy Cline. Bradley had great faith in her ability and had been producing her since 1955. They had scored an initial breakthrough hit with "Walking After Midnight," written by Alan Block and Don Hecht, in 1957, but a long dry spell followed. The drought ended in 1961, thanks in large part to a great song, "I Fall To Pieces," written by Hank Cochran and Harlan Howard. Of course, not everyone realized how good this tune was right away. Brenda Lee and Roy Drusky had already rejected the song before Patsy even heard it. And she nearly did too, saying, "I hate that damn song. I'm never gonna sing it." Owen Bradley, though, used his powers of persuasion to inspire a top-rate vocal performance from Patsy. She and Bradley were rewarded with a #1 country hit that crossed over to #12 on the pop charts.

While Nashville record producers found new

sounds, the rest of Music City's music industry worked to come up with their own solutions to the change in climate wrought by rock & roll. In an effort to find strength in numbers, the Country Music Association was formed in 1958, built upon the remnants of the Country Music Disc Jockey Association. Since country radio and music publishing had been hit the hardest by the coming of rock & roll, the earliest support for the CMA came from those camps. Indeed, early leaders of the new organization included Washington broadcasting magnate Connie B. Gay, publisher Wesley Rose, and BMI. The CMA immediately set about regaining a solid place for country music on radio. Once that could be established, performing royalties to country publishers would begin flowing again.

Early on, the CMA made major sales presentations for broadcasters and advertising executives in major radio markets like New York, Chicago, and Detroit. The CMA aimed to convince advertisers that country music could sell products and brought in everything from market surveys to top country entertainers to prove it. The CMA sent sales kits to

radio stations, with facts and figures on country music's popularity. And in 1961, the CMA established the Hall of Fame to instill pride in country music's history.

In many ways, the problems that rock & roll caused for country music broadcasters and publishers mirrored what was happening to the music business's old guard in New York and Hollywood. But there was one crucial difference: BMI had a commitment to country music and to Nashville. By continuing to advance funds against anticipated earnings, BMI kept many Nashville publishers and writers afloat during the hard times. BMI's support for the fledgling CMA was immediate: BMI vice-president Bob Burton joined its first board of trustees as director at large in 1958. That same year, BMI had underlined its commitment to country music by establishing a branch office in Nashville. Granted, it began as a modest enterprise. In fact, it consisted of just one person, Frances Williams, working out of her home at first. Burton had been impressed with Williams's knowledge of the business and connections with seemingly everyone who worked in it. She had been the one who had suggested that BMI make special presentations to its writers and publishers, beginning in 1953. Burton decided that she would be the ideal employee with whom to make a start in Nashville.

"When I started, it was just me," remembered the former Miss Williams, now BMI President Frances Preston. "I went to New York and stayed for a month to try to learn all about BMI and what they did. George Marlo, who was then in charge of writer relations for BMI, took me under his wing and taught me all that he knew. And Thea Zavin also was extremely helpful and supportive. In fact, with George Marlo, Thea Zavin, Russ Sanjek, and Bob Burton, I probably had the best support team any one person could have.

"Then I came back to Nashville and worked out of my home for the first year. I had a woman who came to the house to write my letters and do some secretarial work. That was Helen Maxson, who was also from WSM.

"During that first year, I used to meet with writers in coffee shops, because I didn't have an office and a lot of the writers were working downtown at the WSM studios. So I signed many of the first people at the Clarkston Coffee Shop next door to WSM, because I would meet them after they came off the radio shows.

"When we opened our first real office, it

was located in the Life and Casualty Tower, Nashville's first skyscraper. Our office was on the twenty-first floor. Two offices, actually. Helen Maxson went with me. Later on, Owen's daughter, Patsy Bradley, and Hilda Sheets, also from WSM, joined us.

"We signed everybody. I mean, they came in from far and near to join BMI. When the first statements started coming in, some writers came in almost crying, saying, 'You know, this is the first time I've ever received any money like this, the very first time.'

"In those early days, country songwriters didn't know music as an industry. It was strictly an art form. They wrote their songs and kept them in shoeboxes. They wrote about their everyday lives. They didn't think about writing a song as a way to make money. If you had told Hank Williams, when he was just starting out, that somebody wanted to record his song, he would have paid them to do it."

BMI's support helped Nashville music makers and their CMA allies in their crusade to advertise Nashville's musical output. One of the CMA's masterstrokes was the coining of the term "the Nashville Sound." Where the words originated, no one seems to know. But thanks to some deft promotion on the part of the CMA, the term made it to *Time* magazine by 1960. From there it was



After a brief stint as a rockabilly singer at Sun Records in Memphis, Roy Orbison hit his stride in Nashville. In the early 1960s, he wrote and recorded a string of pop hits for Monument Records that included "Only The Lonely" and "Crying" (both co-written with Joe Melson), and "Oh, Pretty Woman" (co-written with Bill Dees). In this 1960 recording studio shot, Orbison (right) is pictured with his producer, Monument president Fred Foster. Famed session guitarist Harold Bradley is seated at left.

“BMI came in and started providing ways for country guys to make money from their compositions. Well, nobody had ever done that before, so they just came to them like the Pied Piper of Hamlin. Everybody signed up en masse.”
—Joe Allison, country songwriter, coauthor of “He’ll Have To Go”

only a matter of time before the press was making much of the new, sophisticated country music coming out of Nashville and the economic marvel that was taking place there. Before long, the term Nashville Sound had come to stand for the smooth new country style that Chet Atkins, Owen Bradley, Don Law of Columbia Records, and other producers were recording, as well as their cooperative, relaxed studio techniques. From today’s point of view, the Nashville Sound has even come to stand for that whole late fifties-into-sixties era.

Slowly, surely, BMI and the CMA restored confidence in Nashville’s publishing industry and country music’s presence on radio. In 1961, only 81 stations played country music full-time. By 1969, the number had risen to over 600.

While the CMA was rallying country music broadcasters and publishers, Nashville continued its winning ways on the pop music charts. One of the biggest of these success stories belonged to Roy Orbison, a Texan who had started out with Sam Phillips at Sun Records in Memphis. The Sun sound never quite suited Orbison’s moody tenor voice, and he was only marginally successful as a rockabilly. In 1957, he moved to Nashville and signed on as a staff writer at Acuff-Rose. He scored big the very next year when the Everly Brothers chose his song “Claudette” as the flip side for “All I Have To Do Is Dream.” At Acuff-Rose, Orbison met another young songwriter from Texas, Joe Melson. They began writing together, furnishing material for Orbison in his new recording contract with the local Monument label, owned

by Fred Foster. Their first recorded collaboration, “Uptown,” barely broke into the charts. The next one, “Only The Lonely,” became a million seller. “Crying,” recorded in 1961, epitomized the soaring ballad style that Orbison made so successful. Inspired by a real life romantic break-up that Orbison recalled, the song has since been revived in memorable versions by Ronnie Milsap, Don McLean, and by Orbison himself in a 1987 duet with k. d. lang.

By 1962, most of the major record labels had established offices in Nashville. That year, Columbia Records bought Owen Bradley’s studio on Sixteenth Avenue and set up offices there. Capitol Records and ABC-Paramount also began their Nashville operations around the same time. Recording proceeded at a furious pace, with 500 sessions a year by 1958. That number would increase ten-fold in the ensuing decade.

BMI publishers, too, found their way to Nashville as the town moved into the sixties. Pamper Music, started on the West Coast in 1958 by Ray Price and Hal Smith, moved to Nashville by 1960 and signed such up-and-coming writers as Hank Cochran and Willie Nelson. Likewise, Fred Foster’s Combine Music started in Washington, D.C., in 1958 and moved to Nashville in 1960. Al Gallico, formerly with Painted Desert Music, started his own company, Al Gallico Music, in 1963 with offices in Nashville as well as New York. The venerable Peer operation, a publisher of country music since the music’s commercial beginnings in the 1920s, showed its recognition of Nashville’s new role by opening a branch office in 1958. Central Songs, closely allied with Capitol Records, opened a Nashville office in 1964. New locally based publishers also emerged, including the Wilburn Brothers’ Sure Fire Music in 1957, Jack Clement’s Jack Music in 1960, Pete Drake’s Window Music in 1962, and Owen Bradley’s Forrest Hills Music in 1963.

By 1964, Nashville’s music business was healthy. The CMA boasted of “10 recording studios, 10 talent agencies, 4 record pressing plants, 26 record companies, 265 publishing houses, more than 700 songwriters.” BMI had played a key role in pulling country music and Nashville through a period of perilous transition. Nashville had truly become Music City, U.S.A., or Tin Pan Valley, as *Music Reporter*’s Charlie Lamb liked to call it. Meanwhile, back in New York, a new Tin Pan Alley was emerging.

Since signing with Tree Publishing in 1963, Claude “Curly” Putman has written more than 800 songs, including such country music classics as “Green, Green Grass Of Home,” “My Elusive Dreams” (with Billy Sherrill), and “D-I-V-O-R-C-E” and “He Stopped Loving Her Today” (both with Bobby Braddock).



The Sound of the City

The postwar era had been a time of unprecedented growth in the music business in urban America. Industry-wide, more than a thousand new record companies opened between 1948 and 1954. It was a time when the small businessman could get started without an enormous investment of capital. Many of these new American entrepreneurs were black. They benefited from a time of change that saw Jackie Robinson become the first black player in major league baseball in 1947, increased upward mobility among blacks, and the stirrings of racial integration.

The time was ripe for black entertainers who could appeal to white America without sacrificing their cultural heritage, blending the sacred and the secular in a new way. Enter Sam Cooke. Born in Clarksdale, Mississippi, Cooke grew up in Chicago, the son of a Holiness minister. From his earliest days, Sam Cooke sang gospel music. He did it so well that he turned professional in his teens and joined one of the preeminent gospel groups, the Soul Stirrers, at the age of 20. While Elvis Presley was turning the pop charts upside down with his rock & roll breakthrough, Sam Cooke was mesmerizing church congregations.

The Soul Stirrers were signed to Specialty Records in Los Angeles, the same label that recorded Little Richard. Bumps Blackwell, a producer for Specialty and the man who produced “Tutti Frutti,” sensed at least as much talent in this young gospel singer. In 1956, they recorded a couple of pop sessions. Specialty’s owner, Art Rupe, fearing a backlash from Cooke’s gospel fans, tried to call a halt to the experiment. Blackwell and Cooke left the label, signing with Keen Records, the small Los Angeles independent label that would later record Ritchie Valens. Their first Keen release, “**You Send Me**,” went to #1 not only on the r&b charts but on the pop charts as well in the fall of 1957. On December 1, Sam Cooke made his first appearance on “The Ed Sullivan Show,” the same night that Buddy Holly appeared. It was the beginning of a spectacular career.

In 1960, Cooke signed with RCA Victor, aiming for an even bigger breakthrough. A budding entrepreneur, he formed his own BMI publishing company, management company, and record label, signing up such talented newcomers as Lou Rawls, Bobby Womack, and Johnnie Taylor. He wrote and recorded songs that would become pop standards—“Only Sixteen,” “Wonderful World,” “Cupid,” “Another Saturday Night,” and “Having A Party.” In December 1964, he had already written and recorded an inspirational song about the black civil rights struggle, “A Change Is Gonna Come,” and seemed destined for greater things, when he was fatally shot in a Los Angeles motel under mysterious circumstances. The outpouring of grief in the black community was overwhelming, and Lou Rawls, Bobby “Blue” Bland, and Ray Charles sang at his funeral.

By that time Charles was as well known as Cooke, and as much a star in the black community. Born in Albany, Georgia, blind since the age of 6, Ray Charles Robinson learned to read and write music in braille as well as how to play the piano, saxophone, organ, clarinet, and trumpet. After several years of playing in big

Smooth-singing Sam Cooke had been a gospel star before breaking onto the pop charts with the self-penned "You Send Me" in 1957. A pioneering black music entrepreneur, he formed his own BMI publishing company, management firm, and record company. His early death (at age 29 in 1964) magnified his almost legendary standing in the black community.



production deal, profit-sharing, and eventual ownership of his masters. In short, ABC gave him, as author Peter Guralnick has put it, "the economic independence to match the creative freedom he had always enjoyed." It was exactly what artists like Sam Cooke had been working toward, and it was this visible success, as much as his passionate music, that made Ray Charles a cultural hero.

While Sam Cooke and Ray Charles were bringing gospel fervor to r&b and gaining respect in the music business, rock & roll was undergoing changes of its own. In the upheaval that rock & roll had caused, it appeared at first that rock might sweep away all pop music tradition before it. In New York, that tradition was epitomized by Tin Pan Alley. Although many publishers and songwriters of the old guard could not find a place in rock & roll, the tradition of staff songwriters turning out assign-

Ray Charles brought the intensity of gospel to the blues, changing the sound of rhythm & blues forever with such hits as "I Got A Woman" and "What'd I Say." Frank Sinatra called him "the only genius in the business."

bands and smaller combos, he began recording with the five-year-old Atlantic label in 1952. Founded by three music enthusiasts, Ahmet Ertegun, Herb and Miriam Abramson (and later joined by Nesuhi Ertegun and Jerry Wexler), Atlantic was a small record company that could give special attention to a promising artist. At first, Ray recorded in the sophisticated style of Nat "King" Cole, scoring a few hits on the r&b charts. In November 1954, Charles recorded "I Got A Woman." It was an amazing breakthrough—the blues done with gospel intensity. As Charles explained in his autobiography, the synthesis was almost inevitable: "Now I'd been singing spirituals since I was 3, and I'd been hearing the blues for just as long. So what could be more natural than to combine them? . . . Imitating Nat Cole had required a certain calculation on my part. I had to gird myself; I had to fix my voice into position. I loved doing it, but it certainly wasn't effortless. This new combination of blues and gospel was. It required nothing of me but being true to my very first music."

Once he found the formula, Charles fashioned one pop hit after another. In 1959, he landed his biggest yet with the Pentecostal fervor of "What'd I Say," and shortly afterward signed a new contract with ABC-Paramount Records that offered a



ments for a publisher did continue in New York. Otis Blackwell was one of these writers.

A Brooklyn-born blues singer who also happened to be a fan of singing cowboy Tex Ritter, Blackwell began his music career as a recording artist, scoring a minor r&b hit in 1953 with the self-penned "Daddy Rolling Stone." To make ends meet, he pressed clothes in a garment factory, while he kept on writing songs. He barely scraped

by, and Christmas Eve 1955 found him almost broke. As luck would have it, he ran into an arranger scouting songs for Sheldon Music, run by Moe Gale, Goldie Goldmark, and Al Stanton. Gale had been in the publishing business, and signed to BMI, since the 1940s. He and Goldmark, his right-hand man, knew songwriting talent. They listened to six tunes from Blackwell, liked them all, and signed him as a staff writer.

Their confidence in him did not go unrewarded. That next summer he had the first of many hits with "Don't Be Cruel," a chart-topping million-seller for Elvis Presley. With encouragement from Gale and Goldmark, Blackwell turned out one rock & roll hit after another, on all manner of subjects. As Blackwell recalled: "Goldie would say, 'You can write about anything. Write about this!' And he shook a bottle of soda." It was the inspiration for another big Presley hit, "All Shook Up." Blackwell's incredible string of hits eventually included "Return To Sender" for Presley, "Great Balls Of Fire" and "Breathless" for Jerry Lee

first recorded the song, Little Willie John, whose real name was William Edgar John. Coauthored with Eddie Cooley, "Fever" was an r&b hit for Little Willie John in 1956. Two years later, Peggy Lee turned it into a Top Ten pop smash with her own smoldering version.

Like Otis Blackwell, a number of young writers were working behind the scenes in the late fifties creating rock & roll's classics. Nurtured by BMI and BMI-member publishers, they soon proved themselves every bit the equal of the Tin Pan Alley tunesmiths of the previous generation. In fact, they were shaping the pop music world to a degree that Tin Pan Alley's founders never could have conceived. No one typified the new generation of songwriters more than the team of Jerry Leiber and Mike Stoller. Enthralled by black music, these white, middle-class teenagers wrote rhythm & blues songs that rang true for teenage listeners black and white alike. After gaining some attention with local hits in Los Angeles, they signed with Atlantic Records in 1956 as independent producers.

By 1956, Atlantic had a long and distinguished track record with its roster reading like the history of rhythm & blues. Suffice it to say that Atlantic definitely represented the big league for Leiber and Stoller. They were up to the challenge. Beginning with the black vocal group the Coasters, Leiber and Stoller brought wit and vitality to every record they made, whether it was the clownish novelty of the Coasters' "Charlie Brown" or the shimmering promise of Ben E. King's "Stand By Me." In addition, they furnished material for Elvis Presley ("Hound Dog," "Jailhouse Rock"). As producers, they encouraged other young writers to come up with their very best, and as publishers opened their own BMI company, Trio Music.

Two of the writers who worked regularly with Leiber and Stoller were Doc Pomus and Mort Shuman. Pomus had been a blues singer who had written songs for Big Joe Turner and Ray Charles, among others, before joining forces with Shuman, who was thirteen years his junior and still in high school when they began collaborating. "The idea was that he was in touch

The list of songs Otis Blackwell has penned reads like a rock & roll hit parade—"Don't Be Cruel," "All Shook Up," "Great Balls Of Fire," "Fever," and more. This shot dates from the late fifties, when he wrote all these classics.



Lewis, and "Handy Man" for Jimmy Jones.

Blackwell co-wrote one of his most durable songs, "Fever," under a pen name, John Davenport. Perhaps for this reason, it has sometimes been erroneously credited to the artist who

BMI Pop Awards, 1960:
Atlantic Records' Jerry Wexler, songwriters Jerry Leiber and Mike Stoller, Atlantic Records' Ahmet Ertegun, with BMI's Bob Sour and Bob Burton. Rock & roll songwriters par excellence, Leiber and Stoller were responsible for such memorable tunes as "Hound Dog," "Jailhouse Rock," "Under The Boardwalk" (written with Cynthia Weil and Barry Mann), "Kansas City," and, with Ben E. King, "Stand By Me."



Drifters, "This Magic Moment" and "Save The Last Dance For Me." The latter song, with its swaying Latin rhythm, went straight to #1 on the charts. As Pomus describes it, the Latin feel also influenced the song's lyrics: "I was trying to get the song to sound like a translation. Mort used to go to Mexico all the time, and when he'd come back, he would have these interesting rhythms. I wanted the lyric to sound like a Spanish translation so, subconsciously, you would have the image in your mind."

As Hill and Range staff writers, Pomus and Shuman worked every week day in the Brill Building at 1619 Broadway, long-time home of New York's music publishers. Just across and up the street, at 1650

Mort Shuman (left) and Doc Pomus, the Brill Building team responsible for the Drifters' hits "This Magic Moment" and "Save The Last Dance For Me" as well as Elvis Presley's "Little Sister" and "(Marie's The Name Of) His Latest Flame."

with young people, since he was just a kid himself," Pomus told author Peter Guralnick. Thanks to an introduction from Otis Blackwell, Pomus and Shuman signed with the Aberbachs' Hill and Range firm; by 1959, they were firing on all cylinders, penning hits for Dion & the Belmonts ("Teenager In Love") and Fabian ("Turn Me Loose") that year, and for Elvis ("Little Sister," "His Latest Flame") shortly thereafter.

In 1960, Pomus and Shuman supplied two songs destined to become signature tunes for the



Publishers Don Kirshner and Al Nevins (right) take a hands-on approach in supervising a recording by a young Tony Orlando (second from left), ca. 1961. Songwriter Jack Keller (far left) lends a hand.



Broadway, was a veritable beehive of young songwriting creativity, housed in the offices of Aldon Music. Don Kirshner, a young writer, and Al Nevins, veteran guitarist for the pop group the Three Suns, had formed the BMI publishing firm in 1958. Nevins brought to the partnership business acumen, while Kirshner had an uncanny sense for what young audiences wanted. Before long, Aldon had signed some of New York's finest young songwriters.

Thea Zavin, who joined BMI in 1952 and worked closely with writers and publishers, has vivid memories

of Aldon's beginnings: "Don, who was a very young man at the time, was terribly impressed by what he referred to as Al Nevins's 'class.' Al was, by comparison, a very worldly, very sophisticated man at that point. They met in a recording company's reception room and Don induced Al to come out and have a cup of coffee with him. Over the coffee he proposed to Al that they start a publishing business together—which was the last thing in the world that Al had in mind. He had retired from the Three Suns because of heart problems, and the doctor had warned him that he was going to be the richest man in the cemetery if he didn't let up. But here he found himself sitting with a 23-, 24-year-old, big, naive youngster, and before he knew what he was doing (as he described it once), he was in business with Don Kirshner.

"Whoever dubbed Don Kirshner 'The Golden Ear,' actually was doing more than creating a public relations image. He did have a fantastic sense of matching songs and performers, and of knowing what a song ought to sound like. The two of them started off sharing one desk and signing unknown writers. Among the unknown writers they signed in New York, and later in California, were Neil Sedaka, Carole King, Gerry Goffin, Barry Mann, Cynthia Weil, Carole Bayer Sager, Toni Wine, Helen Miller, Ron Dante, David Gates, Tommy Boyce, Jack Keller, and Bobby Hart. They were the fastest growing publishing company that I think the world has ever seen."

Nevins and Kirshner kept a watchful eye on the firm's young writing talent, challenging and encouraging them. "Other publishers had signed writers to exclusive contracts which usually said we'll give you X-dollars a week, go away and write songs and we'll have first crack at anything you write during this period," remembered Zavin. "Don and Al were working very, very closely with their writers. This kind of close relationship was, and still is, very rare in the business.

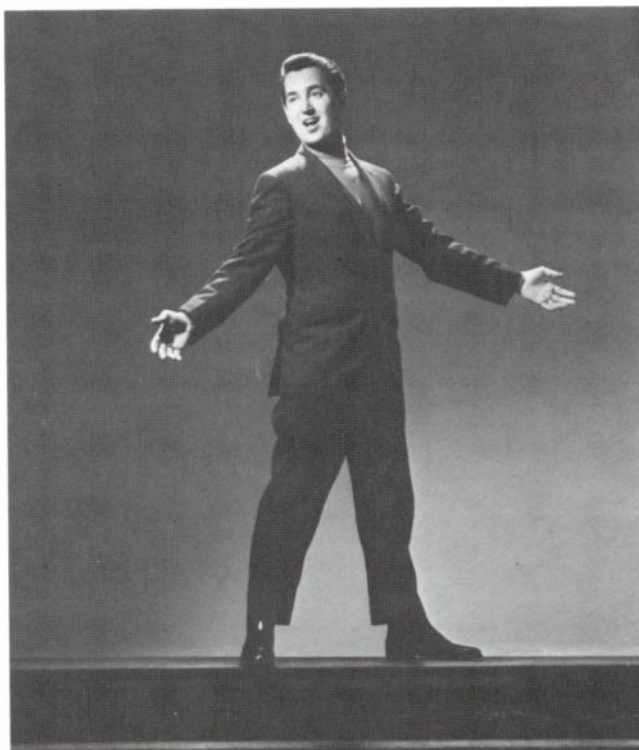
"One of the things that Nevins and Kirshner were doing, for example, was that they would find that a given performer was looking for a song or songs for an album. And they would have two or more of their writer teams take a shot at producing this song. They would then split up the teams and have them write with other people. They expanded their office in a fairly brief period because of their monumental success. And the writers were actually coming into the office provided for them. At one time, Carole King was



Phil Spector wrote his first million-selling hit—"To Know Him Is To Love Him"—at the age of 18. By age 21, he had become a millionaire, co-writing and producing such rock & roll hits as "Da Doo Ron Ron," "Be My Baby," and "Then He Kissed Me" in the sixties.

bringing her baby in with her, and the office boasted an unusual type of furnishing—first a carriage, then a playpen."

Aldon Music became the classic song factory, churning out material for rhythm & blues bands, girl groups, and teen idols on an almost daily basis. Amazingly, the quality didn't suffer—in fact, between 1959 and 1964, Aldon Music was turning out some of the best pop music ever created. A few memorable titles give some indication of Aldon's



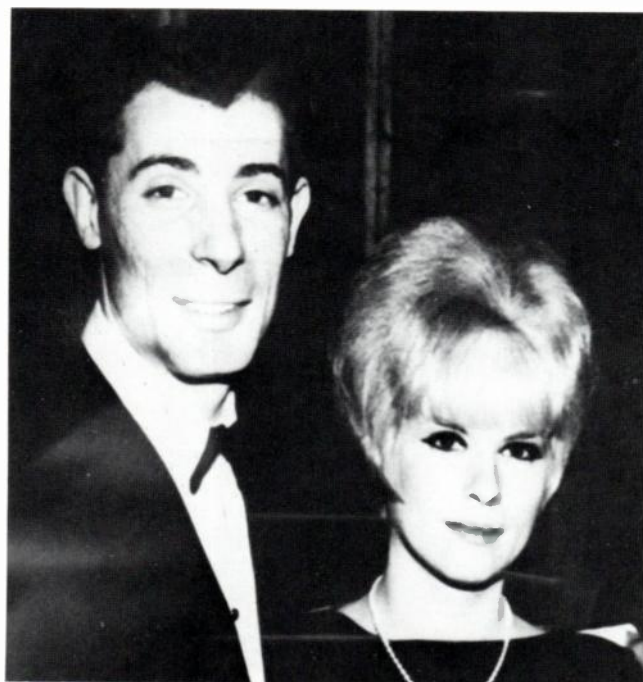
Neil Sedaka climbed the charts in the early sixties with records like "Breaking Up Is Hard To Do," "Happy Birthday, Sweet Sixteen," and "Calendar Girl," all of which he co-wrote with Howard Greenfield. A decade later, he made a spectacular return with such hits as "Laughter In The Rain," written by Sedaka and Philip Cody.

"I think BMI has been a big part of my career. They were always there. They gave me security. The way Cynthia [Weil] and I lived, we always felt we needed advances. And BMI always gave us those advances. It gave us a sense of security, which made it easier for us to pour our energies into the creative aspect of our lives."

—Barry Mann, pop songwriter



Ace husband and wife songwriting teams of the Brill Building era (from top): Carole King and Gerry Goffin ("Will You Still Love Me Tomorrow," "One Fine Day"); Cynthia Weil and Barry Mann ("Uptown," "You're My Soul and Inspiration"); Jeff Barry and Ellie Greenwich ("Chapel Of Love," "Then He Kissed Me").



track record: "Will You Still Love Me Tomorrow" and "Up On The Roof" by Goffin and King, "Breaking Up Is Hard To Do" by Neil Sedaka and Howard Greenfield, and "I Love How You Love Me" by Barry Mann and Larry Kolber. During Aldon's heyday, the firm placed some 200 songs on the charts. By 1964, those songs had helped push BMI's share of the nation's hit tunes to 80 percent, up from 57 percent six years earlier.

Another young writer who blossomed in the Brill Building era was Phil Spector. Born in New York City, but raised in Los Angeles, Spector was a musical prodigy who had written his first million-selling song at the age of 18— "To Know Him Is To Love Him," which he recorded with his own trio, the Teddy Bears, in 1958. Spector moved to New York and was soon playing on recording sessions for Jerry Leiber and Mike Stoller. Before long, he was supplying songs and arrangements for records by the Drifters and Ben E. King. In 1961, he formed a BMI publishing company (Mother Bertha Music), started his own record company, and set out to make the most majestic rock & roll records anyone had ever heard. In the process, he created a studio sound that was unmatched in pop music. Phil Spector's "Wall of Sound" used booming drums, cascading pianos, percussive accents, and swirls of strings to fill up every inch of the record with sound.

The Ronettes' "Be My Baby," released in 1963, epitomizes the Spector approach. At the foundation was the song, co-written by Spector with Jeff Barry and Ellie Greenwich. Like Gerry Goffin and Carole King, and Barry Mann and Cynthia Weil, Jeff and Ellie were young newlyweds from New York. The romance they felt in their marriage found its way into the teenage poetry of their songs—"Chapel Of Love," "Da Doo Ron Ron," and "Then He Kissed Me" (all co-written with Spector), and "Leader Of The Pack" (co-written with George "Shadow" Morton).

In 1964, Barry Mann and Cynthia Weil were Phil Spector's first choice when he was looking for a song for his new project, a white rhythm & blues duo called the Righteous Brothers. Sparing no expense, he flew the songwriters out to Los Angeles and set them up in the Chateau Marmont

hotel with a rented piano in their suite. After the three of them finished the song, they took it to the Righteous Brothers. Cynthia Weil remembered: "Bill Medley, who has the low voice, seemed to like the song. I remember Bobby Hatfield [the tenor] saying, 'But what do I do while he's singing the whole first verse?' And Phil said, 'You can go directly to the bank.'" Spector was, of course, absolutely right. He hadn't become a millionaire by the age of 21 without knowing how to spot a hit in the making. Not only did **"You've Lost That Lovin' Feelin'"** become a #1 for the Righteous Brothers (their first), it later provided hits for Dionne Warwick (1969) and Hall & Oates (1980) as well, and became a staple for every club combo in America.

The hits from Brill Building writers continued throughout the sixties. Their material proved so endlessly adaptable that even an r&b stylist as idiosyncratic as Aretha Franklin, a BMI writer herself, could record **"Natural Woman"** and make it her own. As it happens, the song was not tailored specifically for her, even though her producer, Jerry Wexler of Atlantic Records, had a hand in its creation. "Songs sometimes happen under very strange circumstances," Gerry Goffin explained. "I was walking on Sixth Avenue in New York and Jerry Wexler spotted me from a limo. He said, 'Hey, I got a good title for you: "Natural Woman." Why don't you go home and write it with Carole?' We went home and wrote it in ten minutes." The song proved its durability once again when Carole King recorded it in 1971 for her best-selling album *Tapestry*.

By wedding the roles of publisher and producer, firms like Aldon Music and Leiber and Stoller's Trio Music were redefining music publishing. Traditionally, music publishers had always sought to promote musical copyrights through publishing sheet music, recording, and radio broadcasting. But these Brill Building newcomers weren't content simply to pitch songs to other producers. They seized control of studio production and negotiated manufacturing and distribution deals with the record labels themselves. For example, Bob Crewe, producer of the Four Seasons, set up Saturday Music, and Wes Farrell's Pocketful of Tunes supplied songs for Tony Orlando and Dawn, the Partridge Family, the Cowsills, and many others. These young entrepreneurs were willing to invest time and money on elaborate demonstration tapes. This was literally music to the ears of a young songwriter and made this kind of publishing company extremely attractive to writers. BMI advances to the publishing wings of these new multi-purpose musical firms helped finance their

operations. And BMI's advances to songwriters took part of the burden of supporting promising writers from the shoulders of the publishers. Considering radio's dependence on recorded music, the rise of these new publishing concerns, and BMI's democratic open-door policies, it was hardly surprising that BMI claimed 9,000 songwriters and 7,000 publishing companies by 1965.

All That Jazz

By the early 1960s, jazz was evolving along many lines. The most devoted fans could be found in big-city clubs, where knowledgeable aficionados could take their pick of Dixieland or swing bands, on the one hand, or smaller groups that played more modern forms of jazz, including bebop and cool jazz. Jazz was beginning to find a much broader audience on radio, on recordings, on television, and on films, all of which helped weave the music smoothly into the fabric of American life.

BMI's support for jazz had been marked since the organization's beginnings. During the early 1940s, when swing was the pop sound Americans most wanted to hear, BMI had helped set up publishing companies for a number of America's most popular bandleaders, such as Benny Goodman (Regent Music), Jimmie Lunceford (New Era Music), and Lionel Hampton (Swing and Tempo Music). Small jazz-oriented labels also established BMI publishing houses. BMI's support for jazz musicians became crucial, as critic and author Nat Hentoff pointed out: "The kinds of small, independent labels that most jazz players recorded for were not all the most meticulous in terms of giving royalties. So with BMI, which was a fair outfit, players could finally get some supplemental, and sometimes important supplemental, income. And that, I think, is terribly important for jazz musicians."

Because of its aggressive logging and advances, BMI became the natural home for new jazz publishers, even when the big band era was over and other sounds took hold. Jazz composers signed with BMI in droves. Many, of course, were also recording artists who realized the value of publishing as well as the performing rights earning



In 1965, the Righteous Brothers landed their first #1 hit with "You've Lost That Lovin' Feelin'," written by Barry Mann, Cynthia Weil, and Phil Spector. In the photo from

the sheet music cover, the deep-voiced Bill Medley is on the left; tenor Bobby Hatfield is on the right.

"The kinds of small, independent labels that most jazz players recorded for were not all the most meticulous in terms of giving royalties. So with BMI, which was a fair outfit, players could finally get some supplemental, and sometimes important supplemental, income. And that, I think, is terribly important for jazz musicians."
—Nat Hentoff, music critic and author

Innovative jazz pianist Dave Brubeck surrounded by other members of his quartet during the sixties—drummer Joe Morello, bassist Eugene Wright, and alto saxophonist Paul Desmond. In 1961, Brubeck's recording of Desmond's "Take Five" became a pop hit.



Jazz pianist Thelonious Monk was a leader in the bebop movement, beginning in the 1940s.

His inventive chord structures and distinctive melodies, embodied in "Straight, No Chaser," "Misterioso," and "Introspection," have influenced a host of jazz performers.



Brooklyn-born Max Roach has played drums with some of the greats of jazz, including Lester Young, Dizzy Gillespie, and Miles Davis. A composer as well, he has published his tunes with his own BMI firm.



potential funneled through BMI. By 1961 the list of BMI jazz artists read like a Who's Who of the field: Manny Albam, Bob Brookmeyer, Dave Brubeck, Ornette Coleman, Miles Davis, Gil Evans, Charles Mingus, Thelonious Monk, Charlie Parker, Sonny Rollins, George Russell, and Gunther Schuller, to name just a few.

Max Roach, the famous jazz drummer and composer, confirmed the value of BMI to the working musician. "Checks have arrived when I least expected them—and I really needed them. And that encouraged me actually to write more and publish more. There were some rough times, and

all of a sudden I look in the mailbox and there's something from BMI."

As in other fields, BMI was willing to bet on young, talented, but as yet unproven composers. David Baker, now Chairman of the Jazz Department and Distinguished Professor of Music at Indiana University, recalled getting his first BMI check: "I remember thinking, Boy, this is sure a lot of money for a guarantee for somebody who doesn't have any reputation yet." Just as important, BMI staff made writers feel welcome. As Max Roach put it, "The people at BMI are accessible. They make you feel like you're part of the family."

Russ Sanjek, who by the early sixties was serving as vice-president for public relations at BMI, was a passionate supporter of jazz and jazz composers and made the promotion of BMI's jazz repertoire a priority at the company. Sanjek personally helped organize major jazz festivals and, inside BMI, directed the publication of a series of brochures describing the music of jazz writers. Each booklet contained a biography, a lengthy list of the writers' compositions and recordings, and excerpts of key reviews. Through the United States Information Agency, these brochures reached out to a worldwide audience.

Nat Hentoff summed up the feelings of many jazz musicians in his assessment of Sanjek's contribution: "Certainly if a person epitomized BMI to me in terms of enthusiasm and diligence and concern about the music along with the business end of it, that would be Russ Sanjek. He's not the kind of a guy who saw his work at BMI as a nine-to-five job and strictly a matter of income. This was his life in more ways than one."

Such dedication has provided an emotional and financial safety net much appreciated in the jazz community. As David Baker put it: "There have been times when I felt that I wasn't appreciated. We all get paranoid about that once in a while. And it's those times that BMI has managed to miraculously appear, and all of a sudden my name would be put forth for something. Or I would be listed among the people who were a part of BMI."

Meanwhile, by 1961, BMI had developed a strong relationship with the School of Jazz in Lenox, Massachusetts, a training ground for up-and-coming jazz composers. Early in the history of this institution, BMI endowed a chair in jazz composition—the first such professorship at any American educational institution. The chair was named in honor of John Lewis of the Modern Jazz Quartet, who also served as dean.

The Concert Hall

"In one field of music—the concert hall," wrote BMI president Carl Haverlin early in 1961, "the United States shines with a particular brightness all its own. In 1900 there were only 10 symphony orchestras in the United States. By 1939 the



Oliver Daniel—a composer, record producer, and radio program director—took charge of BMI's newly created concert music department in 1954. He brought Charles Ives and other eminent composers into BMI and helped the American Composers Alliance organize the Composers Recordings label as an outlet for their works.

number was approximately 250. In 1960 there were 1,200 symphony orchestras in this country—more than the number of orchestras in the rest of the world combined." A BMI survey of 74 American symphony orchestras revealed that during the 1959-60 season, these orchestras performed almost 700 works by 394 composers. Of these works, 300 were written by American composers and 306 by European composers. These figures were a telling sign that America's musical explosion was sweeping the entire globe, embracing all forms of music. More than ever before, music, in all its artistic and commercial variety, was becoming the international meeting ground.

Even as BMI was encouraging writers and publishers in pop, jazz, country, r&b, and rock & roll, it was also cultivating concert music, also known as "classical" or "serious" music. Early in the 1950s, BMI began a major campaign to encourage new compositions and to promote public appreciation for this sort of music. One thing BMI did was to redouble its programming assistance to radio stations; biographical profiles supplied by BMI helped increase broadcasting exposure for concert works at home and abroad, whether in live performance or on recordings. As *Time* magazine observed in 1957, BMI was contributing mightily to a "massive unstopping of the American ear."

"BMI has given me a much brighter picture of the world and about the fairness of the world. These things are very important to any artist and any human being."
—Sonny Rollins, jazz composer

“One of the impressive things I learned about BMI was that they informed themselves about a very broad spectrum of music. And even though composers like me were not in the popular field or a money-making field, BMI supported what I call the research and development group of contemporary music.”

—Otto Luening, concert composer

In 1951, BMI president Carl Haverlin announced the beginning of a new BMI program that provided scholarships for promising young composers. “We want to get the American Puccinis and Tchaikovskys from the grass roots,” said Haverlin. By 1961, this series of Student Composer Awards had already provided some \$65,000 in prize money to worthy young composers in high schools, colleges, and conservatories. That year, the program expanded to include students living in Canada and Latin America as well. Among the judges for the Student Composer Awards was Pulitzer Prize-winning composer William Schuman, then president of the Juilliard School of Music. Seven previous winners of BMI Awards to Student Composers have since won the coveted Pulitzer Prize in Music. They are William Bolcom, George Crumb, Mario Davidovsky, John Harbison, Donald Martino, Joseph Schwantner, and Charles Wuorinen.

BMI also commissioned new works by established composers. In recognition of its twentieth anniversary, BMI commissioned twenty leading composers to write new symphonies. The grants totaled \$40,000, and those who received them included many of the most prominent names in the field. Among this group were Elliott Carter, Henry Cowell, Roy Harris, Alan Hovhaness, Otto Luening, Walter Piston, Quincy Porter, Wallingford Riegger, Gunther Schuller, William Schuman, and Roger Sessions.

In 1954, the creation of a new Concert Music Department symbolized BMI’s commitment to this field. Oliver Daniel, a composer and former CBS music executive, led the way in bringing such distinguished American composers as Charles Ives into the BMI fold. Daniel also helped cement BMI’s relationship with the American Composer’s Alliance (ACA), an association of leading contemporary composers, who licensed their works through BMI via ACA contract. For years, many of these composers had also published their works through the BMI-owned AMP (Associated Music Publishers) firm. BMI’s advances against royalties, distributed by the ACA, eased financial burdens for many composers, allowing them to focus on their art. Daniel also assisted ACA in establishing a large music library for educators and performers, and in organizing Composers Recordings, Inc. (CRI), a record label that helped concert music gain its rightful place in the rapidly changing broadcasting and recording industries.

BMI’s role in helping both apprentice and established composers paralleled its role in assisting writers and publishers in other fields that the music establishment had neglected or ignored.

BMI-sponsored concerts offered new opportunities for composers to bring their works to the public. In 1952, for example, BMI helped stage a ten-concert music festival on Music Mountain in the Berkshire foothills of Connecticut. The following year, BMI’s national office, together with BMI Canada Ltd., sponsored an all-Canadian concert at Carnegie Hall, conducted by Leopold Stokowski. The audience included some sixty United Nations representatives, and the critical acclaim for this event proved to be a boon for concert music worldwide.

BMI continues to support contemporary concert music in part through the work of the BMI Foundation, a separate, tax-exempt, non-profit organization. A substantial part of the Foundation’s annual grants supports groups that perform or encourage contemporary concert music.

International Harmony

BMI played an important part in bringing the concert works of foreign composers to American audiences, and a natural corollary to that effort was BMI’s work with licensing performing rights internationally. Very early in its history, BMI saw the need to establish strong working relationships with songwriters, composers, publishers, and performing rights societies abroad—both for the acquisition of United States rights in foreign works and the collection of royalties for foreign use of BMI works. One of BMI’s key foreign alliances was forged in BMI’s earliest days. BMI Canada had been formed as a subsidiary in 1941. Within months of its formation, BMI Canada began to publish Canadian music in printed form: church anthems, piano solos, instruction books, as well as full-fledged symphonies, and other orchestral works. Healey Willan and Claude Champagne, two of Canada’s leading composers, set the tone for BMI Canada by joining at the outset. Bob Burton became general manager of this enterprise in 1947, with Harold Moon running the operation for many years until his retirement. Under their direction, BMI Canada amassed a roster of 120 composers, 27 publishers, and a catalog of 5,000 works, one-third of them with French lyrics. By 1964, BMI Canada had published 23 full orchestral works, one of which was Harry Summer’s *Passacaglia Fugue for Orchestra*, known and performed the world over. In 1975, BMI divested itself of all ownership in the organization, and it became an independent, Canadian-owned and operated company, called PRO Canada.

BMI’s connections with Latin American music, of course, began with the founding of the organiza-

tion in 1940. The catalogs of Peer International and E. B. Marks had brought thousands of Latin American tunes to BMI and then to the United States. During the 1940s, the Latin influence provided a vital spark to the popular music of the time.

During the early 1960s, Latin American music once again exerted an invigorating influence on North American sounds. The interest was sparked by a new Latin American style, dubbed the bossa nova (new wrinkle or new wave), which combined Brazil's popular dance music, the samba, with the cool jazz style developed in the U.S. The bossa nova's principal exponents were two Brazilians, Antonio Carlos Jobim and Joao Gilberto. In 1958, as music director of Odeon Records, Jobim persuaded the company to record Gilberto, a singer and guitarist. The record they made of Jobim's composition, "Chege De Saudade," became a nationwide hit in Brazil. On a tour of South America, guitarist Charlie Byrd got wind of the new sound. In 1962, he collaborated with saxophonist Stan Getz on an album of Brazilian music, *Jazz Samba*. Verve Records released one of the cuts, Jobim's "Desafinado," as a single. When it became a surprise Top Twenty pop hit, it launched the bossa nova in the U.S. as well.

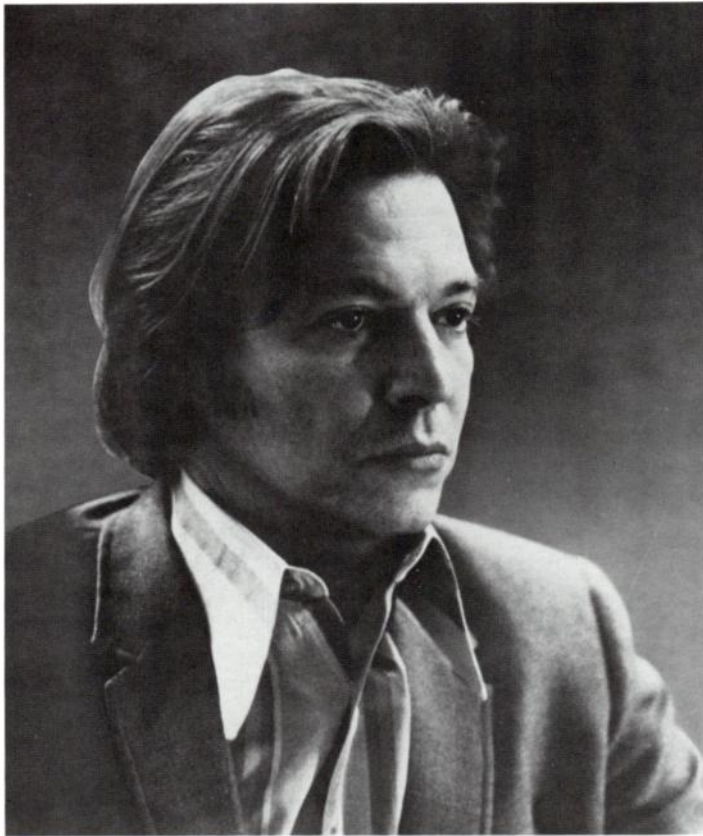
Indeed, the bossa nova proved so popular that in November of that year, Jobim and Gilberto performed at Carnegie Hall with Byrd, Getz, and trumpet player Dizzy Gillespie. "I arrived here on November 22, 1962, for the very first time in New York City," remembered Jobim. "We had this bossa nova concert at Carnegie Hall. It was sponsored by the Brazilian Foreign Service, who sent us here due to the fact that the bossa nova was a success here. The jazz musicians had started to record the bossa nova here."

Once in New York, Jobim made some invaluable connections. Through Lou Levy and Sal Chiantia at BMI-member firm Duchess Music, Jobim met lyricist Norman Gimbel, who provided English lyrics for a song Jobim had written with Brazilian lyricist Vinicius de Moraes. It was to become Jobim's signature tune—"Girl From Ipanema." Recorded in March 1963, the song first appeared on a Verve album titled *Getz/Gilberto*, a collaboration between the jazz saxophonist and the Brazilian singer-guitarist that featured Jobim's songs and his piano playing. On "Girl From Ipanema," Gilberto sang the Portuguese lyrics and his wife, Astrud, sang Gimbel's English lyrics. When Verve released the track as a single, it was shortened, leaving only the English lyrics. (The



From left: BMI board chairman Sydney Kaye, Konstantin Dankevich, and American composers Roger Sessions and Ulysses Kay celebrate an international spirit of fellowship. Kay and Sessions, BMI composers, represented the United States in a counterpart exchange trip to the Soviet Union in 1958.

In the early 1960s, Brazilian songwriter Antonio Carlos Jobim enjoyed huge pop hits in the United States with his bossa nova tunes "Desafinado" and "Girl From Ipanema."



rights to represent all works of foreign countries.

Foreign music users had become very important to BMI writers by the early sixties, income from sources abroad having increased dramatically during Geiringer's tenure at BMI. "Our first check for foreign royalties was something like \$500, from Italy, back in 1948," Geiringer recalled in 1961. "Now it's running somewhere between \$600,000 and \$700,000 a year. This, of course, does not include foreign performance fees paid directly to foreign subsidiaries or affiliates of American publishers. In those cases, the publishers collect the money in the given country. The figures we state cover only writer royalties and monies for publishers without their own foreign connections. I may say, however, that our foreign income is increasing every year."

By 1964, BMI's writer income from abroad had reached over \$1 million annually. By that year, BMI had established reciprocal licenses with no less than twenty-three foreign performing rights

Tenor sax great Stan Getz played in big bands led by Stan Kenton, Benny Goodman, and Woody Herman before forming his own group. During the early sixties he helped introduce the bossa nova to the United States, collaborating on record with Brazilian artists Joao Gilberto and Antonio Carlos Jobim.

track on the CD that accompanies this book features the full album version.) The single went all the way to #5 on the *Billboard* charts, establishing "Girl From Ipanema" as a standard and Jobim as an international treasure.

Jobim joined BMI as a writer (except for Latin America) and set up his own BMI publishing firm, Corcovado Music. "BMI is the base of my career," said Jobim. "Everything that I have comes from BMI. I have seven or eight big, big standards in BMI, besides a hundred songs that are not as famous."

A key employee in the effort to increase international ties was Jean Geiringer. An Austrian composer who had been active in his country's performing rights society, Geiringer joined BMI in 1943. By 1961, the capable Geiringer had been promoted to vice-president for foreign relations. A major stumbling block between BMI and foreign performing rights societies had been removed in 1950, when the United States Department of Justice decreed that ASCAP could no longer enter into contracts with foreign societies that gave ASCAP the exclusive



societies in Western Europe, Scandinavia, Japan, and Latin America. This in itself was no mean feat, for initially foreign societies were somewhat reluctant to do business with BMI. Most countries had simply one performing rights society, and, therefore, had difficulty understanding the necessity in the United States for more than one organization. Over the years, largely through the efforts of Geiringer and his successors, Leo Cherniavsky, Helmut Guttenberg, and Ekke Schnabel, BMI has earned the understanding and respect of foreign societies.

As part of its plan to set up cooperative arrangements with publishers across the globe, BMI established a European office in England in the late 1950s. BMI's choice to run this operation was a fellow uniquely qualified for the job, an American UPI reporter who just so happened to be a songwriter as well. His name was Bob Musel, and his story of BMI's British beginnings is full of journalistic detail:

"Denmark Street in London is sixty yards long and fairly nondescript these days. But during World War II, when I first saw it, it was unique in the world and even now only approached in its compactness, creativity, and community feeling by Music Row in Nashville. From street level to roof, its old buildings were packed with publishing firms and associated offices that made up 95 percent of the British music industry.

"On the sidewalks of this little thoroughfare gathered publishers, songwriters, and radio artists in accessibility undreamed of in these electronic days. And if you could crowd into the little Christmas Dairy for lunch, you might exchange gossip with the likes of Tommie Connor (who wrote 'I Saw Mommy Kissing Santa Claus'), Ross Parker ('There'll Always Be An England'), or Jimmy Kennedy ('Red Sails In The Sunset').

"It was here that the story of BMI in Europe really began. For one of the items that greeted me on my arrival as a war correspondent was a note from music publisher Ralph Peer, founder of Peer International Corporation, confirming that I was to present myself to the London office of the firm and sign on as a staff lyricist. Peer's firm was—and still is—on Denmark Street, and that contract was a key to the tightly knit music world of one of the singiest countries on earth.

"Britain may not have produced a Beethoven, but its folk melodies have crossed the oceans for centuries. Thus, it was frustrating that, prior to 1964, so few of its hits duplicated their success in the United States. In fact, few were even published across the Atlantic. If you wrote a 'These Foolish Things' or 'A Nightingale Sang In Berkeley

Square' you were reasonably certain of being picked up in the U.S. But few British hits were this lucky, and one American publisher informed his disappointed London office that he did not believe any British music had much of a chance against what was available in the U.S."

While BMI entered into its first reciprocal agreement with PRS in 1955, there was still some resistance to the new kid on the block. As Musel recalls, "The misgivings of the old guard of PRS had to be overcome. They were a benevolent monopoly in a world of linked monopolies, and some members of PRS did not see why the U.S. had to have a second society. 'It won't survive,' said one official, who later said the same thing about television. There were other derogatory remarks from similar sources, but the younger PRS council members were more pragmatic. They asked BMI to explain how it felt it could make a difference. As time went by, they began to discover the financial benefits of BMI's broad logging system and payment plan.

"With the PRS agreement in place, BMI decided it would need a permanent presence in Britain as a liaison with PRS and to make writers and publishers aware of the advantages of licensing their music through BMI while remaining members of PRS. I was asked to undertake this expanded role and set up the first American performing rights office overseas—another of BMI's innovations. For a while, as a member of the Committee of the famous Les Ambassadeurs Club, I used the Marble Room of the great Rothschild mansion (which housed the Club) as a secondary base for BMI. I soon found that invitations to meetings in this splendid room—where Queen Victoria, Disraeli, and the Rothschilds had discussed the financing of the Suez Canal—were rarely refused."

Although no one realized it at the time, BMI's arrangements with PRS brought into BMI's repertoire the next great wave of rock & roll. This time the music would indeed travel across the Atlantic and change not only the sound of popular music, but the nature of the business as well.



BMI senior European consultant Bob Musel (center), a songwriter in his own right, recently received a BMI Million-Air award for his work "Band Of Gold." With him are BMI's Frances Preston and Phil Graham.

Revolution

From the first joyous guitar chords, the youth of America realized they were hearing something new. Beginning with “I Want To Hold Your Hand,” the Beatles seemed to herald a fresh approach to rock & roll and all sorts of new possibilities. The Beatles’ arrival in early 1964 couldn’t have been more opportune. The previous November, the nation had been stunned and disillusioned by the assassination of President John F. Kennedy. As America began the new year, it was sorely in need of a little good news. Almost as if on cue, the Beatles arrived with the new year, releasing their first Capitol Records single on January 13. Less than a week later, “I Want To Hold Your Hand” had rocketed to #43 in *Billboard*’s Hot 100. In another two weeks, it topped the charts, elbowing aside Bobby Vinton’s version of the forties pop song “There I’ve Said It Again.”

On February 7, the Beatles landed in New York for their first American tour, and the result was sheer pandemonium for the four long-haired lads from Liverpool. Five thousand screaming fans greeted them at the airport; Beatlemania had begun. Two days later, they appeared on the “Ed Sullivan Show,” to a nationwide viewing audience of 73 million, topping the record that Elvis had established eight years before. According to reports, America’s crime rate was lower that night than it had been in fifty years. In all of New York City, not a single hubcap was reported stolen.

By April the Beatles singles held all top five positions on the *Billboard* charts—from “Can’t Buy Me Love” at #1, to “Twist And Shout,” “She Loves You,” “I Want To Hold Your Hand,” and “Please Please Me” at #5. (All of these were original songs, written by the group’s John Lennon and Paul McCartney, with the exception of “Twist And Shout,” which had been a hit for the Isley Brothers, written by Phil Medley and Bert Russell.) Meanwhile, their first American LP, *Meet the Beatles*, outsold “I Want To Hold Your Hand,” 3.6 million to 3.4 million—the first time an album had outsold its single in units and in dollars.

Bob Dylan, their contemporary, summed up the enormous impact of the Beatles in 1964: “They were doing things nobody was doing. Their chords were outrageous, just outrageous, and their harmonies made it all valid.... But I kept it to myself that I really dug them. Everybody else thought they were for the teenyboppers, that they were gonna pass right away. But it was obvious to me that they had staying power. I knew they were pointing to the direction where music had to go.

“It seemed to me a definite line was being drawn. This was something that had never happened before.”

Actually, nobody was more shocked by all the hoopla than the Beatles themselves. As they took pains to point out, they hadn’t invented anything new. They were simply restating in their own way what had come before. Growing up in Liverpool, they had idolized Elvis Presley, Chuck Berry, Carl Perkins, Buddy Holly, Little Richard, and the Everly Brothers. They couldn’t help but imitate them. In fact, for the next couple of



Music publisher Dick James, president of Maclen Music, discusses business with Thea Zavini, BMI senior vice-president. Maclen, the U.S. publishing firm for the Lennon-McCartney compositions, had signed with BMI in 1964. The Lennon-McCartney song catalog is now owned by Michael Jackson.

years their albums and live shows featured favorites by Berry, Perkins, Holly, and Little Richard. The Beatles also greatly admired the work of the Brill Building writers, and made a point of meeting Gerry Goffin and Carole King on their first visit to America. But what the Beatles had was more than just an ability to recreate great rock & roll. They had an ability to transform it into something all their own.

With their buoyant energy, wit, and charm, they seemed to the youth of America unlike anything that preceded them in pop music. Instead of the typical group built around one star (usually the lead singer), here was a group of four distinct personalities, four stars. All four sang, three of them wrote songs (eventually all four), and each of them wielded a sharp, authority-puncturing wit. The names John Lennon, Paul McCartney, George Harrison, and Ringo Starr quickly became household words. It's important to remember, though, that this overnight sensation didn't quite happen overnight. When America first saw the Beatles in

1964, it was seeing a veteran group that, with the exception of their drummer, had been playing together for six years (Ringo joined in 1962). They had been England's reigning pop stars for the past year, and had entertained the Royal Family. Thus, the Beatles burst upon America fully primed—young, eager, cocky, and seasoned.

Though the Beatles were ready for America, the music business in the States was for the most part indifferent to the Beatles. While the Beatles were dominating the British charts throughout 1963, they were for the most part unable to make subpublishing and record licensing deals in the United States. In fact, Capitol, the American subsidiary of the Beatles' own label, EMI, repeatedly passed up the chance to release the Beatles in America during 1963. True, the Beatles were stars in England, but no British act had ever made it in America, the experts reasoned, and the Beatles hardly seemed like a bonanza to most American publishers.

In England, the Beatles were published by a perspicacious former music hall singer named

Dick James. He had been in the publishing business exactly one year when the Beatles' record producer at EMI, George Martin, brought him their second single, "Please Please Me." Martin, in fact, had produced James when he was still a singer.

One listen told James all he needed to know. He signed the writers, John Lennon and Paul McCartney, to a publishing contract immediately.

The first American business to pay any attention to the Beatles was Gil Music, a music publishing firm founded by George Pincus. In 1963, his son Lee, who was running the London office, had become a good friend of Dick

James, some of whose works had been subpublished in the United States by Pincus. While George was dubious about the material, like a good father he went along with the enthusiasm of his sons Lee and Irwin, and acquired the rights to "She Loves You," "I Saw Her Standing There," "There's A Place," "From Me to You," "I Want to Be Your Man," and "Misery." There was no advance paid to Dick James, Lennon, and McCartney; the deal was a standard subpublishing agreement for the life of the copyrights. The plan was to pitch the songs to American artists, since (as everyone knew) British artists didn't have rock & roll hits in America. The tiny Swan label released Del Shannon's version of "From Me to You" in June 1963; it peaked at #77 on the *Billboard* charts. The Beatles' own recording on the Vee Jay label didn't even break into the Hot 100.

But all was changed, changed utterly in the new light of 1964. It didn't take Capitol long to realize the Beatles' worth once they began to duplicate their English success on the American charts. And Dick James soon sewed up all publishing rights for the Beatles in North America via his own BMI company, Maclen Music. The association of Maclen and BMI was of inestimable value to BMI, the success of the Beatles having more than a little to do with BMI's share of the nation's hits rising to 80 percent in late 1964.

In spite of all the hoopla, to many members of the older generation the Beatles hardly represented a great leap forward in pop music. To them, it was

the same old loud noise, with the addition of longer hair. But those who followed the band closely could detect a definite maturation in the songwriting of John Lennon and Paul McCartney from album to album. They were not only writing teenage hits, but creating modern standards.

If any one Beatles composition signaled a breakthrough to more mature audiences, it was probably "Yesterday." Paul McCartney began writing the contemplative ballad in January 1964 just as Beatlemania was reaching a fever pitch. As McCartney described it, the song came to him almost by magic: "I just fell out of bed and that was there. I have a piano by the side of my bed, and I just got up and played the chords. I thought I must have heard it the night before or something, and spent about three weeks asking all the music people I knew, 'What is this song?' I couldn't believe I'd written it."

When he heard the song, George Martin was impressed and suggested that the Beatles record it, backed by a string quartet. McCartney protested at first, fearing that strings would turn the song mawkish, but ultimately he saw that Martin was absolutely right. Together they worked out a tasteful, understated string arrangement, and McCartney accompanied himself on acoustic guitar. Released as a single in September 1965, it quickly topped the charts. Over the past twenty-five years it has inspired more than 2,500 cover versions—including recordings by Ray Charles, Chet Atkins, Jose Feliciano, Marvin Gaye, Benny Goodman, and Willie Nelson—making it the most covered song ever. It's also the most-performed song in the BMI repertoire, topping 5 million performances and still running close to a quarter of a million performances a year.

Together, Lennon and McCartney created a catalog that turned out to be a veritable soundtrack for their generation. Like the American composers they admired, quality was of paramount importance to them, and their albums were usually filled with material every bit as good as their chart-topping singles. Among the classics they wrote are "I Feel Fine," "Norwegian Wood," "Michelle," "Eleanor Rigby," "Got to Get You Into My Life," "Penny Lane," "A Little Help From My Friends," "Revolution," "Hey Jude," and "Let It Be."

Lennon and McCartney weren't the only songwriting Beatles. As the group matured, George Harrison and Ringo Starr contributed more material to the group's albums. By the time the Beatles broke up in 1970, they were writing independently. Starr wrote "Don't Pass Me By" and "Octopus's Garden." Harrison wrote the sixth most performed song in the BMI repertoire, "Something." In his

If any one Beatles composition signaled a breakthrough to more mature audiences, it was probably Paul McCartney's "Yesterday." Released as a single in September 1965, it quickly topped the charts. It's also the most-performed song in the BMI repertoire, topping 5 million performances and still running close to a quarter of a million performances a year.



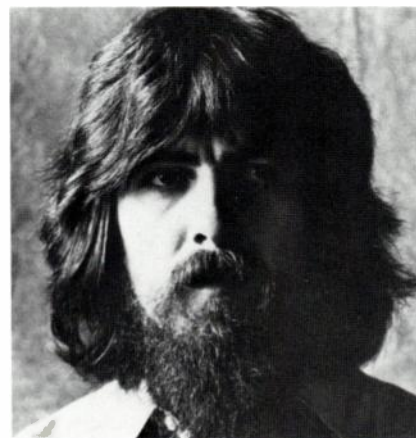
autobiography *I Me Mine*, Harrison described how the song came about: “‘Something’ was written on the piano while we were making the *White Album*. I had a break while Paul was doing some overdubbing, so I went into an empty studio and began to write. That’s really all there is to it, except the middle took some time to sort out! It didn’t go on the *White Album* because we’d already finished all the tracks. I gave it to Joe Cocker a year before I did it.

“It’s probably got a range of five notes which fits most singers’ needs best. This, I suppose, is my most successful song with over 150 cover versions. My favorite version is the one by James Brown—that was excellent. When I wrote it, in my mind I heard Ray Charles singing it, and he did do it some years later. I like Smokey Robinson’s version too.”

The Beatles ushered in a new era of rock & roll, with so many British acts scoring hits in the U. S. during 1964 and 1965 that the period was dubbed “the British Invasion.” America embraced the likes of the Who, the Kinks, the Searchers, the Zombies, the Animals, Herman’s Hermits, Gerry & the Pacemakers, the Moody Blues, the Hollies, and the Yardbirds. Without question, the most successful of these bands was the Rolling Stones. Taking their name from the title of a Muddy Waters song, the Stones strove for a harder, bluesier edge than the Beatles. They had begun their career covering songs by favorite American black artists like Chuck Berry and bluesman Elmore James. Like the Beatles, though, they too began creating their own material. Their chief songwriters were lead singer Mick Jagger and guitarist Keith Richards.

In 1965, Jagger and Richards penned their first #1 hit in the U.S., “Satisfaction,” a song that seemed to sum up a world of youthful boredom and frustration. They came up with the song in Clearwater, Florida, while on tour in America in the spring of 1965. Richards happened upon the distinctive guitar riff and the title one night when he couldn’t sleep. The next day, sitting beside a motel pool, Jagger wrote the lyrics in ten minutes. “It was my view of the world,” Jagger said later. “It was about America, its advertising syndrome, the constant barrage.” Jagger’s intentions notwithstanding, many people heard it as a song about sexual satisfaction, and many stations stopped playing the record after they received complaints about the “obscene” lyrics. The Beatles may have awakened the Baby Boomers, but it was the Stones who gave them voice with defiant anthems like “Satisfaction,” “Paint It Black,” “Jumpin’ Jack Flash,” and “Street Fightin’ Man.” As of 1990, the Stones are still going strong, still billed as the “The World’s Greatest Rock & Roll Band.”

British bands like the Beatles and the Rolling Stones inspired a host of American bands, including the Byrds, the Turtles, and the Lovin’ Spoonful, who adapted the energy the Beatles had generated to their own musical ends. The Beach Boys, for instance, had already established themselves as a major pop act when the Beatles came along. The Beatles didn’t so much influence as goad the Beach Boys into aspiring to new heights of creativity. “When the Beatles first hit, we were real jealous, of course,” said Brian Wilson,



Beatles’ lead guitarist George Harrison blossomed as a songwriter toward the end of the group’s career, penning such popular Beatles tunes as “Something” and “Here Comes The Sun.” His

hits as a solo performer include “My Sweet Lord,” “What Is Life,” and “Got My Mind Set On You.”

the group’s leader and chief songwriter, in a 1987 interview. “I couldn’t handle the fact that there were these four handsome guys from England coming over here to America to invade our territory, you know? When we saw how loud everybody was screaming for the Beatles, it was like, ‘Whoa!’ We couldn’t believe it.”

Inspired by the Beatle style and the records of Phil Spector, Wilson came up with a new sound for the Beach Boys when “California Girls” was released in the summer of 1965. Written by Brian, the song went to #3 on the *Billboard* charts.

The Beach Boys and the Beatles continued to challenge each other in the studio and on the charts. Sometime in 1965, as Brian Wilson recalled, “A friend of mine brought over the Beatles album called *Rubber Soul*. It blew me out. I went to the piano thinking, ‘I feel competitive now.’ So I started writing *Pet Sounds*. I said, ‘C’m on now, we gotta beat the Beatles!’”

Pet Sounds, released in 1966, was indeed impressive, as Paul McCartney admitted: “I really love the *Pet Sounds* album—it was my inspiration for making *Sgt. Pepper* actually.” The Beatles’ *Sgt. Pepper’s Lonely Hearts Club Band*, in turn, became one of the most influential rock & roll records of all time. The ambitious concept album took some 700 hours to record, a staggering amount of time to spend on a record in 1967. (By way of comparison, the Beatles recorded their entire first album—all 14 tracks—in 12 hours!) It was all well worthwhile, however. Released in June 1967, the album became an immediate worldwide sensation. It caused the music industry to rethink the relationship between singles and

“My first check from BMI was quite a surprise. I think I had gotten used to making fifty bucks a recording session—and that was already incredible to me.

The fact that my publishing was starting to make money was an amazing thing.”

—John Sebastian, pop songwriter, formerly of the Lovin’ Spoonful

The Jefferson Airplane, ca. 1967: Marty Balin, Jack Casady, Grace Slick, Jorma Kaukonen, Paul Kantner, and Spencer Dryden. The Airplane heralded the "San Francisco sound" as well as rock's coming of age during 1967's Summer of Love with hits like "White Rabbit," written by Grace Slick, and "Somebody To Love," written by Darby Slick.



Mike Love, Bruce Johnston, Al Jardine, Carl Wilson, Dennis Wilson, and Brian Wilson of the Beach Boys, late 1960s. Led by Brian Wilson, the band's chief songwriter, the Beach Boys perfected a lush harmony sound in such songs as "I Get Around," "Help Me Rhonda," "California Girls," and "Good Vibrations." Bruce Johnston later provided a big hit for Barry Manilow, "I Write The Songs."



albums. Indeed, the major labels quickly increased their output of LPs by 10 percent and reduced their manufacturing of singles by 21 percent. By 1968, annual gross sales of recordings climbed past the \$1 billion mark. Rock recordings, of course, accounted for the lion's share of those sales. By 1968, 85 percent of the records listed in *Schwann's Long-Playing Record Catalog*, the retail record industry's encyclopedia, were pop and rock.

Throughout this rock music boom, the value of musical copyrights and publishing catalogs increased greatly. Major corporations bought and sold catalogs for enormous sums. The Aberbachs bought Progressive Music, Atlantic Records' publishing division, as well as the Duane Eddy and Paul Cohen firms. Lawrence Welk snapped up a number of small firms, quietly building a publishing empire. Lew Chudd sold his catalog of

2,300 master tapes and 6,000 copyrights to Liberty Records. ABC-Paramount purchased M. M. Cole, one of BMI's earliest signees, acquiring more than 5,000 copyrights. Music Corporation of America (MCA) bought out Lou Levy's Duchess Music group. Metromedia bought the Tommy Valando-owned catalog of Broadway show scores. Many of these original sales were followed by subsequent resales of the same catalogs.

In the midst of all this change, BMI remained a constant for writers. Many BMI staffers, especially the top executives, stayed with BMI for decades, maintaining long-term relationships with writers and publishers in the midst of these turbulent business deals. Some changing of the guard, of course, was inevitable. Carl Haverlin, BMI's president since 1947, retired in 1963. He was ably succeeded in 1964 by another long-time staffer, Bob Burton, known as Judge Burton (he had become a municipal judge in 1960). An astute judge of music trends and talents, Burton was responsible for starting BMI on its path toward sophisticated computerization.

Change had become the very nature of rock & roll. In 1970 the Beatles broke up. During their run, they had accounted for more than \$150 million in record sales and changed the way people perceived rock & roll. BMI had benefited greatly from the Beatles' success, and vice-versa. Perhaps it is not surprising, then, that BMI's man in London, Bob Musel, was on hand to witness the dissolution of rock & roll's most successful group. "One day in 1970," Musel recalled, "I was lunching at Les Ambassadeurs with Lee Eastman, lawyer for (and father-in-law of) Paul McCartney. Our conversation was interrupted by a concierge who said, 'A Miss Yoko Ono, Mr. John Lennon, and Mr. Allen Klein are at the door asking for you. They cannot come in as they are not properly dressed.' (At that time, Les Ambassadeurs insisted on a jacket and tie—and still does.)

"As a committee man, I pulled rank and said the trio were to be admitted to the bar area. And there Eastman and I joined them. The situation appeared to be as follows: Lennon, Ono, George Harrison, and Ringo Starr were in favor of management by Klein and were asking McCartney to join them. It was obvious this was a climactic meeting and would end with the Beatles reunited or parted artis-



Two of the architects of BMI's success, Bob Burton (left) and Carl Haverlin. BMI's president since the late 1940s, Haverlin retired in 1963. He was ably succeeded in 1964 by Burton, known as Judge Burton (he had become a municipal judge in 1960). An astute judge of music trends and talents, Burton was responsible for starting BMI on its path toward sophisticated computerization.

tically forever. It turned out to be the latter after an animated discussion in which Eastman indicated McCartney's future lay in another direction.

"I was in a quandary. In addition to working for BMI, I was senior editor of United Press International. A major news story—the end of the Beatles—was taking place before my eyes. But as a representative of BMI, I was also Eastman's host; I felt I had an obligation of confidentiality unless my guest released me.

"Finally Eastman said I could draw my own conclusions about the confrontation, providing I did not publish any of the dialogue. And so it was that the Beatles' story came to an end in the bar of Les Ambassadeurs, with its elegant clientele unaware of the drama played out a few yards away."

After their break-up, each of the Beatles went on quickly to solo success. In July of 1971, for example, John Lennon recorded "Imagine," which soon became one of his best-remembered songs. The session took place at his home studio outside

London, with Lennon, his wife Yoko Ono, and Phil Spector producing. John Lennon played the distinctive piano accompaniment sitting at a large white grand piano, while bass player Klaus Voorman and drummer Alan White listened on earphones and played along in the next room. "We had the lyrics written out real big on a typewriter, and then we wrote the chords under them," Voorman told *Rolling Stone*, "so whenever we played, we had the meaning of the song in front of us." Like so much of the work of the Beatles, the song gave audiences the world over a message of hope and inspiration.

Good for the Soul

While the Beatles were realizing their impossible dream of becoming successful in America, the nation's black songwriters and musicians were hoping for a similar breakthrough. Many of them had come far, it was true, but the crossover appeal to the vast white audience was not an everyday

John Lennon and Yoko Ono, 1971. After the break-up of the Beatles in 1970, Lennon frequently collaborated with his wife Ono. Among his post-Beatle hits are "Imagine," "Whatever Gets You Through the Night," and "(Just Like) Starting Over," which hit the charts just prior to his death in December 1980.



occurrence. A young black entrepreneur named Berry Gordy Jr. was about to change all that. Sam Cooke had pointed the way with his independent music businesses; Berry Gordy showed just how far an independent black entrepreneur could go in the new open-door climate.

A one-time prize fighter, record store owner, and Ford assembly-line worker, Berry Gordy had established himself as a top songwriter in the late fifties, supplying r&b singer Jackie Wilson with such smash hits as "Reet Petite," "Lonely Teardrops," and "To Be Loved." Berry Gordy had more than just an ear for a tune, however; he also had a keen eye for talent. As a songwriter, he had gladly collaborated on material for Wilson, working with co-writers Gwendolyn Gordy (his sister) and Billy Davis (who wrote under the pen name Tyran Carlo)—anything to make the song better, to ensure a bigger hit. His next step was to form his own independent production company to lease recordings to labels. In 1959, on the advice of one of his discoveries, Smokey Robinson, he formed his own record company in Detroit and put all his copyrights into his own BMI firm. It was the beginning of the Motown era.

From the beginning, Gordy strove for a clean, upbeat, accessible sound. And he accepted nothing less than the most commercial material he could record. As his friend Smokey Robinson told

Rolling Stone: "He wanted to make records that would have no race and no barriers, and that's what we set out to do: to make music for people of all races and nationalities.... Berry had a formula. He wanted to put good songs on good tracks that had good funk on the bottom and good beats—but mainly to have really good songs with good stories." During the sixties, Motown did indeed become known for its clean, upbeat, accessible sound—"The Sound of Young America," as Gordy dubbed it, and it would soon link the sounds of black America inextricably with the wider pop market.

With his eye for talent, Gordy spotted the top young songwriters and musicians in Detroit. In 1959, shortly after forming his independent production company, he discovered 16-year-old Eddie Holland, a singer who reminded him a little of Jackie Wilson. Although Gordy did manage one minor pop hit with Holland as a singer, they forged a more important working relationship. Eddie Holland soon turned to songwriting for other Motown artists. In 1961, his younger brother Brian co-wrote the

firm's first #1 pop hit, the Marvelettes' "Please Mr. Postman," with Robert Bateman, William Garrett, and Marvette Georgeanna Dobbins. Sometime in the following year, Gordy suggested that Brian team up with Lamont Dozier, another singer from the Detroit area. One of their first collaborations was a hit for the Marvelettes, "Someday, Someway," written with Freddie Gorman.

As Motown grew, Gordy delegated production duties to his songwriters. Smokey Robinson, who also recorded for Motown with the Miracles, was one producer. Norman Whitfield was another. Brian Holland and Lamont Dozier, now joined by Eddie, became a production team. In an interview with *Musician* magazine, Tom Noonan, a white marketing executive with Motown during the late sixties and early seventies, recalled how the system worked: "The operation that Berry Gordy set up was completely unique for its time—and frankly, it's still unique today. With most labels, one producer would be assigned to an artist and would handle everything. At Motown, there was a kind of rotating system of production, based on what they called 'A&R blockouts.' There would be a memo saying that the Temptations or the Supremes would be coming off the road and would be in Detroit for a week. If you were a producer, you'd look at that schedule, and would go into the studio in advance to cut tracks. You might cut one for the

Temps and two for the Miracles. Sometimes they had no lyrics at all: the staff writers would then write to these tracks, which was unheard of in those days. So the Supremes would come to town and on Monday they'd record with Norm Whitfield, and the next night they'd possibly go in with Hank Crosby, then on Wednesday maybe Holland-Dozier-Holland. So you had the producers competing with each other to get their songs released; the creative juices were flowing like crazy. Who knew where the magical link might occur?"

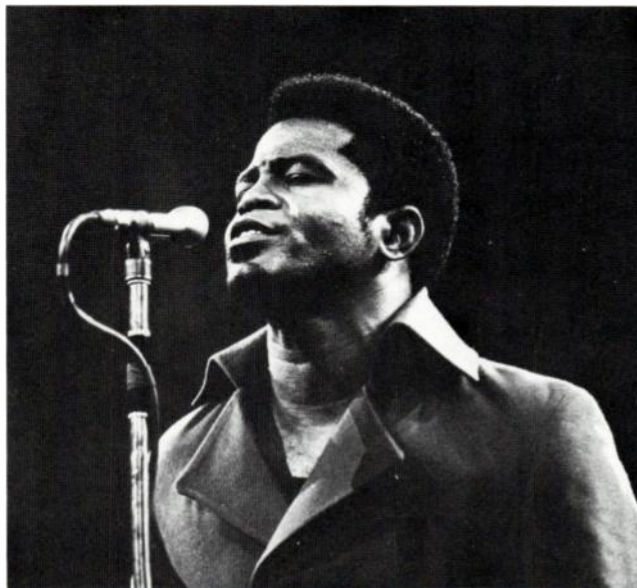
In the Holland-Dozier-Holland team, each songwriter had his own responsibilities: Eddie Holland became the chief lyricist; Lamont Dozier wrote music and supervised the horns, strings, and background vocals; and Brian Holland wrote music, worked with the session musicians, and served as the *de facto* producer on the recording sessions. Working harmoniously with Motown's crack team of studio musicians, they clicked. Starting in 1963 with "Heat Wave" for Martha Reeves & the Vandellas, they put together an incredible string of successes, amassing twenty-eight Top Twenty hits in three years.

In mid-1963, Berry Gordy put Holland, Dozier, and Holland, then his top songwriters, exclusively in charge of producing the Supremes, a young trio that had yet to score a Top Twenty hit in eight releases. In the spring of 1964, H-D-H had written some new tunes, but the Supremes didn't think much of them. In her autobiography, Mary Wilson of the Supremes described one of the songs this way: "It had childish, repetitive lyrics, a limited melody, and no drive. It was too smooth, and I couldn't imagine anyone liking it." Imagine her surprise, as well as that of fellow Supremes Diana Ross and Florence Ballard, when that song, **"Where Did Our Love Go,"** became their first #1 hit. The next four songs from Holland, Dozier, and Holland went to #1 as well. In fact, between "Where Did Our Love Go" and "The Happening" in 1967, the Supremes racked up ten #1 hits. They might have had ten more if Holland, Dozier, and Holland hadn't left Motown to form their own independent production company. In 1967, the last full year they worked at Motown, no less than 70 percent of the records Motown released made the charts. The company grossed \$21 million. Black music for all audiences had become a reality.

Motown was not the only successful business



Songwriters Norman Whitfield and Barrett Strong with Motown founder Berry Gordy and BMI's Ed Cramer at a BMI awards dinner. Whitfield and Strong wrote such classic Motown hits as "Just My Imagination" and "I Heard It Through The Grapevine."



Soul Brother #1, the Godfather of Soul, the Hardest-Working Man in Show Business—James Brown has earned all these titles of respect in the music world. Writing and arranging his own material, Brown developed a distinctive rhythmic style, which continues to influence the pop music of today, especially rap.

in rhythm & blues. From its roots in blues and gospel, the popular music of black America had grown and matured to encompass many styles. With support from BMI, black music was nurtured across the United States, and new centers for music publishing and recording sprang up. In Chicago, Curtis Mayfield wrote and produced smooth hits for himself and a number of artists, among them "People Get Ready," "Super Fly," "It's All Right," and "The Monkey Time." In New Orleans, a young piano player named Allan Toussaint achieved similar success with local artists Ernie K-Doe ("Mother-In-Law"), Chris Kenner ("I Like It Like That"), and Lee Dorsey ("Working In The Coal Mine"). In Muscle Shoals, Alabama, black artists like Wilson Pickett, Percy Sledge, and Aretha Franklin all scored hits in Rick Hall's local FAME Studios.

During the sixties and early seventies, probably

The songwriting and production team that made Motown Records a power in the music industry—(from left) Lamont Dozier, Eddie Holland, and Brian Holland, ca. 1963. Beginning with “Heat Wave” for Martha Reeves & the Vandellas in 1963, they put together an incredible string of successes, amassing twenty-eight Top Twenty hits in three years for Motown acts like the Four Tops and the Supremes.



Jerry Wexler of Atlantic Records (left) with Otis Redding, one of Stax Records' greatest stars and the writer of such immortal hits as “Respect” and “Sitting On The Dock Of The Bay” (co-written with Steve Cropper).



the most consistent rival to the crossover success of the Motown sound were the songs that came from Stax Records in Memphis. Founded in 1957 by Jim Stewart, a white bank teller, and his sister Estelle Axton, Stax became a melting pot for musi-

cians black and white. The house session band consisted of two blacks, Booker T. Jones on keyboards and Al Jackson Jr. on drums, and two whites, Steve Cropper on guitar and Donald “Duck” Dunn on bass—also known as Stax recording stars Booker T. & the MGs. Among the label’s other top talents were Rufus Thomas and his daughter Carla Thomas, Sam & Dave, Eddie Floyd, Johnnie Taylor, and the Staple Singers, as well as songwriter-producer Isaac Hayes and his partner, David Porter.

One of Stax’s greatest stars was Otis Redding. Born in rural Georgia and raised in Macon (Little Richard’s hometown), Redding patterned himself in the beginning on Little Richard and Sam Cooke. Blending Little Richard’s rock & roll intensity and Cooke’s smoldering style, Redding forged a sound that landed him on the r&b charts with his very first Stax recording, “These Arms of Mine,” which he wrote. As his style matured, he even absorbed

influences from the Rolling Stones and the Beatles, scoring a Top Forty hit with his cover of "Satisfaction" in 1966. The following year, Redding moved toward a major breakthrough in the wider pop market. Aretha Franklin topped the pop charts with her version of his song, "Respect." His protege, Arthur Conley, scored a #2 pop hit with "Sweet Soul Music," a song based on an old Sam Cooke number, updated by Redding and Conley. In June he played the Monterey Pop Festival and won over a virtually all-white audience—"the love crowd," as he called them. "The Love Crowd," critic Robert Christgau reported in *Esquire*, "was screaming its head off."

Late in 1967, Redding was relaxing on a rented houseboat in the harbor at Sausalito on the San Francisco Bay. He had been wearing the grooves out of the *Sgt. Pepper* album, as he searched for a new sound. Messing around with his guitar, he composed the beginnings of "Sitting On The Dock Of The Bay." On December 7, he brought it into the Stax studio and played it for Steve Cropper, his frequent co-writer and producer. "When he brought it to Memphis," Cropper recalled, "it had this little intro and one verse. He said, 'What do you think of this?' And I said, 'It's great.' " They completed the song and recorded it that day with Cropper and the rest of the MGs. Redding told his manager Phil Walden, "This is my first #1 record. It's the biggest song I've ever had." Two days later, on Saturday, December 9, his twin-engine Beechcraft airplane crashed near Madison, Wisconsin, killing all aboard. Redding was 26 years old. A little over a month later, "Dock Of The Bay" hit #1 on the charts, just as Redding had predicted.

Rock Comes of Age

By the late 1960s, after having been subjected to withering criticism for years from more "sophisticated" musicians, rock performers finally began to get the respect their best work deserved. The success of the Beatles had paved the way for widespread acceptance, and pointed toward a new seriousness in rock lyrics. Rock music, which had been long associated with the carefree days of youth, began to reflect what was going on in the world at large. The times demanded it: the U.S. was embroiled in the divisive and tragic Vietnam War, and black America was still struggling for civil rights.

Around the same time, radio provided a new outlet for rock music—the FM station.

FM, or frequency modulation, had been a commercial reality since 1939. FM offered an improvement over the sound of the original AM (amplitude modulation) broadcast. But because FM's development coincided with the almost simultaneous development of commercial television, FM's commercial possibilities had not been fully explored. In the early sixties, FM's stereo broadcasting capability began to give it an edge over AM in the circles that appreciated "high fidelity." For a little while, it appeared that FM would become the province of softer sounds, while rock & roll remained on the AM bands. But rock & roll had become the dominant form of music by the end of the 1960s. Advertisers made it plain that FM would have to make a place for rock. For a few years, many stations broadcast exactly the same programming simultaneously on AM and FM. That policy came to an end on October 15, 1965, when the FCC prohibited FM duplication of AM programming in markets with more than 100,000 listeners.

It was in this climate that Album Oriented Radio (AOR) was born. With *Sgt. Pepper*, the Beatles had proven that rock was capable of albums that made coherent artistic statements. In the spring of 1967, shortly before *Sgt. Pepper*'s release, a San Francisco disc jockey named Tom Donahue took an eight-to-midnight slot at a mostly foreign language station, KMPX-FM, and changed its music format entirely. Instead of one particular

"I've had my ups and downs, where other people failed to respond or were insensitive to my situation and my needs, but BMI was always right there. Without their support, I wouldn't have made it through some rough situations."

—Isaac Hayes, songwriter and movie composer



Simon & Garfunkel, ca. 1967. Songwriter Paul Simon and his Juilliard-trained singing partner Art Garfunkel represented rock's reflective side, beginning with their 1965 hit "The Sounds Of Silence." Since the group's breakup, both Simon and Garfunkel have gone on to successful solo careers. On his own, Simon has penned such hits as "Mother And Child Reunion," "Kodachrome," "50 Ways To Leave Your Lover," and the Grammy Award-winning album *Graceland*.

kind of music, he played everything under the sun—rock & roll, folk, blues, electronic music, and even a little jazz and classical. Rock albums particularly fit into his new format. “People are tired of being yelled at and the new music has so

much more to offer than just the best selling singles,” he explained to the *San Francisco Chronicle*’s Ralph Gleason. “Top Forty radio just doesn’t reflect it.... We’re not just playing hippie music for hippies. We’re offering an alternative.” The experiment gradually caught on across the country, and FM stations, especially those in big cities and university communities, began to program the album

tracks that were too long or too lyrically objectionable for AM’s Top Forty. In keeping with its innovative policies, BMI initiated an in-depth logging of FM stations.

During this period, BMI continued to sign some of the top rock songwriters. Rock had grown to become the cornerstone for BMI’s increasing share of radio airplay, up to 63 percent by 1971, and BMI’s share of chart hits was often even higher. BMI’s income from local radio alone rose from \$3 million in 1963 to \$15.5 million in 1971.

As rock turned more reflective, a wave of singer-songwriters showed how rock had matured. Some of these emerging new stars, such as Carole King, had been songwriters in the New York pop scene of the early sixties. Paul Simon had virtually grown up in the New York music scene. In 1957, at the age of 16, he wrote his first chart record, “Hey, Schoolgirl,” which he recorded with childhood friend Art Garfunkel

under the name Tom & Jerry. A follow-up hit never came, so the two parted and went their separate ways. In 1964, they reunited and began recording for Columbia. In late 1965, Paul Simon’s “The Sounds Of Silence” topped the charts, launching Simon & Garfunkel as a major

pop act and gaining Simon recognition as a songwriter.

As the son of a working musician and having worked as a staff songwriter and songplugger for New York music publishers, Simon realized right away the value of music publishing and performing rights: “I always published my own songs right from the beginning,” Simon told *Rolling Stone*. “Nobody ever owned part of my publishing. That’s a result of having been exposed to the business since I was about fifteen.”

Over the next five years, Simon & Garfunkel grew to be the most popular harmony duo since the Everly Brothers. Simon’s songwriting grew stronger with every release. Among the hits he wrote for the act were “Homeward Bound,” “Mrs. Robinson,” and “The Boxer.” In 1970, at their creative peak, Simon & Garfunkel split up, but not before releasing the memorable “**Bridge Over Troubled Water.**”

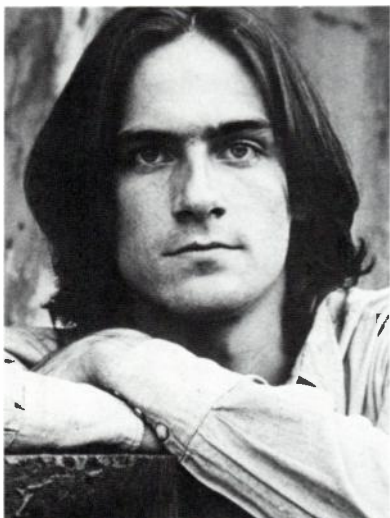
The song was inspired by the gospel music of the Swan Silvertones, whom Simon had been listening to at the time. Simon wrote the song at home on his guitar. “I knew the minute I wrote, ‘Like a bridge over troubled water I will lay me down,’ that I had a very clear image. The whole verse was set up to hit that melody line. With certain songs, you just know it.” With the help of arranger Jimmie Haskell and session pianist Larry Knechtel, he translated it for piano and Art Garfunkel’s soaring tenor. Originally, there were only two verses. When they were recording, Garfunkel suggested that Simon write a third verse. “We began to imagine a third verse that opens up and answers the first two,” Garfunkel remembered, “one that went into overdrive.” The song became their biggest hit, a #1 record in February 1970. Since the group’s breakup, both Simon and Garfunkel have gone on to successful solo careers. Simon has penned such hits as “Mother And Child Reunion,” “Kodachrome,” “50 Ways To Leave Your Lover,” and the Grammy Award-winning album *Graceland*.

During the late sixties and early seventies, many singer-songwriters came from, or seemed to gravitate to, a fertile music scene in Southern California. Joni Mitchell was one of these. Born and raised in Canada, she began performing during the mid-sixties on the U.S. folk club circuit, where she came to the attention of folksingers like Tom Rush and Judy Collins. It was Rush who brought Mitchell’s breakthrough song to the attention of Collins. “The first time I heard ‘**Both Sides Now.**’” said Collins, “was on the phone in 1967 during the middle of the night. I got a call from Tom Rush, who was very excited. Tom, a great fan of

Coming out of the folk scene of the 1960s, Joni Mitchell made an immediate, lasting impression on the pop world with her song “Both Sides Now,” a Top Ten hit for Judy Collins in 1968. Since then, Mitchell’s lyrics have continued to explore the nuances and contradictions of her emotional evolution, even as her music has ranged from folk to pop to jazz to contemporary rock.



“Fire And Rain,” released in 1970, immediately established James Taylor as a distinctive new voice in pop songwriting.



Joni's, had earlier introduced me to her and her fine song 'The Circle Game.'

" 'Joni has a new song, and I want you to hear it. I think you'll love it.' He put Joni on the phone, and she sang 'Both Sides Now.'

"I immediately fell in love with the song and knew it was a classic. I had to sing it." It became a hit in 1968, helping Collins win a Grammy that year for Best Folk Performance. Mitchell then recorded it on her second album, *Clouds*, and, the following year, won the Grammy for Best Folk Performance as well.

The L.A. scene that Mitchell was part of soon counted among its numbers many of the most promising singer-songwriters around. BMI, having established an active presence in Hollywood by 1953 and a San Francisco office in 1969, was a major participant. It was a close-knit community, with the songwriters regularly contributing songs to each other and making cameo appearances on each other's records. Joni Mitchell's circle of friends included David Crosby, Stephen Stills, Graham Nash, Neil Young, Carole King, and a gifted young songwriter from North Carolina named James Taylor.

"I came out of the scene that [session guitarist] Waddy Wachtel calls, 'The great folk scare of the sixties,' " explains Taylor. "It was a period of time that formed me.... Folk music was a very portable thing. It didn't use piano, just guitar, maybe banjo. I remember spending long hours playing guitar in North Carolina."

"**Fire And Rain**," released in 1970, immediately established Taylor as a distinctive new voice in pop songwriting. The song was clearly autobiographical; in interviews, Taylor admitted that the song dealt with the death of a friend, Taylor's own battle with drug addiction, and his recuperation in a Massachusetts hospital. But the song's message transcended those particulars. In February 1971, *Time* magazine made James Taylor a cover story—at that point still a rare occurrence for pop stars. The era of the singer-songwriter was truly underway.

Billy Joel came to prominence after the singer-songwriter movement was well established. But in contrast to Joni Mitchell and James Taylor, his background was never in folk music. Growing up on Long Island, Joel found his first love in rock & roll and rhythm & blues. In a 1980 interview, he reeled off a list of his earliest influences: "'You've Lost That Lovin' Feelin'" by the Righteous Brothers. And almost every record the



With an occasional nod to New York's Tin Pan Alley-Brill Building tradition, Billy Joel has fashioned his own brand of rock & roll with such hits as "Piano Man," "Just The Way You Are," "It's Still Rock & Roll To Me," and "A Matter Of Trust." Pictured here with Joel are BMI's Rick Sanjek (left) and Bobby Weinstein.

Ronettes did—their sound was bigger than the radio. To me, Phil Spector as a composer was like Richard Wagner. Any song by Otis Redding, Sam & Dave, Wilson Pickett—early Motown." In 1964, after seeing the Beatles on the "Ed Sullivan Show," he joined his first rock & roll band. By 1972, however, a series of bad breaks and dissatisfying recording deals had soured Joel (then 21) on rock & roll. He moved to Los Angeles, determined to keep a low profile.

He took a job at the Executive Room, a lounge in the Wilshire district, where he played requests at the piano under the assumed name of "Bill Martin." "It was all right," he told *Rolling Stone* some years later. "I got free drinks and union scale, which was the first steady money I'd made in a long time." In another interview, he recalled that locals in the entertainment business would tell him, "Hey, you ought to be in the record business....I know some people who could help you." Clive Davis, then head of Columbia Records, signed Joel after seeing him in the bar. The experience provided Joel with "**Piano Man**," the first of his many hit songs.

"It just seems like BMI always kept a better tab on a writer's whole catalog and was not always just concerned with current hits.... I think BMI played a large part in my career. If I ever had a question or something I was confused about, I could always call a BMI representative and they would find somebody to help me get that information."
—Steve Cropper, guitarist and songwriter

Stage and Screen

Musical theater has been inextricably linked to the city of New York and its famous main thoroughfare, Broadway, since the late nineteenth century. In turn, BMI has played a major role in musical theater since the early 1960s. In 1957, under Robert Sour's direction, BMI established a musical theater department, which marked a crucial turning point. Allan Becker, formerly of the musical comedy department at Chappell & Co., headed the new operation at BMI. Veteran theater conductor Lehman Engel came on board as a much valued advisor.

Two publishers played pioneering roles in the emergence of BMI writers on the Broadway scene. One of these was Howie Richmond, who brought to Broadway such British hits as *Oliver* (written by Lionel Bart), *Stop the World—I Want to Get Off* and *The Roar of the Grease Paint—The Smell of the Crowd* (both written by Leslie Bricusse and Anthony Newley). The other was Tommy Valando, a music publisher who had worked his way through the business from being an errand boy, to, by the early 1950s, publishing pop hits such as “Young At Heart.” Valando risked everything he had on the highly speculative ambition of becoming a publisher of Broadway musicals.

One of Valando's many success stories was his pairing of Jerry Bock and Sheldon Harnick. Jerry Bock's first contact with BMI came about when he won a BMI competition for the best college musical. As Bock remembered: “Just before I was to leave school, Bob Sour expressed interest in my signing with BMI, along with Tommy Valando. I remember my father and my uncle came to meet Bob Sour to make sure that everything was going to be terrific.”

Valando already had Bock signed to his Sunbeam Music firm when theater producer Dick Kollmar called looking for a composer to work with a new lyricist, Harnick. Valando had just the man. The two young writers had their first success on the Great White Way with *Fiorello!*, a musical based on the life of the colorful New York mayor Fiorello La Guardia. The show was not only a hit, with a script by Jerome Weidman and George Abbott, but also earned a triple crown's worth of awards—the New York Drama Critics Award, a Tony Award, and a Pulitzer Prize. (It was the third musical ever to be honored with a Pulitzer.)

The duo came up with their blockbuster, *Fiddler on the Roof*, in 1964. With the book (theater parlance for “script”) furnished by Joseph Styne, based on the stories of Yiddish author Sholem Aleichem, *Fiddler* found just the right balance between ethnic culture and universal appeal in its tale of Tevye, a Jewish peasant in turn-of-the-century Russia, who struggles with the changing mores of the new generation. Bock and Harnick contributed a score chock full of memorable songs, including “If I Were A Rich Man,” “Matchmaker, Matchmaker,” and “Sunrise, Sunset.” In its first production, *Fiddler on the Roof* ran for more than 3,000 per-

formances on Broadway, and in 1971 it became a popular motion picture as well.

Equally impressive is the story of John Kander and Fred Ebb. "Tommy Valando recommended me to BMI as a promising lyric writer," recalled Fred Ebb. "I played some songs for Robert Sour, and BMI offered to subsidize me while I took time to write. It was impossible for me to write full-time at that time because I had no money, and they gave me some money each week to help support me. I didn't need very much; I think what I got was fifty bucks a week." Kander was on a similar BMI stipend.

BMI's faith paid off. In 1962, just as he had done with Bock and Harnick, Valando suggested that Kander and Ebb collaborate. The chemistry was instantaneous. "On the third or fourth try," said Ebb, "we came up with 'My Coloring Book.' " The touching ballad provided Top Twenty hits for both Kitty Kallen and Sandy Stewart in 1963. Two years later, Kander and Ebb wrote the music for *Flora, the Red Menace*, which is probably best remembered as the beginning of the duo's long and fruitful relationship with Liza Minnelli, who won a Tony Award for her leading role in the musical.

Kander and Ebb's breakthrough came the following year with *Cabaret*. The show won eight Tony Awards and a Grammy. Kander and Ebb also provided new musical numbers for the 1972 motion picture version of the musical, which starred Liza Minnelli as Sally Bowles. (The recording of "Cabaret" that appears on the accompanying CD package is from the original Broadway cast recording and features Jill Haworth in the role of Miss Bowles.) Moving to the realm of prime-time television, Kander and Ebb provided Minnelli once again with memorable material for her Emmy Award-winning special "Liza with a Z" in 1973. And in 1977, Kander and Ebb provided the musical numbers for the film *New York, New York*, directed by Martin Scorsese and starring Minnelli and Robert De Niro. On February 19, 1985, Mayor Edward Koch proclaimed "New York, New York" the city's official theme song. At the ceremony, the song was performed by a chorus of 5- and 6-year old students from one of Chinatown's public schools. When they finished their heart-warming rendition, at the Mayor's suggestion, everyone, including the



Jerry Bock (left) and Sheldon Harnick first clicked in 1959 with *Fiorello!*, a hit musical based on the life of the colorful New York mayor Fiorello La Guardia. With help from BMI and their publisher, Tommy Valando, Bock and Harnick went on to such triumphs as the 1964 Broadway hit *Fiddler on the Roof*.

writers, the Mayor, and even the often-cynical New York press joined in a chorus.

BMI's most impressive commitment to musical theater came in 1961, when the company established its Musical Theater Workshop, headed by Lehman Engel, the acknowledged "dean of Broadway conductors," with a quarter-century of composing and conducting experience in musical theater at that point. "One day, Allan Becker came to me and asked if I'd be willing to talk to about a dozen people," Engel recalled in a 1980 interview. "I gave a ninety-minute talk, leaving a half-hour for questions. I sensed extraordinary interest; the people wanted more. In two weeks, I reappeared at BMI. But I made up my mind, after thinking about it and talking to Allan, that these students of the musical theater had to pull their own weight in class. I felt if I had to work, they too would have to work. My first assignment—a ballad to be sung by Blanche Dubois. The play, of course, *A Streetcar Named Desire*. I felt it would be a good start, for the character and the play are fraught with hidden problems. I've made this the first assignment for each new class."

A number of other new writers soon emerged from the workshop on the Broadway scene (although a few, like singer-songwriters Melissa Manchester and Barry Manilow as well as film music writer Dean Pitchford, went on to success far

"I think BMI is doing a wonderful service by the subsidizing of young writers who might not otherwise be able to survive today without their support and help. And I think it's extremely admirable for an organization to have that kind of mentality about young people who need encouragement that goes beyond lip service."
—Fred Ebb, musical theater lyricist

Lehman Engel, consultant to BMI's musical theater department and the acclaimed "dean of Broadway conductors," became the director of BMI's Musical Theater Workshop in 1961. Such eminent theater writers as Alan Menken, Maury Yeston, and Ed Kleban, among others, gained indispensable early experience under Engel's exacting, but inspiring, direction. Though Engel died in 1982, the workshop continues and, fittingly, now bears his name.



from Broadway). One of the workshop's illustrious theater alumni is Alan Menken, composer of the music for the hit musical of stage and screen *Little Shop of Horrors*, and more recently co-writer (with Howard Ashman) of the songs in the Disney feature-length cartoon, *The Little Mermaid*. Menken believes that the training the workshop gave him has proved invaluable, even when, occasionally, Engel's uncompromising standards bruised his ego. "You know, Lehman once reduced me to tears. He was very much for adventure, but he couldn't tolerate anything false or wrong. I tried to pass off a pop song I had written, called 'Murder At The Circus,' as something fitting for a psychological musical. I fudged what it was about and what it meant to the show, then played the song.

"The class applauded enthusiastically after I had completed my performance. Lehman's response was immediate and sharp: 'I wish you wouldn't encourage Alan to do this. He's passing off a clearly inappropriate piece of material as a theater song. You can't be a fake. You have to write for the medium. Fashioning material for the musical theater is a very specific skill. And that's what we're here to learn!'

"I never did that again," Menken continued. "To sort of humor Lehman, I wrote a show by the rules. And it turned out he was right, of course. It worked and I had a very successful showcase. The lesson was clear: tailor each piece of material for a theatrical situation. A great theater person with a keen sense of what's right, Lehman taught me something I'll never forget.

"I can't tell you how crushed and angry I was

when Lehman laid down the law. But there is no doubt in my mind, years after the fact, that it was the best thing he ever did for me."

The late Ed Kleban, lyricist for *A Chorus Line*, the award-winning musical and motion picture, began his studies in the workshop in 1965 and was a vocal supporter of the workshop throughout his life. In fact, when he accepted his Tony Award for *A Chorus Line* in 1976, he took a moment to say, "I want to thank Lehman Engel and the BMI Musical Theater Workshop in which I spent ten years learning how not to write theater songs, which, I guess is an excellent way to learn to write theater songs." A few years later, he said, "I don't know what I'd do without the workshop and its members.... My colleagues heard and dissected all the material I wrote for *A Chorus Line*. And when the show won everything, I walked into a session and received an absolute ovation. It meant more to me than almost anything because this very special group of people understood completely what was done."

Maury Yeston is yet another theater writer who feels he owes much to the workshop. Now a music professor at Yale as well as a Tony Award-winning composer for his musical *Nine*, Yeston feels strongly about the boost that BMI and the Musical Theater Workshop gave his incipient career. "I don't know that I would have a career without BMI.... There is no doubt in my mind that I am the writer I am because Lehman Engel not only inspired me to write for musical theater, but he also helped and taught me and coached me in writing musical theater lyrics. Before I worked with Lehman, I always thought that I might have to work with a lyricist. But he helped me develop whatever gifts I may have as a lyricist.

"Not only did the workshop develop my skills as a writer, it also advertised my work by showing it at the BMI showcases. I was given an introduction to my business, the entire theatrical community—writers, performers, producers—through BMI. The first songs of *Nine*, the musical which won a Tony Award in 1982, were showcased on the stage of the Edison Theater at a BMI showcase."

Under the watchful eye of Lehman Engel, the workshop grew in importance and stature. Workshop assignments honed the skills of young theater writers and even led directly to full-fledged musical productions. For example, the hit 1973 Broadway musical *Raisin*, written by Judd Woldin and Robert Brittan, came about as a result of Engel's assignment to these two writers to do songs appropriate for Lorraine Hansberry's play *Raisin in the Sun*.

Lehman Engel passed away in 1982, a significant loss to the musical theater community and to BMI. "Lehman was really one of a kind," said Yeston. "He created a forum for friendly criticism. And he offered it in the most avuncular and giving way. He brought into being a marvelous thing. And we refused to let it die with him."

Yeston, Alan Menken, Ed Kleban, and others who had been trained in the workshop formed a steering committee and took on the responsibility of keeping the workshop alive. Rechristened the BMI/Lehman Engel Musical Theater Workshop, it continues to this day, a springboard for new works and new talent in the theatrical industry.

Some of BMI's musical theater repertoire has come from places as disparate as London and Nashville. For example, three of Andrew Lloyd Webber's shows—*Song and Dance*, *Cats*, and *Aspects of Love*—are in the BMI repertoire. *Cats*, based on a work by T. S. Eliot, became a smash hit in London's West End and Broadway, yielding the haunting "Memory" (written with Trevor Nunn), which is performed on the commemorative CD by Elaine Page from the London production's original cast. Roger Miller, who had risen to the top ranks of country stardom in the mid-1960s, writing and recording such favorites as "England Swings" and "King Of The Road," was convinced by Broadway producer Rocco Landesman to try his hand at writing for musical theater. "Rocco made me an offer I couldn't understand," joked Miller. After re-reading Mark Twain's novel *Huckleberry Finn* and a script by William Hauptman, Miller gave it a try, coming up with the songs for *Big River*, which made its Broadway debut in April 1985. It went on to be the hit musical of the season, winning seven Tony Awards. "Overture From *Big River*" provides a taste of the memorable music that Miller composed for this show.

Hooray for Hollywood

From the very beginning, BMI saw the importance of having a truly national operation, opening a West Coast office as early as 1941. At 1549 North Vine Street in Hollywood, it was strategically located near the town's major motion picture studios (Paramount, Columbia), the NBC and CBS radio network offices, and the major nightclubs of the day, like *Ciro's*, the *Mocambo*, the *Brown Derby*, and the *Players Club*. In the beginning the office, headed by former vaudeville performer Eddie Janis, concentrated primarily on songplugging—that is, encouraging the top bandleaders of the day to play and record BMI material.

The Hollywood office's responsibilities began

to expand in 1948 with the arrival of a recently-hired BMI employee, Richard Kirk. Educated at Harvard Law School and a veteran of World War II, Kirk joined BMI's licensing department in New York, moving in 1948 to Hollywood, where he was given additional responsibilities for licensing on the West Coast. By 1951, he had come to the attention of Bob Burton, who was then heading BMI's department for publisher and writer relations. Burton created a new position, putting Kirk in charge of writer and publisher relations for the Hollywood office.

Up to that time, BMI had made little headway in signing up motion picture composers. Motion picture production was controlled by a few major studios, all of whom had substantial ASCAP publishing houses, and who were less than welcoming to non-ASCAP writers. Aside from maverick Lionel Newman, Kirk had little success during the fifties signing major composers or acquiring significant film repertoire. He was, at first, much more successful in recruiting pop writers and publishers and those involved in the growing California country music scene.

At the time, television was still the stepchild of the motion picture. Budgets were small, and many productions were as ephemeral as radio broadcasts—sent out one time and only one time. Until the advent of "I Love Lucy," which (unlike most TV shows of the time) was filmed, there were no reruns. The cost of hiring a studio orchestra was usually deemed way out of line with most TV shows' one-time revenues. Orchestras were

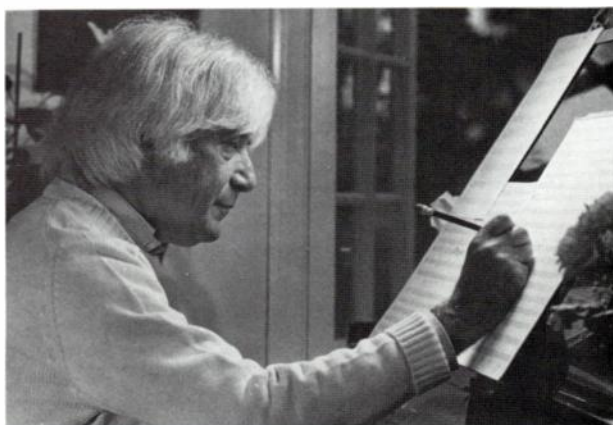
"Dick Kirk from BMI would call at least once a week to say, 'How are you doing? If you don't have work, I want you to meet the head guy at Columbia Pictures.' If you ever needed anything, if you needed money, you called Dick Kirk, and in three days it was there."

—Pete Rugolo, film and television composer

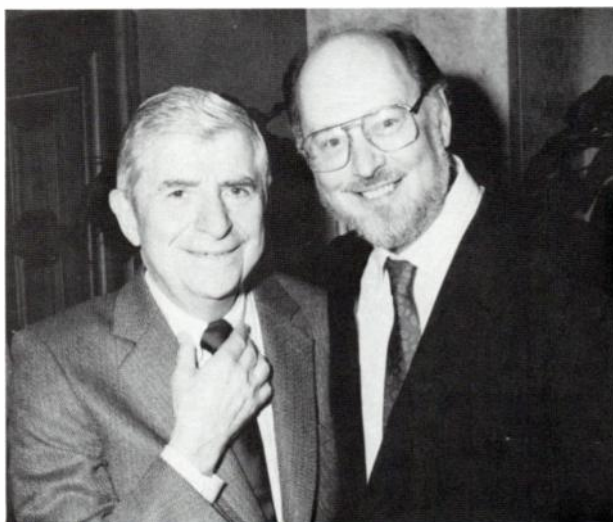


BMI's man in Hollywood: Richard Kirk, who supervised the company's writer and publisher relations on the West Coast for more than two decades. Almost singlehandedly, Kirk established BMI as a presence in the field of motion picture and television music, including not only featured songs and themes, but also the vitally important background music essential to film and TV productions.

Motion picture and television composer Jerry Goldsmith, who left CBS TV early in the 1960s to go out on his own, is now one of the most prolific and successful writers in the field. "Dr. Kildare," "The Waltons," and "The Man from U.N.C.L.E." are among his TV themes, and his list of movie scores includes *Patton*, *The Omen*, and *Rambo*.



Master film composers and arrangers: Lionel Newman (left) and John Williams. Newman, who was general music director at 20th Century Fox, signed with BMI in 1951 and pointed a host of other Hollywood composers BMI's way. Williams, whose scores for the *Star Wars* and *Indiana Jones* film trilogies have made his name a household word, has directed the Boston Pops Orchestra since 1980.



reserved for the movies. During the 1950s, then, it was common practice for television producers to score their programs inexpensively with so-called "canned music," supplied by track libraries. These companies offered records of generic music that could be plugged into any television broadcast as background; in fact, it was common in those days to refer to this form of musical background as "needle drop." Much of this music was recorded in Europe, a cheaper music source since European musicians performed at lower rates than their counterparts in the American musicians' union. Nevertheless, the music did occasionally come from Hollywood orchestras, albeit in a roundabout way. "A lot of it was just picked up off the cutting room floor from motion pictures," said Kirk.

By the end of the fifties, BMI had signed 85 percent of all the track libraries. But that was just the beginning. The success of "I Love Lucy" reruns, which began in the summer of 1955, showed that TV was not quite as ephemeral as had been thought. By the 1959-60 season, 70 percent of the evening programs on television were being taped. BMI's management decided the time had

come to concentrate on writers who were providing—or were in the future likely to provide—the background music for television. "In the early years of commercial television, most television shows were live," remembered Thea Zavim, then BMI's assistant vice-president in charge of publisher relations and head of its legal department. "With television going on film and the possibility of reruns and reuses, it seemed to us that much more attention was going to be paid to the music. And that the television show was going to have its music as carefully chosen as the music for a theatrical film. It also seemed to us that television was going to use relatively few feature works—feature music in the old sense of the word: somebody getting up and singing a complete song from beginning to end. That was going to be a very small part of television programming. At the same time that the feature performance was going to become less important than it had been on radio, the theme and background music for filmed television shows was obviously going to be of increasing importance."

BMI started on an intensive campaign to find and sign the writers who were likely to be producing this music. Credit for this vision of the future belongs almost entirely to Bob Burton, who once again demonstrated his depth of understanding of the music business and his far-sighted perception of the future.

One person who shared this vision of the future of television music was veteran motion picture composer Lionel Newman, who had signed with BMI in 1951. Newman had first come to Hollywood in the 1930s, when his brother Alfred was already established as a leading film composer at 20th Century Fox. Proving to be a talented composer in his own right, Newman took over the reins from his brother as general music director at Fox. Ultimately, Lionel Newman scored more than 200 films, receiving eleven Academy Award nominations for his work. He was, in short, a much respected figure in Hollywood. His signing to BMI was of great help to Kirk in his quest to recruit new Hollywood composers. "Lionel had the pulse on the entire situation," said Kirk. "He knew all the writers. And he could in many cases guide me toward those writers who he thought were more prolific than others."

During the next few years, BMI signed an impressive number of veteran and unknown Hollywood composers, including Hugo Friedhofer, Cy Mockridge, Stanley Wilson, Bernard Herrmann, John Williams, Jerry Goldsmith, Dominic Frontiere, Nelson Riddle, Bill Loose, Pete Rugolo, Alexander Courage, and Lenny

Niehaus. From the East Coast came Robert Cobert whose career was to include the monumental scoring of the TV miniseries “Winds of War” and “War and Remembrance” in the 1980s.

Composer Earle Hagen was another Hollywood composer who joined BMI early on: “In those days, I felt that BMI was more interested in the background composer’s future than ASCAP, which was primarily a songwriters association. When we—my partner Herbert Spencer and I—finished our first year with ASCAP, we had 12,500 credits. We had two shows in prime time, “The Danny Thomas Show” and “The Ray Bolger Show.” And we received a check from them for \$12.50 to split! While we were looking at the check, the phone rang, and it was Dick Kirk. He said, ‘I know you guys are terribly busy, but I really would like to sit down and talk to you about joining BMI. I feel we can guarantee you at least \$1,000 apiece for the first year.’ And I said, ‘Dick, we’ll be there before you can hang up.’ So we joined BMI and have been there ever since.”

In 1960, Hagen and Spencer wrote a folksy theme titled “The Fishin’ Hole” that called for just two instruments—a guitar and a person whistling. Earle Hagen did the whistling, and it became “**The Andy Griffith Theme.**” Hagen later went on to write on his own. His list of television credits includes “Gomer Pyle USMC,” “Mayberry RFD,” “The Dick Van Dyke Show,” “That Girl,” “The Mod Squad,” and “I Spy” (for which he won an Emmy).

Jerry Goldsmith was another promising young television composer spotted by Kirk and brought to BMI. “Jerry Goldsmith was writing canned music for Lud Gluskin at Columbia television,” recalled Kirk. “Jerry would write a lot of chase music, a lot of romantic music, and Lud would take it to Europe and record it. Jerry felt that he wanted to break away. We had lunch one day and he said, ‘Look, I would like to go out on my own. I’m tired of just writing for CBS. I don’t know whether I can make it, but would you advance me if I needed \$2,000?’ And I said, ‘Jerry, we’ll advance you more than that if you need it, but you aren’t going to need it.’” Indeed Goldsmith proved to be a prolific and artful composer. Graduating from his work at CBS, he wrote for “The Man from U.N.C.L.E.” as well as providing the popular theme for “Dr. Kildare.” His work in more than 100 films includes *Patton*, *Chinatown*, *The Omen* (which won an Academy Award), *Poltergeist*, *Under Fire*, and *Rambo*. All told, he has received one Academy Award, fourteen Oscar nominations, four Emmy Awards, six Emmy nominations, seven Grammy nominations, and six Golden Globe

nominations.

John Williams signed with BMI around the same time as Goldsmith. Like Goldsmith, Williams gained extensive experience in scoring for television before concentrating on motion pictures. During the 1970s, he began working with director Steven Spielberg and, later, with director George Lucas. The result was a match made in celluloid heaven. His sweeping symphonic compositions were tailor-made for the epic *Star Wars* and *Indiana Jones* trilogies of Lucas and Spielberg as well as the Spielberg blockbusters *Jaws*, *Close Encounters of the Third Kind*, and *E.T.* (His “*Star Wars*” theme appears on Volume Three of the commemorative CD.) Overall, Williams has scored seven out of the top ten grossing films of all time. He has received four Academy Awards for his work on *Fiddler on the Roof*, *Jaws*, *Star Wars*, and *E.T.* as well as Grammy Awards for work on *Superman*, *The Empire Strikes Back*, *Raiders of the Lost Ark*, *E.T.*, and the 1984 “Olympic Fanfare.” A symphonic composer of note, Williams succeeded Arthur Fiedler as conductor of the prestigious Boston Pops Orchestra in 1980.

Although Kirk was primarily concentrating on signing writers to BMI during the late 1950s and early 1960s, he by no means neglected new publishers. One of the most unusual was Hanna-Barbera Music, formed by Joseph Barbera and William Hanna, two former animators at MGM studios. Beginning their partnership in 1957, when the studio’s animation department closed its doors, Hanna and Barbera quickly set about making a name for themselves in cartoons. In September 1960, their first prime-time television cartoon series got its start. “The Flintstones,” a take-off loosely based on Jackie Gleason’s “Honey-mooners” series, became an enormous hit with adults as well as children, running six years in prime time. Working with their staff musical director Hoyt Curtin, Hanna and Barbera supplied the “**Flintstones Theme.**”

During the 1950s and 1960s, many of the writers being signed to BMI came to film and TV composing from jazz and big bands, bringing a whole new set of influences into music for movies and TV. Up until the influx of these young jazz talents, movie music in particular was characterized by the orchestral sounds of nineteenth-century romantic composers. “In the old days,” said screen composing veteran Arthur Morton, “they used to say, ‘You can be as modern as you like as long as it sounds like Tchaikovsky.’” Hugo Friedhofer used to say, ‘We’re playing nineteenth-century music at



Bambi (1942), Walt Disney’s classic animated film about the life of a forest deer, was one of the first motion pictures to feature BMI music, much of it co-written by veteran BMI composers Henry Katzman, Bob Sour, and Helen Bliss. To celebrate the picture, BMI distributed these buttons with the letters **BMI** appropriately highlighted.

“Any corporation is made of how warm or how detached the people working in that corporation are. Richard Kirk understood the situation and the work of film and television composers. He was acting like a liaison between BMI and composers. It was done on a very personal basis. The people in BMI have always been fantastic, especially on the West Coast. What they are doing is to continue his work, which was a mixture of public relations, sheltering, advice, and support.”
—Lalo Schifrin, film and television composer

20th Century Fox.’ ” Young composers like Earle Hagen, for instance, who had played trombone with the big bands of Benny Goodman, Tommy Dorsey, and Ray Noble, represented a whole new approach. Likewise, Billy May, who signed with BMI early in the 1950s, had been a trumpet player-arranger for the Charlie Barnet and Glenn Miller bands before going on to become a freelance composer/arranger, orchestra leader, and, ultimately, the composer of music for a number of television shows and made-for-television movies. Pete Rugolo had been an arranger with Stan Kenton before going on to score numerous movies as well as TV shows like “The Fugitive” and “Run for Your Life.” After playing trumpet with the Benny Goodman and Artie Shaw bands, Harry Geller went on to score everything from “The Phil Silvers Show” to “Gunsmoke” to “Voyage to the Bottom of the Sea.” By signing and supporting such talents, BMI opened the door once again to new musical styles and influences. BMI also garnered an increasing share of the television market as these new composers found favor in the industry. In fact, by November 1963 BMI music was being used on 112 out of 163 regularly scheduled network shows.

Additions to the BMI television family in the latter half of the sixties included such important figures as Artie Kane, composer of music for such shows as “Dynasty,” “Love Boat,” “Rockford Files,” “Jake and the Fat Man,” and “Matlock.” From New York came Robert Israel, probably the most prolific composer of music for game shows and daytime dramas. Another significant addition to this period was Larry Grossman, who moved between the Broadway theater and television, garnering five Emmys so far for his television work. Steve Dorff, composer of scores for “Murphy Brown,” “Growing Pains,” “Spenser for Hire,” and many other shows, also joined in the late sixties.

Lalo Schifrin came to Hollywood composing from jazz. The son of a violinist with Argentina’s leading symphony, Schifrin gravitated to piano, and then to jazz, at an early age. He studied at the Paris Conservatory on scholarship before forming his own big band in Argentina during the fifties. In 1960, Dizzy Gillespie asked Schifrin to join his quintet, and an American career was launched. Back in Argentina, he had begun scoring movies and had, in fact, won two of that nation’s version of the Academy Award. So when invitations came to score American films and TV, he was ready and willing. Since his first picture, *Rhino*, in 1963, Schifrin has scored seventy-seven motion pictures, including *The Cincinnati Kid*, *Bullitt*, *Cool Hand Luke*, *The Fox*, *The Competition*, and *Dirty Harry*.

Undoubtedly the best known of his works is the “Mission Impossible Theme,” written in 1968. In order to write it, Schifrin had to run counter to the producer’s original intentions. “The producer wanted me to write a theme for each one of the characters of the group, and I said, ‘No, that would be wrong, because it would be choppy. Since you are using quick cuts, and they are all working in different places to achieve the same goal, why not one theme that unifies and binds them?’ ” The result was not only a theme that artfully established the show’s fast-paced, sophisticated tone, but also a hit record on the pop charts. The “Mission Impossible Theme” went to #41 in 1968, and Schifrin’s *Mission Impossible* LP hit #47 on the album charts.

By the 1970s, rock music had definitely exerted an influence on television music. Though trained in jazz, for instance, Earle Hagen gave the theme for “Mod Squad” a rock feel in keeping with the show’s hip, young subject matter. Sonny Curtis, who had written rock hits for Buddy Holly and the Everly Brothers in the 1960s, had no problem whatsoever composing in a contemporary pop style when producer Jim Brooks at CBS assigned him the task of writing the theme for the “Mary Tyler Moore Show” in 1970. “Mary Tyler Moore is a bright, cheery person with a nice smile, and that’s how I wrote about her in the song.” In 1980, Curtis had a country hit with a single version of “Love Is All Around,” the show’s theme.

Charles Fox and Norman Gimbel also had success on the pop charts. During the sixties, Gimbel displayed a special affinity for collaborating with foreign composers, providing English lyrics to such international hits as “The Girl From Ipanema” by Antonio Carlos Jobim and “I Will Wait For You” by Michel Legrand. Like so many other Hollywood composers, Fox’s roots were in jazz, having studied with Lennie Tristano. His credits included *Goodbye, Columbus* and *A Separate Peace*. In 1972, Fox and Gimbel collaborated on “Killing Me Softly With His Song,” a #1 hit for Roberta Flack in 1973. In writing the “Happy Days Theme,” Fox and Gimbel set out to evoke the nostalgic feel of the 1950s. They succeeded so well that the song became a pop hit, #5 on the charts for Pratt & McClain in 1976.

During the eighties, television music has combined jazz, rhythm & blues, rock, and classical influences, with synthesizers and drum machines increasingly becoming part of the composer’s palette. The dazzling interplay of influences can be heard in Stu Gardner and Bill Cosby’s funky “Kiss Me” theme for “The Cosby Show,” in David Grusin’s quietly urgent “St. Elsewhere Theme,”

and Mike Post's driving theme for "L.A. Law." In Grusin's work the jazz tradition blends smoothly with modern rock. He has won Grammys for his work on the background score of *The Graduate* (with Paul Simon) and for his own jazz recording, *Summer Sketches '82*. His film scores include *Heaven Can Wait*, *Tootsie*, *On Golden Pond*, and *The Milagro Beanfield War*, for which he won an Academy Award. Though trained in jazz, Grusin accepts that various influences will inevitably come to bear on the background scores written by himself and his jazz-influenced contemporaries. "In our work, there always is a fusion of musical ideas," he explained. "Our jazz background obviously has had a bearing on our training as composers and arrangers and on what is ultimately written. Time goes on and there are new influences. The guys coming up now probably have roots in another place, like pop or rock."

Mike Post represents that new generation, which owes less to jazz than to the music of the rock & roll era. Comfortable on piano and guitar, he played in rock bands and even a folk ensemble before becoming a Los Angeles studio musician, appearing on recordings with Sonny & Cher, Sammy Davis Jr., and Dean Martin, among others. Ultimately, his versatility and experience as a musician led to a career in record producing. His first production job came in 1967, working with the First Edition. The album yielded the Top Ten hit "Just Dropped In (To See What Condition My Condition Was In)," written by Mickey Newbury, and made a star of the band's lead vocalist, Kenny Rogers. Post himself came to prominence two years later when he won a Grammy for his arranging on the instrumental "Classical Gas," a #2 hit for its composer, Mason Williams.

It was in the field of television theme composing that Post truly came into his own. In the seventies, Post and partner Pete Carpenter turned out a string of memorable TV themes, beginning with "The Rockford Files" in 1974, which cracked the pop Top Ten in 1975 and won a Grammy the following year. He has since won Grammys for his television themes for "Hill Street Blues" in 1982 (another Top Ten pop hit) and "L.A. Law" in 1989. In addition to his standing in the industry as a talented composer, Post has earned the gratitude of his peers for his important work on behalf of composers, testifying before Congress on the problems



inherent in source licensing.

Many of those who had joined BMI primarily as television composers began creating the music for theatrical films as well. The independent film producer had broken the stranglehold of the few major studios, and the music they wanted for their films was different from the old guard tradition.

Before BMI truly made its presence felt in Hollywood, its first big successes in motion picture music came from abroad. "Song From Moulin Rouge," for instance, combined the music of the French classical composer Georges Auric with English lyrics by William Engvick. The record by Percy Faith, with vocal by Felicia Sanders, topped the pop charts in 1953, selling more than a million copies. In 1960, another song from overseas, "Never On Sunday," earned the distinction of becoming BMI's first Academy Award winner. (Written by Greek composer Manos Hadjidakis with English lyrics by Billy Towne, the song is performed on Volume Three by Herb Alpert & the Tijuana Brass from their 1962 album, *The Lonely Bull*.) Likewise, French composer Maurice Jarre's work for *Lawrence of Arabia* made it the first BMI-licensed motion picture to win an Oscar for Best Score. "More" was first introduced in 1961 as the theme for the Italian documentary film *Mondo Cane*; two years later, it became a hit for jazz trombonist and bandleader Kai Winding, and since then a standard. The song was composed by Nino Oliviero and Riz Ortolani with Italian lyrics by Marcello Cioriolini and English lyrics by Norman Newell; Frank Sinatra's swinging version of the song, backed by Count Basie and his orchestra, dates from 1966.

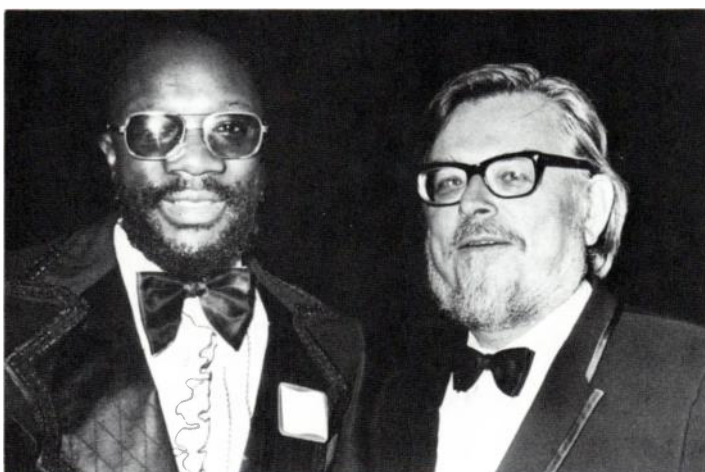
Robert and Richard Sherman share their success with 1965 Academy Awards presenter Fred Astaire. Sons of Tin Pan Alley songwriter Al Sherman, the brothers took home two Oscars for the Walt Disney blockbuster *Mary Poppins*, which won in the Best Score and Best Song ("Chim Chim Cher-ee") categories. The Shermans went on to write music for other Disney hits (*The Jungle Book*, *Bedknobs and Broomsticks*) and penned "It's A Small World," the popular song used in Disney's theme parks.

"In the early days of television, we would work thirty weeks, and we'd have twenty-two weeks off. And that was also about the same time that the motion picture industry came to a halt every year. So the summer months were pretty lean. But whenever we needed a transfusion, BMI was always there to give it to us."
—Earle Hagen, film and television composer

Drifting down a Venetian canal, John Barry looks forward to his next smash movie score. The British-born Barry first earned his reputation in film scoring with the early James Bond films, beginning with *Dr. No* in 1962. A four-time Oscar winner, Barry's screen credits include *The Lion in Winter*, *Somewhere in Time*, *Jagged Edge*, *Body Heat*, and *Out of Africa*.



Soul music legend Isaac Hayes (left) co-wrote hits with David Porter for Sam & Dave and Carla Thomas before turning his composing talents to the big screen. His first effort, "The Theme From Shaft," became a huge success, garnering Grammy Awards in 1972 for Best Instrumental Arrangement and Best Original Motion Picture Score. With Hayes in this 1970s photo is BMI executive and music historian Russ Sanjek, a longtime devotee of black music and other popular styles.



The 1960s proved to be an especially important decade for two BMI writers, Richard and Robert Sherman, sons of Tin Pan Alley songwriter Al Sherman. "In 1956, I had just come out of the Army," said Richard Sherman. "Bob and I weren't writing together at the time. And Dick Kirk one day said to me, 'How would you like to write for a movie?' I said, 'It would be my dream to write for a movie.' He said, 'Well, there's not much money in it, because these are independent little productions.' And I said, 'I'd like to do it.' So he introduced me to Pine-Thomas Productions. And my first screen credit was for a picture called *Nightmare*, with Edward G. Robinson."

BMI was also helpful when, working together, the Shermans began writing songs for the pop market. "I must say, they were very good with us," said Richard. "In the early years they even used to help us get our demos made because we didn't have enough money to pay the rent."

A few years later, the Shermans began to click, writing pop hits for Annette Funicello ("Tall Paul," 1959), Johnny Burnette ("You're Sixteen," 1960), and Hayley Mills ("Let's Get Together," 1961).

This last song served as the theme song to the Walt Disney film *The Parent Trap*. It was Disney who essentially discovered the Shermans. Recognizing their talent, Disney signed the brothers to an exclusive contract in 1960. They more than justified his faith in them four years later with *Mary Poppins*, which won them two Academy Awards for Best Score and Best Song, "Chim Chim Cher-ee." The Shermans later went on to write the music for a number of Disney pictures, including *The Jungle Book*, *Bedknobs and Broomsticks*, and *Chitty Chitty Bang Bang*. They also wrote "It's a Small World," the popular song used in Walt Disney's theme parks.

British-born movie composer John Barry first earned his reputation in film scoring with the early James Bond films, beginning with *Dr. No* in 1962. (Monty Norman wrote the famous "007" guitar riff theme.) In *Goldfinger* (1964), Barry composed not only the movie score, but also the "Goldfinger" theme song with lyrics by Anthony Newley and Leslie Bricusse. Sung by Shirley Bassey, the song went to #8 on the charts in 1965. In 1966, Barry wrote "Born Free" with lyrics by Donald Black. A four-time Oscar winner, Barry has screen credits that include *The Lion in Winter*, *Somewhere in Time*, *Jagged Edge*, *Body Heat*, and *Out of Africa*, for which he won an Academy Award.

Increasingly during the sixties and seventies, it became a common occurrence for pop songwriters to contribute songs to motion picture soundtracks. When those songs became hit singles, their success helped promote the film. Though not many people remember, "Strangers In The Night" first appeared as the theme song for the 1966 movie *A Man Could Get Killed*. The picture was German composer and bandleader Bert Kaempfert's first musical assignment for an American film. To create the memorable theme song, publisher Hal Fein of Roosevelt Music teamed Kaempfert with a black American lyricist, Charlie Singleton. Together with another lyricist, Eddie Snyder, this team wrote both "Spanish Eyes" and "Strangers In The Night." Frank Sinatra's recording of this latter classic topped the pop charts and sold well over a million copies.

British-born Leslie Bricusse came to motion pictures by way of musical theater, having collaborated with Anthony Newley on the Broadway productions *The Roar of the Greasepaint—The Smell of the Crowd* and *Stop the World—I Want to*

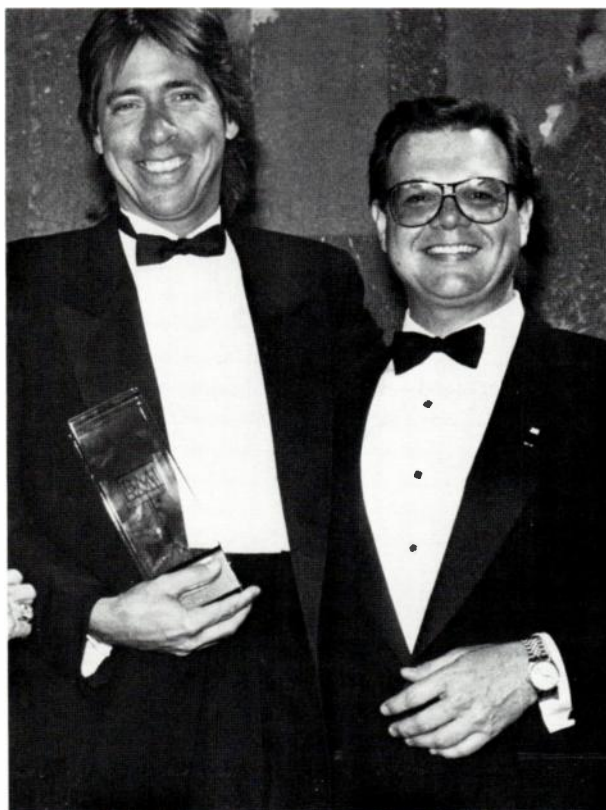
Get Off. The latter contained two Newley-Bricusse numbers that are now acknowledged standards, "What Kind Of Fool Am I?" and "Who Can I Turn To?" Since then Bricusse has contributed a number of memorable songs to motion pictures, including *Thunderball*, *You Only Live Twice*, *Two for the Road*, *Goodbye, Mr. Chips*, *Willie Wonka and the Chocolate Factory* (for which he wrote "The Candy Man," also with Anthony Newley), and *Dr. Dolittle* (for which he wrote the Academy Award-winning "Talk To The Animals").

Isaac Hayes came to film scoring through the soul music of Stax Records, where he and David Porter wrote hits for Sam & Dave and Carla Thomas. When MGM acquired the screen rights to the novel *Shaft*, the studio tapped Hayes to write his first motion picture score. He wrote it in seven weeks in the midst of a tour. His "Theme From Shaft" perfectly captured the urban mood of the film, and it became a #1 hit in 1971 as well as a Grammy and Oscar winner. The double LP soundtrack sold more than a million copies, making it one of the top sellers in Stax history.

Dolly Parton is best known as a country music singer, songwriter, and entertainer. Through her starring roles in *Nine to Five*, *The Best Little Whorehouse In Texas*, and *Rhinestone*, she's also come to be known as the writer of motion picture theme songs. "Nine To Five," released in 1980, was her first screen effort. A #1 pop and country hit, the song won Parton a Grammy Award.

A number of young musicians have come to film and television composing from the pop and rock fields during the past few years. Michael Kamen, for example, had worked with rock acts like Pink Floyd and David Bowie before he scored such films as *The Dead Zone*, *Brazil*, *Lethal Weapon*, and *Die Hard*. Guitar player Alan Silvestri has written scores for *Romancing the Stone*, *Who Framed Roger Rabbit*, and *Back to the Future*. Songwriter and recording artist Randy Edelman, who was once musical director for Jackie DeShannon, has scored such films as *Twins* and *Ghostbusters 2*. Tom Newman, son of Alfred Newman and brother of film composer David Newman (*War of the Roses*, *Throw Momma from the Train*), has brought his synthesizer-based style to such youth films as *Lost Boys* and *Desperately Seeking Susan*. Danny Elfman from the rock band Oingo Boingo is responsible for the scoring of *Midnight Run*, *Beetlejuice*, and *Batman*.

Likewise, Stephen Bishop began his career as a pop songwriter and had chart hits as a recording artist with two of his songs, "Save It For A Rainy Day" and "On And On," in 1977. Shortly afterward, his career took a new direction when the



BMI's Rick Riccobono (right) with BMI Award winner Alan Silvestri, who has supplied the scores for such popular films as *Back to the Future*, *Who Framed Roger Rabbit*, and *Outrageous Fortune*.

movie industry took notice of his work. Since then, he's written the theme songs for *The China Syndrome*, *Animal House*, *Unfaithfully Yours*, and *Tootsie*. His theme for the film *White Nights*, "Separate Lives," was BMI's Most Performed Song of 1986. Bishop has sung many of these movie themes himself, but on "Separate Lives" rock star Phil Collins duets on the vocal with Marilyn Martin.

David Foster took a similar route to film composing. Born in Canada, he started out as a studio musician, contributing keyboards to numerous rock albums. From there, he branched out into songwriting and then record producing, playing a major role in the success of recent albums by the rock band Chicago. His music has been heard in a number of 1980s movies, including *The Karate Kid*, *The Secret of My Success*, and *St. Elmo's Fire*. (His popular "Love Theme From St. Elmo's Fire" is included in Volume Three.) Foster has found a true affinity with film work and feels that it represents some of his best efforts. "I've always felt a very visual element in my music," he said. "Maybe that's why I enjoy doing soundtrack work so much." For his work in pop music and films, he has won five Grammys and was named BMI's Songwriter of the Year for 1985 and 1986.

Lyricist Dean Pitchford got his start in music as a singer and actor, working in musical theater,

"Over the years I've really felt that I could work with BMI. It's not like dealing with a company. It's like dealing with a few people that you really come to appreciate and like. I've always felt that I had a personal connection with the people at BMI."

—Patrick Williams, film and television composer

Judge Robert Burton, soon to succeed Carl Haverlin as BMI's president, turns the first spade of earth at the 1963 groundbreaking for BMI's Nashville offices. For Burton, a champion of country music since BMI's formation in 1940, the event marked a special milestone in BMI's long and harmonious relationship with country music and Nashville.



BMI executives Robert Sour (left) and Ed Cramer (right) with Mr. and Mrs. Earle Hagen. A number of instantly recognizable TV themes are Hagen creations, including those for "The Andy Griffith Show," "The Dick Van Dyke Show," and "I Spy."



commercials, and jingles. An alumnus of BMI's Musical Theater Workshop, Pitchford got his big break when Peter Allen used several of his songs for a Broadway production. Composer Michael Gore liked the tunes and suggested that he and Pitchford collaborate. Their very first project together turned out to be the 1980 film *Fame*, for

which they penned three songs, including the movie's title song, "Fame." They received an Academy Award for Best Original Song with the title track. On his own, Pitchford wrote the screenplay as well as most of the lyrics for the music for the movie *Footloose*, which yielded the #1 Deniece Williams's hit "Let's Hear It For The Boy," co-written with Tom Snow.

As television and motion picture composing has moved into the eighties, electronic instruments, such as synthesizers and drum machines, have become increasingly popular with Hollywood studios. Producers feel that synthesizers can help establish a contemporary mood for a movie or television production. Synthesizers are also an economical alternative to hiring an expensive studio orchestra—a fact that has caused some understandable consternation among Hollywood's traditional musicians. Ultimately, though, electronic instruments are merely a new color for the musical palette, not a substitute for orchestras. Today's most successful composers find uses for both electronic and traditional instruments, bringing movie and television audiences the best of both worlds.

Changes and Transitions

BMI's second quarter-century saw a new generation of company leadership coming both from the now-maturing young executives of the early years and new personnel equally dedicated to BMI's tradition of maximum service to writers, composers, and publishers, as well as the enrichment of the repertoire available to users. New technologies were developed to enable BMI to log usages which hadn't even existed in the first couple of decades—FM, tel-

evision, public broadcasting, and cable television among them. Theatrical film, television music, and musical theater all became significant parts of the repertoire in the sixties, seventies, and eighties, while BMI's support of the kinds of music which predominated its early years never flagged.

As concrete evidence of its commitment to the

music of the American heartland, BMI set about building its own offices in Nashville on Sixteenth Avenue South in the center of Music Row. The 1963 groundbreaking for the new structure was a grand affair, which included among its honored guests Senator Estes Kefauver, Tennessee governor Frank Clement, and BMI president-elect Bob Burton. The new offices opened for business in 1964. Country comedienne and “Grand Ole Opry” mainstay Minnie Pearl summed up the feeling of many in Nashville’s music industry when she said, “That beautiful BMI building is a signature of what we would call an organization of class and longevity. BMI is here to stay, and we are so fortunate.”

Sadly, Bob Burton—*Billboard*’s Country Man of the Year for 1964—did not live to see his long-standing efforts for Nashville and country music come to full fruition. His sudden death in a hotel fire in March 1965 saddened the entire music industry. Robert Sour, then vice-president for writer relations, was named as BMI’s new president, a post which he held until 1968, when he became vice-chairman of the board. Sour’s devotion to music was not only manifest during his more than thirty years at BMI but also in his post-retirement years when he gave much time and effort to the American Guild of Authors and Composers, now known as the Songwriters Guild of America.

His successor, Edward M. Cramer, had first become involved with BMI as a lawyer in 1953, when the Songwriters of America filed the Schwartz suit. Over the next seven years, Cramer was active in many of the organization’s legal involvements, and in 1960 BMI president Carl Haverlin retained his services as special counsel. When Cramer was offered the presidency in 1968, he was running a successful law practice in the course of which he had represented many writers and composers. His affinity for the people who created music and the broader opportunity to serve them which the BMI presidency offered proved irresistible. And serve them he did.

During Cramer’s eighteen years as president he guided the organization successfully through three antitrust suits designed to outlaw the blanket license which is the lifeblood of performing rights organizations. He led BMI in the development of

the most sophisticated information and distribution computer systems then available to any group of writers, composers, and publishers.

A constant figure in the BMI picture for thirty-eight years has been Thea Zavín, who has served with every president from Haverlin through Preston. A past president of the Copyright Society of the U.S.A. and a widely recognized copyright expert, she started her BMI career as house counsel and for almost twenty years was senior vice-president of performing rights and presently is senior vice-president and special counsel. She was the architect of the song bonus concept but views as one of her chief accomplishments the people she brought first into the legal department and then into performing rights. “I’ve always looked for people with good professional qualifications, who were also ‘bleeders,’ that is, people who took other people’s problems as seriously as they would their own. This is the BMI corporate heritage and I rejoice that it is as strong today as when Kaye, Haverlin, and Burton first conceived it.”

One of her significant hirings was Ronald M. Anton, whom she initially brought on board as a staff lawyer. Anton became head of BMI’s Los Angeles office upon Kirk’s retirement and served in that position until his own retirement in 1988. During his tenure, he was responsible for building the BMI repertoire in all areas of music in the western part of the United States. He pioneered BMI’s joint effort with the Los Angeles Songwriters Showcase, which gives both workshop and audition opportunities to new writers and composers of all genres. He was one of the few non-writers ever to be honored by the National Academy of Songwriters for his contribution to this relatively new, but extremely important, group. A lawyer by training, he also served as president of the California Copyright Conference.

Frances Preston continued to oversee the growth and development of BMI’s presence in America’s heartland. Based in the company’s Nashville office, she saw her duties as a combination of “convincing the writers that they should get paid, helping writers find publishers, helping publishers get tapes to record companies, and then doing general promotion for Nashville and what was happening here.”

“My first exposure to BMI was through the BMI workshop, where I would literally come to the building and meet enormous numbers of people working in and for the organization. And I was so utterly taken by their loyalty to their writers, by their sense of family among themselves and between themselves and writers, that there was never any question that that is where I would want to be as a creative artist. I was with people who were humane, who were loyal, and who understood the creative process and the needs of creative people better than I could ever imagine anybody would. And that’s the reason I signed with BMI.”

**—Maury Yeston,
musical theater
composer**

(Right) BMI's Frances Preston with President Jimmy Carter and wife Rosalyn Carter at the White House. Preston was a member of the White House Record Library Commission during the Carter Administration. The Commission was responsible for setting up the White House Record Library.

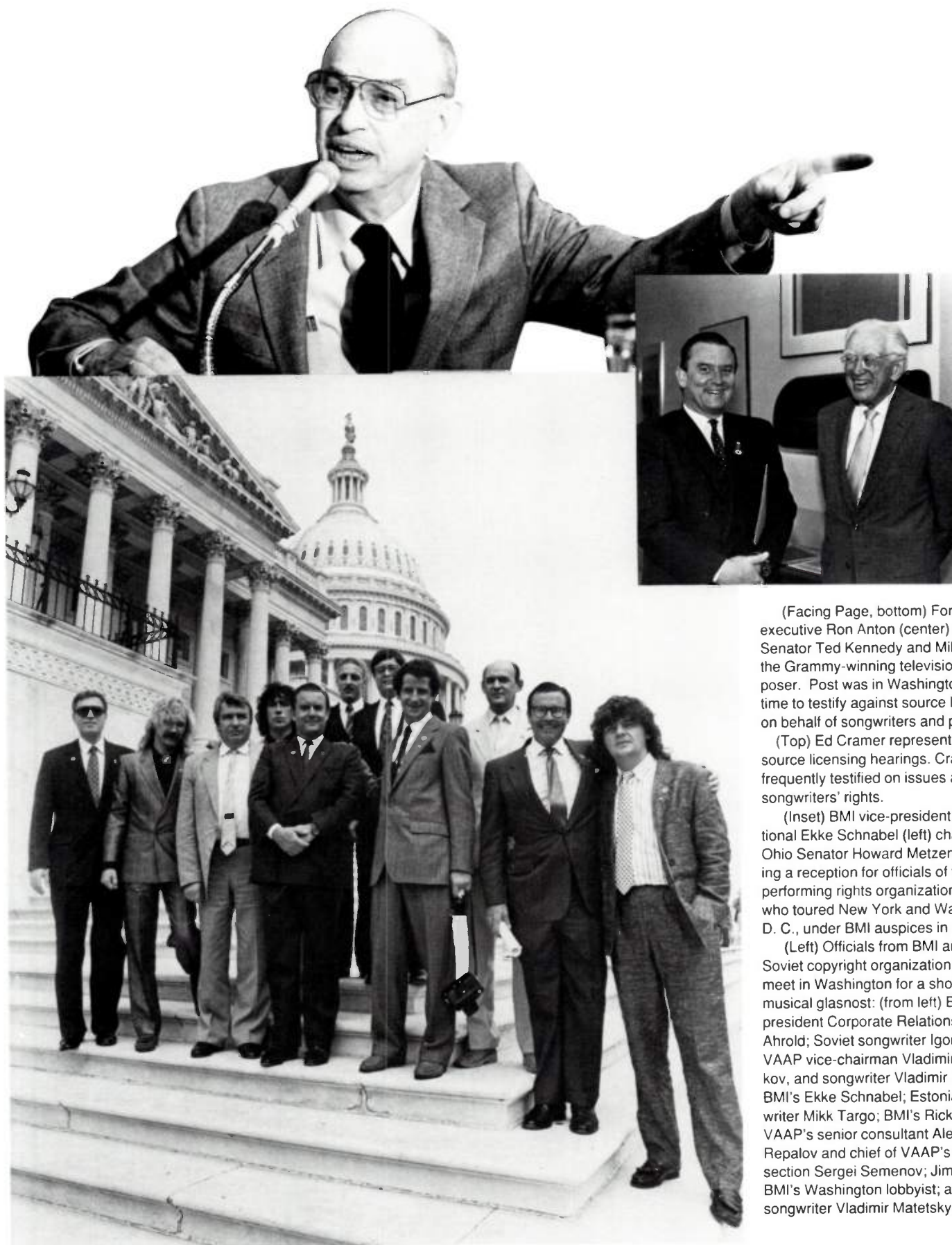
(Lower Left) At the 1989 Congressional Club Luncheon in Washington, D.C., First Lady Barbara Bush mingles with Frances Preston and the BMI-supplied talent, Gatlin Brothers Larry (left) and Rudy, two-thirds of the team completed by brother Steve.



BMI In Washington

Throughout its history, BMI has been vigorous in lobbying for songwriters' issues in Washington. Pictured here are a few recent highlights from BMI's work in our nation's capital.





(Facing Page, bottom) Former BMI executive Ron Anton (center) with Senator Ted Kennedy and Mike Post, the Grammy-winning television composer. Post was in Washington at the time to testify against source licensing on behalf of songwriters and publishers.

(Top) Ed Cramer represents BMI at source licensing hearings. Cramer has frequently testified on issues affecting songwriters' rights.

(Inset) BMI vice-president International Ekke Schnabel (left) chats with Ohio Senator Howard Metzenbaum during a reception for officials of the Soviet performing rights organization VAAP, who toured New York and Washington, D. C., under BMI auspices in 1989.

(Left) Officials from BMI and the Soviet copyright organization VAAP meet in Washington for a show of musical glasnost: (from left) BMI vice-president Corporate Relations Robbin Ahrold; Soviet songwriter Igor Nikolaev, VAAP vice-chairman Vladimir Maslennikov, and songwriter Vladimir Kuzmin; BMI's Ekke Schnabel; Estonian songwriter Mikk Targo; BMI's Rick Sanjek; VAAP's senior consultant Alexander Repalov and chief of VAAP's music section Sergei Semenov; Jim Free, BMI's Washington lobbyist; and Soviet songwriter Vladimir Matetsky.

Country Crosses Over

During the sixties, country music recovered from the initial shock of the birth of rock & roll. In fact, country music grew to compete with rock & roll at its own game, as country records by Eddy Arnold, Jim Reeves, Marty Robbins, and Roger Miller regularly crossed over to the pop charts early in the decade. Miller scored an unprecedented triumph at the Grammy Awards in 1964 and in 1965, taking home first five and then six awards, including honors for Best Contemporary Male Vocal and Best Single for “King Of The Road.”

Throughout the fifties and sixties, BMI provided crucial financial support to Nashville’s publishers. Tree Publishing executive Buddy Killen acknowledged BMI’s importance for his firm. “We could never have really gotten Tree going if we hadn’t had some advances from BMI. We just didn’t have the money. Jack Stapp didn’t have it, and I certainly didn’t have it. We survived by having those advances.”

Likewise, BMI supported Nashville’s songwriters. “We gave writers money so that they could eat while they created,” explained Frances Preston. “A writer could have the #1 record in the country, but he wasn’t going to get paid royalties until approximately a year later. He couldn’t go around saying, ‘I’ve got a #1 song. Can you loan me a dime?’ ”

Songwriter Harlan Howard, now considered the dean of the Nashville songwriting community, can vouch for BMI’s support in lean times. “I remember one time I wanted to buy a house, and I needed a bunch of money. BMI arranged a loan through their New York bank. It was probably \$30,000, which was a lot of money back then.”

It has been Frances Preston’s firm belief all along that, for cities and their enterprises to prosper, their business leaders must work together. She made it part of her business, then, to support a number of Nashville’s music associations, including the Country Music Association, the Country Music Foundation, and the National Academy of Recording Arts and Sciences (NARAS), Nashville Songwriters Association International (NSAI), Gospel Music Association (GMA), and Nashville Entertainment Association (NEA). Looking back now, Preston thinks that the natural tendency of Nashville’s music leaders to work together in various organizations was an early key to Nashville’s growth as a music center. “It’s a little like the family that prays together, stays together,” she said. “By the same token, the business leaders that talk together, build together. In a meeting of an organization like the CMA, you can have in the same room the heads of RCA, CBS, MCA, Capitol, PolyGram, BMI, ASCAP, and SESAC, all sitting down in a room to discuss problems—not individual business problems, but music industry problems that relate to all of us.” For that very reason, said Preston, “Our Nashville office has been involved in every association that has come along in this town.”

Nashville was working cohesively as a music center, but it was by no means the only source for country publishing and recording during the sixties and seventies. The West Coast had a thriving country music scene with most of the activity based in Los Angeles and the small oil town of Bakersfield. To support these growing country music centers, a West Coast counterpart to the Country Music Association was formed and named the Academy of Country Music.

Capitol Records, headquartered in Hollywood, took full advantage of its proximity to the local country artists. Ken Nelson headed the label's country division with a roster that included such top West Coast acts as Tex Ritter, Merle Travis, Rose Maddox, Tennessee Ernie Ford, Tommy Collins, and Freddie Hart. Assembling a catalog around tunes recorded by Capitol, Cliffie Stone signed many of the top local writers, including a young Buck Owens, to the Central Songs publishing firm he founded with Tennessee Ernie Ford.

During the 1960s, Capitol could claim two of the biggest acts in country music, both from Bakersfield—Buck Owens and Merle Haggard. A former Capitol session musician and lead guitarist for Tommy Collins, Owens placed nineteen #1 hits on the *Billboard* charts during the 1960s, beginning with "Act Naturally" (written by Johnny Russell and Voni Morrison) in 1963. Owens wrote many of these hits himself, and formed his own BMI publishing company, Blue Book Music, in 1965. Among the writers he signed were Freddie Hart and Merle Haggard. "Mama Tried" and "Okie From Muskogee" were just two of the many #1 hits that Haggard wrote under the auspices of Blue Book. That company was the beginning of a business empire for Owens and manager Jack McFadden which eventually came to include a booking agency, a management company, a recording studio, and a TV production company. When Owens moved on to "Hee Haw" and TV stardom in 1969, Haggard had his turn as Bakersfield's #1 hitmaker, topping the *Billboard* charts sixteen times in the 1970s. Thanks to



Tree Publishing's Jack Stapp and Buddy Killen (standing) and BMI's Frances Preston congratulate Tree writer Roger Miller on his Grammy haul for 1965. In two years, 1964 and 1965, he won a total of eleven Grammys, thanks to the success of his songs "King Of The Road," "Dang Me," and "Chug-A-Lug."



At BMI's 1972 Country Awards presentation in Nashville, Roger Sovine (who now heads BMI's Nashville office) reads a proclamation honoring songwriter-producer Billy Sherrill (right). "We Sure Can Love Each Other," co-written by Sherrill and Tammy Wynette (left), was one of five Sherrill songs that won BMI citations that year. Publisher Al Gallico, whose Algee Music published most of these tunes, joins Sherrill and Wynette for the occasion.

Haggard and Owens, by the end of the sixties music industry insiders were commonly referring to Bakersfield as "a second Nashville."

The late 1960s saw the Nashville Sound, spearheaded by the guiding hands of producers Owen Bradley and Chet Atkins, continue to spawn pop crossover hits, particularly under the direction of a young songwriter-producer from Florence, Alabama, named Billy Sherrill. Together with a stable of writers nurtured by publisher Al Gallico that included Glenn Sutton, Norro Wilson, Carmol Taylor, and Steve Davis, Sherrill wrote and produced hits for David Houston, George Jones, Johnny Paycheck, Tanya Tucker, Barbara

Gathering at BMI's 1971 Pop Music Awards presentation to celebrate the Pop Song of the Year "I Never Promised You A Rose Garden" are (left to right) Atlanta publishing magnate Bill Lowery; singer Lynn Anderson; Joe South, who wrote the song; and BMI's Frances Preston and Ed Cramer.



In this early 1970s shot, Kris Kristofferson renews his BMI contract as BMI's Frances Preston and Harry Warner (standing, left) look on. Also present for the occasion were Bob Beckham (center) of Combine Music, Kris's publisher, and Bert Block (right), his manager.



Hank Williams Jr. holds aloft his CMA Award for Entertainer of the Year in 1987. Well before this, Williams had stepped out from his famous father's shadow to become one of the top-selling acts in country music, blending rock and blues with country to become a solid favorite with younger fans.



Mandrell, and achieved his ultimate cross-over success with a veteran of Sun Records, Charlie Rich. Sherrill's own "The Most Beautiful Girl In The World" (co-written with Norro Wilson and Rory Bourke) and Kenny O'Dell's "Behind Closed Doors" topped the country charts for Rich, with "The Most Beautiful Girl In The World" also topping the pop charts.

Perhaps Sherrill's best-known song, however, became involved in the center of the controversy over the growing women's rights movement of the late sixties, for, just like rock & roll, country music had come to mirror the social changes of the times. Sherrill was then working with a young country singer named Tammy Wynette. One day, fifteen minutes before a recording session break, Sherrill pulled out a scrap of paper he'd been carrying with him for more than a year. Out of that scrap of paper and the few notes Sherrill had written on it, they created "Stand By Your Man," recording it at that session. "The title was an idea Billy had been kicking around for some time," Wynette later recounted. "When we started working on it that day before the session, the lines just fell into place naturally, the way they do on good songs."

The song zoomed straight to #1, Wynette's first million seller. Thanks to its inclusion in the Jack Nicholson-Karen Black film *Five Easy Pieces*, the singer and the song became associated with the feminist/anti-feminist issue then polarizing the nation. Tammy Wynette, though, thought the complaints missed the song's point. "I don't see anything in that song that implies a woman is supposed to sit home and raise babies while a man goes out and raises hell. But that's what women's lib members thought it said. To me it means: be supportive of your man; show him you love him and you're proud of him; and be willing to forgive him if he doesn't always live up to your image of what he should be."

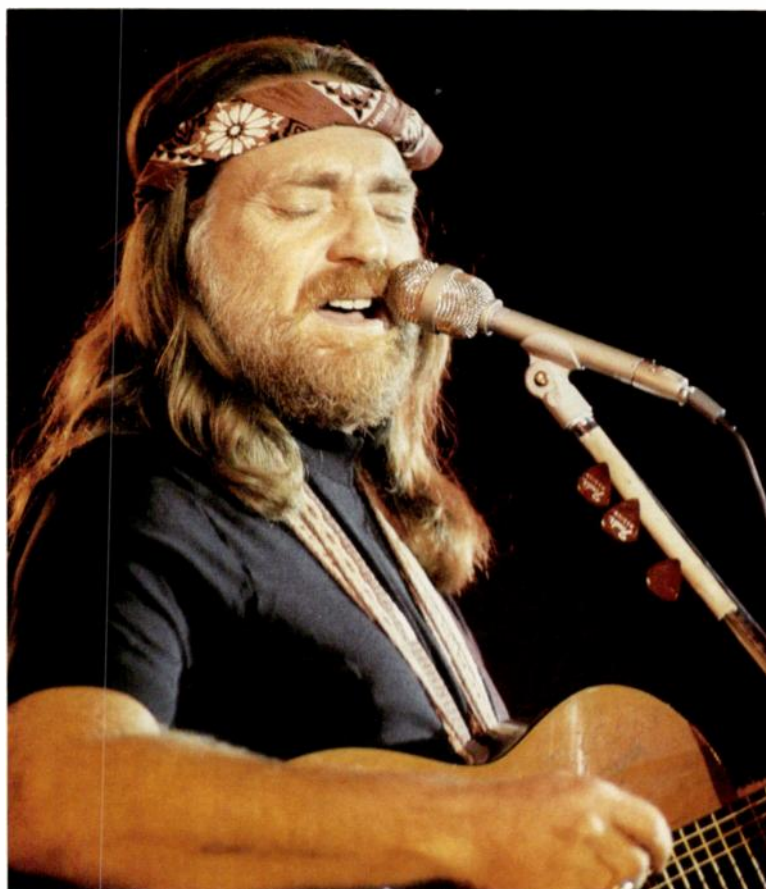
In contrast, Lynn Anderson's 1971 hit "I Never Promised You A Rose Garden," produced by Sherrill's writing partner Glenn Sutton, expressed a marked sense of defiant self-possession and independence. For the time, it was surprising material for a woman singer in country music. Actually, Atlanta songwriter Joe South ("Games People Play," "Walk A Mile In My Shoes")

Country Crosses Over

had originally written the song from a man's point of view. A few male singers had recorded it with no impression on the charts. It took Anderson along with Sutton and arranger Cam Mullins to turn it into a hit that topped both the pop and country charts.

Around this time up-and-coming songwriters like Mickey Newbury ("Sweet Memories"), Shel Silverstein ("A Boy Named Sue"), John D. Loudermilk ("Then You Can Tell Me Goodbye"), and Kris Kristofferson brought a new literary style to country songwriting. Their lyrics handled serious subjects with a maturity that was as compatible with the sensibilities of rock as it was with those of country. Indeed, Kristofferson could boast of having his songs recorded by both Janis Joplin ("Me And Bobby McGee") and Ray Price ("For The Good Times"). A Rhodes scholar and former Army helicopter pilot, Kristofferson came to Nashville in 1965 intent on being a songwriter. He made ends meet working as a janitor at Columbia Records Studios, emptying ashtrays, sweeping floors, and lugging gear. He also tended bar and, once a month, he traveled to Texas to spend a week piloting helicopters to offshore oil rigs in the Gulf. He wrote "For The Good Times" in 1968 while driving down from Nashville to this pilot's job. "On one of those drives from Nashville to the Gulf," Kristofferson said, "I began a song about making love to a woman for the last time. After a while the melody really got to me. I couldn't wait to get to a guitar. I wondered what the chords were. Hell, I wondered if I could play it. I wrote only the first part of the lyrics then. A while went by before I finished it, I can't remember how long. But I do remember who I wrote it about."

Songwriter Marijohn Wilkin, who had founded the Buckhorn publishing firm with Bill Justis in 1963, believed in Kristofferson and signed him as a songwriter. In 1969, Roger Miller recorded "Me And Bobby



Willie Nelson began his career as a songwriter who provided hits for Patsy Cline ("Crazy") and Faron Young ("Hello Walls"). In the early 1970s, he became a popular artist in his own right. Nelson was the first country artist to demand that his albums be serviced not only to country radio, but FM as well, then the outlet for alternative rock.



Dolly Parton, who set out for Nashville the day after she left her east Tennessee high school in 1964, has proved to be every bit the success she once dreamed about. Although Dolly is recognized the world over for her movie and television appearances, songwriting and recording still remain at the core of her career. Among her hit compositions are "Coat Of Many Colors," "Joshua," "I Will Always Love You," and "Nine To Five."

Onstage for the presentation of the Robert J. Burton Award for "Suspicious," BMI's 1980 Song of the Year, are (from left) BMI's Frances Preston, singer-songwriter Eddie Rabbitt, Jim Malloy, BMI's Ed Cramer, David Malloy, Keni Wehrman, Even Stevens, and Randy McCormick. Songwriting honors for this #1 country tune went to Rabbitt, David Malloy, Stevens, and McCormick.



The best-selling country act of the 1980s—Alabama. Nearly everything they have released has gone to the top of the charts, and their total record sales for the decade have topped 39 million copies. From left: drummer Mark Herndon, lead guitarist Jeff Cook, bass player Teddy Gentry, and lead singer-rhythm guitarist Randy Owen.



"I was BMI's youngest writer when, at the age of 16, I received my first BMI award for 'Standing In The Shadows.' I'm still very proud of that award."

—Hank Williams Jr., singer and songwriter

McGee." Ray Price followed with "For The Good Times" shortly afterward, the biggest record of his career, a #1 country hit and a pop hit as well. Since then Kristofferson has had more than 100 songs recorded by over 450 artists. Five of his songs have been recorded by more than 100 singers—"One Day At A Time" (co-written with Marijohn Wilkin), "Loving Her Was Easier (Than Anything I'll Ever Do Again)," "Help Me Make It Through The Night," "For The Good Times," and "Me And Bobby McGee" (co-written with Fred Foster).

During the early 1970s, many singer-songwriters, influenced by the success of their counterparts in the world of rock, sought to gain more control over the creation and promotion of their own records. One of the early pioneers in r&b, Atlantic Records, was the first company to react to this movement, opening an office in Nashville and, in 1972, signing Willie Nelson, then known primarily as a songwriter who had provided hits for Patsy Cline ("Crazy") and Faron Young ("Hello, Walls"). Nelson recorded two albums, *Shotgun Willie* and *Phases and Stages*, that forever changed the direction of country music. He recorded with his own band, wore his hair long, and performed in concert with rock artists like Leon Russell. Nelson was also the first country artist to demand that his albums be serviced not only to country radio, but FM as well, then the outlet for alternative rock. He quickly achieved

Top Ten status in country music and gained a base of pop radio play that paved the way for his success on the pop charts in 1975 with "Blue Eyes Crying In The Rain," a Fred Rose-penned oldie. As Nelson evolved into a country superstar, he used his songwriter's ear to pick other material. In 1982 he recorded "Always On My Mind," written by Wayne Carson, Johnny Christopher, and Mark James. Once again he climbed both the pop and country charts.

Nelson's success helped artists on other labels

Country Crosses Over

achieve similar ends in gaining control of their careers. They became known as Outlaws, a term popularized in 1976, when RCA Records released its *Wanted! The Outlaws* album, featuring tracks by Waylon Jennings, Willie Nelson, Tompall Glaser, and Jessi Colter. It was a public relations tag that many artists didn't much like (Waylon even wrote a song "Don't You Think This Outlaw Bit's Done Got Out Of Hand"), but it did give a name to something that was happening: artists were gaining more control. Tompall Glaser and his brothers, Chuck and Jim, had had the foresight to form their own BMI publishing firm, Glaser Publications, in 1960. Thanks to "Gentle On My Mind" (BMI's most-performed country song with almost 5 million performances), written by John Hartford and recorded by Glen Campbell in 1968, the Glasers opened their own recording studio, known as Hillbilly Central, where they, Waylon, and others could record as they pleased.

In 1980, just as the excitement of the Outlaw movement was beginning to ebb, the movie *Urban Cowboy* sparked yet another upsurge in country's popularity on the pop charts. The result was an economic boom for Nashville record labels and publishers, though some critics complained that the flirtation with the pop market diluted the music. A backlash was inevitable, and by the mid-eighties a number of country singers and songwriters were pushing for a return to country's roots.

In the midst of these popular trends, the band Alabama rose to prominence. Much like the Beatles in rock & roll, Alabama was formed by three guitar-playing singers, in this case cousins Randy Owen, Teddy Gentry, and Jeff Cook, all from Fort Payne, Alabama. Also like the Beatles, they had played together for several years before signing on their drummer, Mark Herndon. The boys from Fort Payne labored in the resort bars of Myrtle Beach, South Carolina, for eight years before they had their first Top Twenty hit on the country charts, "My Home's In Alabama," in 1980. Written by Randy Owen and Teddy Gentry, the song was orig-



BMI's Joe Moscheo (left) congratulates Larnelle Harris on his 1988 BMI Songwriter Award. Over the past fifteen years, Harris has risen to prominence in the field of contemporary Christian music, winning Grammy and Dove Awards in addition to his recognition from BMI.

Sandy Patti, BMI songwriter and the reigning queen of inspirational Christian music. Since the late seventies she has been a perennial winner of the Dove Award, Christian music's highest

professional honor, winning the Female Vocalist of the Year Award eight consecutive times and Artist of the Year five times.

Paul Davis, known for writing and singing such seventies hits as "I Go Crazy," "Cool

Night," and "'65 Love Affair," has been a top country songwriter in the eighties, having written such hits as Dan Seals and Marie Osmond's "Meet Me In Montana" and Seals's "Bop" (with Jennifer Kimball).



inally released on the independent MDJ label before the band

was signed by RCA. The song actually dates from earlier in the band's history, when Alabama was still struggling to make it. "Back in 1977, our band was real good, as far as the material we were doing," lead singer Randy Owen told journalist Alanna Nash. "But the drummer that was playing with us at the time decided he wanted to leave the group. Then Teddy was thinking about moving to Nashville too and trying to make it writing songs. So I sat down one day and thought about myself, and my career, and what I wanted to do. And the



BMI president Ed Cramer and Nashville vice-president Frances Preston are surrounded by guests at the 1984 BMI Country Awards Celebration for the annual Family Portrait.

“When I came to Nashville in 1960, I was struggling to get ahead. There were times when Frances Preston had more confidence in my writing than I did.”

—Harlan Howard, songwriter

line ‘My home’s in Alabama’ and our band ‘Alabama’ just kept coming to me. So I wrote down that line. Then Teddy came down to my trailer one day. We were living in Myrtle Beach, South Carolina, at the time. And we wrote the chorus and the verse. We were real happy about the way it came off. The music came out of a jam that we worked up, and then we worked up the music with the words. It just fit perfectly, as far as the way we wanted it to sound. It’s pretty much an autobiography of our lives.

“But we never thought anything would happen to the song. It was originally about ten minutes long. We just got into a jam on the end of it. I thought it might be a hit in Alabama, but it turned out to be a lot bigger hit in a lot of other states than it was in Alabama.”

Shortened to just under four minutes, “My Home’s In Alabama” gave the band a theme song and launched them as the biggest country act of the 1980s. During the decade, they tallied twenty-four #1 country singles and sold a whopping 39 million records.

Thanks to the success of songwriters and artists like Willie Nelson and Alabama, country has truly proved to be a music with mass appeal. For its part, BMI has continued to encourage new country songwriters coming along. Between 1970 and 1980, the number of BMI Nashville writers rose by 233 percent, with the number of BMI publishers increasing 275 percent. As of 1982, approximately 40 percent of all BMI writers and 30 percent of all BMI publishers were signed through the Nashville office. But the Nashville signings were ranging substantially beyond country music.

Nashville had become a home for rock, pop, gospel, r&b, and contemporary folk writers, and the BMI Nashville office reached out to writers in regional music centers as diverse as Miami’s Latin and dance music scene, Georgia’s alternative rock community, Austin’s country underground, New Orleans’ jazz and blues scene, and Memphis, the birthplace of rock & roll.

Rhythm's Gonna Get You

By the 1970s, rock had developed many divergent styles. Singer-songwriters appealed to those with a taste for quieter sounds that put a distinct emphasis on lyrics. At the opposite end of the spectrum, a host of heavy metal bands exhorted their fans to “kick out the jams,” to borrow the words of Detroit’s leading metal outfit, the MC5. In England, bands like Pink Floyd, Genesis, and Yes took their cue from *Sgt. Pepper* and delved into the possibilities of art rock, stretching rock songs into works that comprised whole album sides. In the South, the Allman Brothers pioneered a fusion of rock, blues, and jazz that came to be known as “southern rock.” Led by guitarists Duane Allman and Dickey Betts, and lead singer Gregg Allman, the band rapidly developed into one of rock’s most potent outfits before the untimely deaths of Duane in a 1971 motorcycle crash and bassist Berry Oakley in a similar wreck a year later. Nevertheless, the Allmans inspired a number of bands across the South, among them the Charlie Daniels Band, the Marshall Tucker Band, the Atlanta Rhythm Section, and Lynyrd Skynyrd. Meanwhile, in Texas, power trio ZZ Top forged a blues-based brand of rock & roll that is still going strong as we enter the nineties.

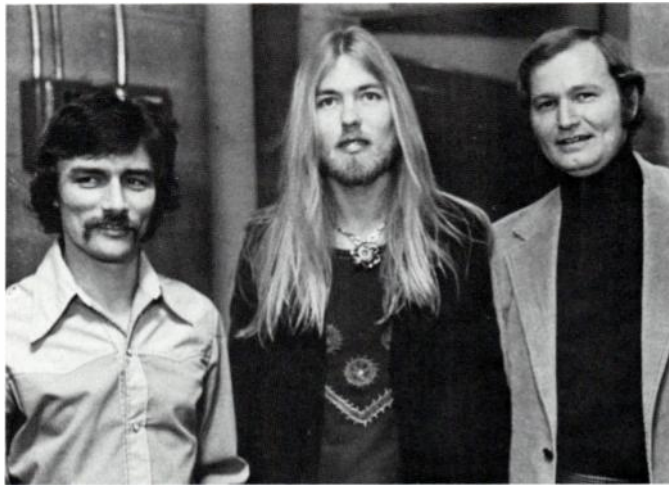
While the emphasis in all of these styles was on albums over singles, pop craftsmen continued to fashion songs for Top Forty radio. For instance, confections like the Archies’ “Sugar, Sugar”—masterminded by ever-savvy Don Kirshner and written by Andy Kim and Jeff Barry—still regularly topped the charts, despite being dismissed by some as “bubblegum music.” The Texas team of Seals & Crofts turned out jazz-influenced pop singles, like “Summer Breeze” and “Diamond Girl,” that appealed to teenagers and parents alike. Another Texan, Mac Davis, crafted radio-ready hits for Elvis Presley (“In The Ghetto,” “Don’t Cry Daddy”) and Bobby Goldsboro (“Watching Scotty Grow”) before stepping into the spotlight as an artist with such self-penned hits as “Baby, Don’t Get Hooked On Me” and “I Believe In Music.” At the same time, songwriters like Richard Kerr helped keep pop’s romantic ballad tradition thriving with such songs as “Mandy” (co-written with Scott English) and “Looks Like We Made It” (co-written with Will Jennings) for the reigning balladeer of the seventies, Barry Manilow.

New Jersey songwriters L. Russell Brown and Irwin Levine formed their partnership on the premise they would “write the kind of songs people wanted to hear every hour.” In 1970, Brown and Levine wrote “Knock Three Times,” a #1 hit for Tony Orlando & Dawn. Levine also collaborated with Toni Wine on the act’s first hit, “Candida.” The biggest hit of all for Levine and Brown transpired when Levine chanced across the January 1972 issue of *Reader’s Digest*. There, in a two-page story by journalist Pete Hamill, Levine read about an ex-convict who was returning home after four years in prison. Just before he was released, he had written his wife asking her to leave a message if she would take him back: a yellow handkerchief on a big oak tree in front of the house. When he arrived home by bus, the message was there loud and clear—yellow ribbons were strewn all over the tree. Levine thought the story a natural for a hit song, and Brown agreed. Tony Orlando

Two success stories: Rosanne Cash and Mac Davis. Cash first hit the pop charts with her self-penned "Seven Year Ache" in 1981. In 1987, she won BMI's Robert J. Burton Award for "Hold On." Davis has written and recorded such top hits as "I Believe In Music" and "Baby, Don't Get Hooked On Me," BMI's Pop Song of the Year for 1972.



BMI's Roger Sovine joins Dickey Betts and Gregg Allman (center) of the Allman Brothers band, who scored a massive hit with Betts's "Ramblin' Man" in 1973. Allman had a Top Twenty solo hit with "Midnight Rider" in 1974.



Clive Davis (right) and Barry Manilow, though famous for their success in other areas (Davis as Arista Records president, Manilow as the reigning balladeer of the seventies), are also award-winning songwriters. Davis wrote "All Out Of Love" (with Graham Russell), a smash for Air Supply, and Manilow has written a number of hits, including "Could It Be Magic" (with Adrienne Anderson) and "It's A Miracle" (with Marty Panzer).



didn't like the song at first ("I thought it was corny...except I found it was stuck in my head. I kept singing it around the house"), but producers Hank Medress and Dave Appell prevailed upon him to record it. "Tie A Yellow Ribbon Round The Ole Oak Tree" sold 3 million records in three weeks and became the biggest hit of 1973. In 1980, it proved to be a fitting signature tune for celebrating the homecoming of the American hostages who had been held captive in Iran.

Black music was evolving during the seventies as well. All across the nation, black songwriters and artists were experimenting with new sounds, ranging from the hard-edged funk of George Clinton's Parliament-Funkadelic bands to the carefree dance party grooves of Kool & the Gang. In the late sixties, Philadelphia emerged as an influential source of dance music, thanks to such songwriting and producing talents as Kenny Gamble, Leon Huff, and Thom Bell. All three were veterans of the Philadelphia music scene, going back to the early sixties. Gamble and Huff joined forces as a songwriting and production team in 1966 and proceeded to produce a string of hits for the Intruders, Jerry Butler, Harold Melvin & the Blue Notes, and the O'Jays. In 1971, Gamble and Huff formed their own label, Philadelphia International Records, as a subsidiary of CBS. In 1976, Gamble and Huff provided soul veteran Lou Rawls with one of his all-time hits, "You'll Never Find Another Love Like Mine." The record topped *Billboard's* Hot Soul Singles charts and peaked at #2 on the pop charts. Thom Bell got his operation going in 1968, when the Delfonics' "La-La Means I Love You" (written by Bell and William Hart) went Top Five. During the seventies, he kept the hits coming for the Spinners and the Stylistics, co-writing many of them with the late Linda Creed.

The steady demand among white as well as black listeners for the music coming out of Philadelphia pointed to one salient fact: audiences still wanted to dance. Since the Beatles, rock had grown sophisticated, occasionally even pretentious, often leaving little room for moving to the music for the sheer fun of it. As Neil Bogart, president of Casablanca Records once put it, people were "tired of guitarists playing to their own amplifiers...they wanted to be the star." Around 1973, disco music arrived, almost unnoticed, at first, by most of America. Beginning in clubs in major Eastern

Rhythm's Gonna Get You

seaboard cities like New York, Philadelphia, and Miami, the movement soon gathered strength. By one count, America had 1,500 clubs that could qualify as discos by 1974. From its beginnings on the coast, disco hits soon emerged across the nation: for example, the Alicia Bridges #5 hit "I Love The Nightlife (Disco 'Round)," written by Bridges and Susan Hutcheson, came from Bill Lowery's organization in Atlanta; in Los Angeles, husky-voiced Barry White was notching Top Ten hits with the elegant sounds of his Love Unlimited Orchestra; Dayton could boast the funky stylings of the Ohio Players; and Miami offered a host of hot acts that included George and Gwen McCrae and KC & the Sunshine Band. Disco proved so popular that even established pop stars like Barry Manilow ("Copacabana," co-written with Jack Feldman and Bruce Sussman) jumped onto the party train, and European acts like Abba became disco favorites worldwide.

In the discos, the club's disc jockey was the star, playing dual turntables that pumped the sound through massive, theater-size speakers, synchronized to the beat with computerized, pulsating lights. Choosing just the right blend of black, European, and novelty records, the DJ encouraged his audience to dance the night away. With their feel for hit records, many club DJs, including Jellybean Benitez, Lewis A. Martineez, and Pete Waterman, went on to become successful record producers. As disco records grew longer to keep audiences on their feet, record companies accommodated the music by pressing 12-inch 33 1/3 rpm singles. Initially record labels sent the 12-inch records to DJs only, but as the wider public caught on 12-inch singles made their way into record stores.

Disco arrived for Middle America in 1978 when it provided the soundtrack and the subject for the hit movie *Saturday Night Fever*. The movie's songs were for the most part written and performed by the Bee Gees, three siblings from Australia who had first gained popularity as pop-rock balladeers during the late sixties. In 1975, they had returned to the top of the charts, writing and record-



The three brothers Gibb—Robin, Barry, and Maurice—show off one of the six Grammy Awards they won in 1978 and 1979, when their hit Bee Gees records, and the songs they wrote, helped make disco the dominant sound of the period.



Kenneth Gamble and Leon Huff, who joined forces as a songwriting and production team in 1966, produced a string of memorable hits for the Intruders, Jerry Butler, Harold Melvin & the Blue Notes, and the O'Jays. In 1971, Gamble and Huff (left) formed their own label, Philadelphia International Records, as a subsidiary of CBS.



A trio of publishing giants at a BMI Awards dinner in the late 1970s: (from left) Charles Koppelman, Don Kirshner, and Freddy Bienstock.

ing a danceable, disco-worthy single, "Jive Talk-in'." Their manager, Robert Stigwood, was the producer of *Saturday Night Fever*, and he commis-

Philadelphia songwriter-producer Thom Bell goes over a tune with co-writer Linda Creed. Bell and Creed collaborated on such seventies soul hits as the Spinners' "Rubberband Man" and the Stylistics' "You Make Me Feel Brand New" and "Break Up To Make Up."



Singer-dancer-songwriter Michael Jackson has been nothing less than a one-man pop phenomenon. His album *Thriller* holds the all-time sales record at 40 million copies and yielded an unprecedented seven Top Ten singles. In 1984, he won eight Grammy Awards.



sioned them to write songs for the film. Stigwood had asked the Bee Gees to write an eight-minute song for a John Travolta dance sequence; Stigwood also specified the song's title, "Saturday Night, Saturday Night." But the brothers Gibb had other ideas. They wrote and demoed a shorter song with the title "Stayin' Alive." The song turned out

to be a #1 single, the second consecutive chart-topper from the *Saturday Night Fever* album (the first was the Bee Gees' "How Deep Is Your Love"). Ultimately, the album sold more than 25 million copies worldwide, marking it as the best-selling album ever up to that time. It also heralded a new prominence for movie soundtrack albums. *Saturday Night Fever* was followed right up the sales charts that year by the best-selling (22 million copies) soundtrack for *Grease*. The teen musical starred John Travolta and singer Olivia Newton-John, who dueted on the movie's hit single, "You're The One That I Want" (written by John Farrar, who had supplied Newton-John with many of her biggest hits). The trend of enormously successful movie soundtrack albums (*Fame*, *Flashdance*, *Dirty Dancing*) has continued right up into the nineties and shows no signs of letting up.

It is important to emphasize, however, that disco music was not the only popular style that flourished in the late seventies. To cite just one prominent example, Fleetwood Mac's 1977 album *Rumours* sold more than 12 million copies and yielded four Top Ten hits. Originally a British blues band formed by drummer Mick Fleetwood and bassist John McVie, the group evolved into a winning pop-rock act in the mid-seventies, thanks largely to its three distinctive voices—singer-songwriters Lindsey Buckingham, Christine McVie, and Stevie Nicks.

Disco music had run its course by the end of the seventies, but the popularity of dance music has continued undiminished through the eighties. Michael Jackson's career is a case in point. His 1979 album *Off the Wall*, which boasted four Top Ten hits, sold more than 6 million copies in the U.S. Jackson's 1983 follow-up drives the point home: *Thriller*, a collection of dance favorites, topped the 40 million unit mark, making it the best-selling album of all time. It generated

seven Top Ten pop singles, among them "Billie Jean." Amazingly, the song was written almost as an afterthought. "We had everything in the can for *Thriller*, and we were about to leave the studio," Jackson's producer Quincy Jones explained. "I played the tapes a few more times, and I didn't get that feeling. I told Michael that he had to write

some stronger material. Everyone thought I was crazy. Over the next few days, he wrote 'Beat It' and 'Billie Jean.' " A child star who first recorded for Motown at age 11 with his family group the Jackson 5, Michael Jackson has virtually grown up in the public eye. His success as a songwriter, performer, dancer, and video producer has distinguished him as one of the top entertainers of all time.

During the eighties, black music developed in exciting new directions, ranging from the beat-conscious wordplay of rap music to silky, jazz-inflected soul. Rap, which had its beginnings in the dance-club patter of DJs during the late seventies, moved from the street to the charts in the early eighties, thanks to trailblazing, often socially-conscious singles by the likes of Grandmaster Flash & the Furious Five and Kool Moe Dee. Since then, rap has grown enormously in popularity, drawing on the talents of such innovative new artists as teen idols M.C. Lyte and Slick Rick, eclectic rappers De La Soul, and electronic sampling pioneers Stetsasonic. Though soulful ballads have been a pop music staple for decades, the form took a decidedly jazzy turn with the rise of gifted singers (and songwriters) like Karyn White, Regina Bell, and Anita Baker. While some were taking the soul ballad in jazzy directions, others, like writer-producer-singer Gregory Abbott, were making a major impact by blending romantic songs with dance rhythms to arrive at what Abbott calls "groove ballads," such as his "Shake You Down," BMI's Song of the Year for 1987. A major development in black music, and indeed pop music in general, has been the rise to power of young, rhythm-oriented writing-producing teams. Among the most successful have been Full Force (three brothers and three cousins who wrote and produced their way to platinum sales with Lisa Lisa & Cult Jam, Samantha Fox, Cheryl Pepsii Riley, and James Brown), Levert (including the two sons of the O'Jays' Eddie Levert), and L.A. Reid & Babyface, who have enjoyed many hit tracks on the singles charts over the past two years.

The seventies and eighties saw the emergence of new, exciting publishing enterprises. Freddy Bienstock, who (as promotion manager for the Aberbachs) had once helped choose material for Elvis Presley, formed his own company. Freddy Bienstock Enterprises acquired the E. B. Marks catalog, the Valando treasury of Broadway show scores and bought (and later



Rock singer Sting with BMI's Del Bryant. Sting and his former band, the Police, won a 1983 Grammy for the #1 hit single "Every Breath You Take." As a solo artist, he's the voice behind such self-penned hits as "If You Love Somebody (Set Them Free)" and "We'll Be Together."



Gregory Abbott accepts his award as writer of the BMI Song of the Year in 1987, "Shake You Down." With him are BMI president Frances Preston and, on the right, Charles Koppelman and Martin Bandier of SBK-Blackwood Music, Abbott's publisher.



L.A. Reid & Babyface (right) are among the hottest of the new songwriting-producing teams that are shaking up dance music. They have produced such popular acts as Karyn White, the Deee, Pebbles, and Sheena Easton.

sold to Warner) the Chappell group of publishing companies where he started his career as a stock-room boy.

Husband and wife team Emilio and Gloria Estefan have led the Miami Sound Machine to numerous chart hits in the 1980s, proof positive of the continuing influence of Latin American sounds on the pop scene. BMI named Gloria as its Pop Songwriter of the Year for 1988.



BMI's Phil Graham presents British rocker Steve Winwood (left) with BMI Songwriting Awards for "Back In The High Life Again," which Winwood co-wrote with Will Jennings.



Charles Koppelman and Martin Bandier also emerged as significant figures in the business. Koppelman's early career had been with Aldon Music. He then started a company with Don Rubin, moved on to manage the CBS publishing companies, then formed The Entertainment Company with Bandier and Sam Lefrak. In 1986, Koppelman and Bandier (with financier Steven Swid) formed SBK Entertainment World, acquired the CBS publishing companies, and two years later sold SBK to EMI Music, where the two oversee one of the world's largest publishing empires.

Meanwhile, during the late seventies, a number of English groups had responded to what they saw as the growing pretentiousness of rock music by breaking rock & roll down to its basic elements of rebellion and loud guitar chords. Groups like the Sex Pistols epitomized the defiance of punk rock, which led in turn to the somewhat more sophisticated sounds of the new wave. Emerging from the English punk rock and new wave scene, a blond trio known as the Police soon proved to be more than met the eye. For a start, the band's bassist and chief songwriter, Gordon Sumner (nicknamed Sting for the yellow-and-black jersey he liked to wear) actually preferred jazz to rock. Drummer Stewart Copeland was an American. And guitarist Andy Summers was 36 years old when the band notched their first hits. Making use of advances in recording technology and new gadgets like chorus effects and digital delays, the Police managed to sound "bigger" than their three-person, guitar-bass-drums lineup looked, while their top-notch musicianship earned them fans among fellow musicians as well as the general public. The band quickly distinguished itself from the punk and new wave pack, recording music of increasing subtlety that retained a dance-influenced, rhythmic drive. Their #1 hit single from 1983, "**Every Breath You Take**," also proved to be not quite what it seemed. "It's ostensibly a love song, a very seductive and romantic love song," Sting said. "But it's about controlling somebody to the nth degree and monitoring their movements. People say, 'Oh, Sting, it's such a beautiful song.' And I go, 'Arrrgh!' It's not like 'Stand By Me,' which is this wonderful noble song that means just one thing. 'Every Breath You Take' is very ambiguous and quite wicked."

The Police proved that the "alternative" sounds of the new wave could break through to the pop mainstream. But for every platinum-selling band like them, there were dozens of similarly inclined "alternative" music bands who found their primary audience through college radio stations. Freed from worries about advertising, ratings, and other

Rhythm's Gonna Get You

programming constraints, college FM stations found themselves able to play records from artists outside the mainstream. During the eighties, college radio stations have been particularly supportive of alternative artists. Such bands as REM and the B-52s from Athens, Georgia, have relied heavily on college radio airplay, while gradually making their move to Top Forty playlists. Recognizing the importance of college radio, BMI, in 1989, became the first performing rights organization to log airplay at U.S. college radio stations on an intensive national basis and to establish a separate distribution line on royalty statements for college radio.

At the same time that alternative bands have gained a niche with the university crowd, the sound of heavy metal continues to be heard loud and clear among teenagers. Bands like Poison, Mötley Crüe, and Ratt have not only spawned a whole subculture of fanzines, fashions, and heavy metal nightclubs, they also have landed regularly on the pop charts during the eighties. The re-emergence of heavy metal as a pop phenomenon in the 1980s has a lot to do with the brash look and attitude of metal bands and the development of music video channels on television. With their flashy costumes and emphasis on stage showmanship, heavy metal bands capitalized immediately on the new forum provided by MTV (the first music video station, which began broadcasting in August 1981), and other television outlets and quickly gained an audience there. Since then, of course, music video has proved a promotional boon to musical acts of all types and descriptions as record labels and artists have become increasingly image savvy. For its part, BMI has been on the forefront of licensing for cable television, providing, once again, necessary compensation for songwriters and publishers whose works are publicly performed.

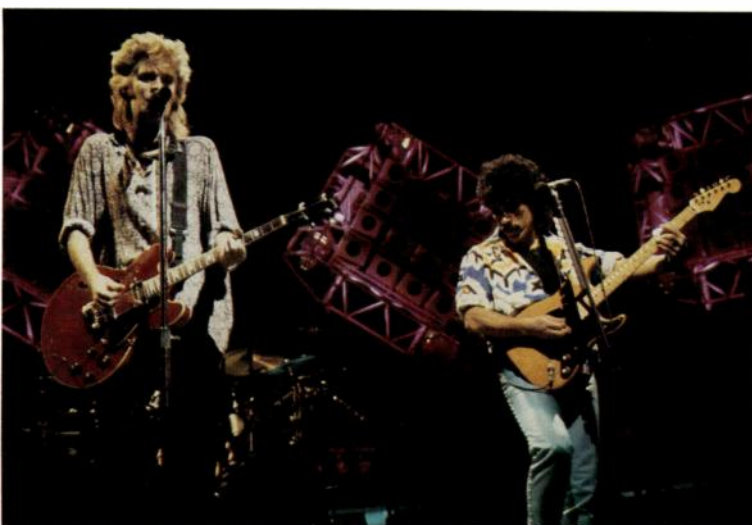
Though a number of new acts came to the fore in the eighties, many tried-and-true rockers continued to turn out impressive work. Lou Reed, Tina Turner, ZZ Top, Paul Simon, and Roy Orbison all



Fleetwood Mac emerged as one of the top acts in rock with their 1977 album *Rumours*, which sold more than 12 million copies. From left to right: John McVie, Christine McVie, Stevie Nicks, Mick Fleetwood and Lindsey Buckingham.



Mötley Crüe have forged their own inimitable heavy metal style since bursting onto the charts in 1985. From left: bassist Nikki Sixx, drummer Tommy Lee, singer Vince Neil, and guitarist Mick Mars.



Daryl Hall (left) and John Oates, contemporary pop's leading "blue-eyed soul" stars, have been hitting the charts regularly since 1974. Hall wrote the BMI 1985 Song of the Year, "Everytime You Go Away," in addition to other hits written with Oates and sisters Janna and Sara Allen.

recorded some of their most ambitious and best-selling work ever during this decade. Steve Winwood, too, has enjoyed immense popularity during the eighties. A British rock veteran whose career spans the period of the British Invasion and the dance hits of the eighties, Winwood first hit the U.S. charts in 1966 when, at age 16, he sang lead

on the Spencer Davis Group's classic "Gimme Some Lovin'," written by Steve, Davis, and Steve's brother Muff. Since then, he has worked in the British groups Traffic and Blind Faith before turning to solo recordings. In 1986, he notched the biggest hits of his career with dance records like "Higher Love" and "Back In The High Life Again," both co-written with American lyricist Will Jennings who started as a country writer in Nashville, where his publishing company is still based, but moved to the West Coast in the mid-seventies. The two began collaborating on Winwood's 1981 *Arc of a Diver* album. On "Higher Love," as with most of the songs on which Winwood and Jennings have collaborated, Winwood composed the music, to which Jennings added his lyrics. For "Back In The High Life Again," they reversed the process, with Winwood setting a completed Jennings lyric to music. Winwood's Nashville connection has since extended to include his wife Eugenia, whom he met and married in Nashville in 1987.

The eighties have seen a number of rock & roll songs prove to be evergreen classics. "Sitting On The Dock Of The Bay" became a hit all over again in a 1988 cover version by Michael Bolton. David Lee Roth scored big in 1986 with the Beach Boys' "California Girls." Pop rocker Phil Collins remade the Holland-Dozier-Holland classic "You Can't Hurry Love" in 1982, notching a Top Ten hit. Another Collins cover, "Groovy Kind Of Love," dates from the British Invasion era, having been a #2 hit for the British band the Mindbenders in 1966. Its source, however, is all-American. At age

19, Carole Bayer Sager co-wrote the song with Toni Wine for Don Kirshner and Screen Gems Music. Since then, Sager has gone on to pen hits with Melissa Manchester ("Midnight Blue") and Peter Allen ("Don't Cry Out Loud"). She also collaborated on the Oscar-winning "Arthur's Theme" with Peter Allen, Christopher Cross, and Burt Bacharach as well as the Grammy-winning "That's What Friends Are For" (also with Burt Bacharach).

Phil Collins, who took "Groovy Kind Of Love" to the top of the charts, began his career as the drummer and occasional backing vocalist for the art rock group Genesis. In 1975, when the band's lead vocalist, Peter Gabriel, went on to a solo career, Collins took his place. The result was the best of both worlds: Genesis continued to flourish, placing the first of many hits on the U. S. charts soon after, and Gabriel, free to explore new artistic directions, has become a major commercial success as well with self-penned hits like "Sledgehammer" and "Big Time." A successful writer himself, Collins has penned such hits as "Two Hearts" (written with Lamont Dozier) and "In Too Deep," a Genesis hit co-written with his bandmates Mike Rutherford and Tony Banks.

During the eighties, women have risen to a new prominence in pop music. Acts like the Pointer Sisters, Stevie Nicks, Cyndi Lauper, Joan Jett, Jody Watley, and the Bangles have proven women's creative independence. Joan Jett & the Blackhearts and the Pretenders, led by Chrissie Hynde, have even shown that a woman can front a rock & roll band and still sound just as tough as any all-male outfit.

The Miami Sound Machine, founded in 1973 by Emilio Estefan, gelled as a band when Emilio's future wife, Gloria, joined the band as lead vocalist and songwriter in 1975. The group began releasing Spanish-language dance records shortly afterwards. Ten years later, the group scored its first pop chart hits with "Conga," written by band drummer Kiki Garcia, and "Bad Boy," written by Lawrence Dermer, Joe Galdo, and Rafael Vigil. In 1987, "Rhythm Is Gonna Get You" (co-written by Gloria and Garcia) soared to #5 on the charts, and the Sound Machine's hits have continued with "Anything For You," "1-2-3," and "Don't Wanna Lose You" in 1988 and 1989, proof positive of the continuing influence of Latin American sounds on the pop scene.

BMI's Barbara Cane (center) with songwriters Carole Bayer Sager and Burt Bacharach. Sager and Bacharach, married since 1982, have collaborated on the Oscar-winning "Arthur's Theme" with Peter Allen and Christopher Cross as well as the Grammy-winning "That's What Friends Are For."





Attendees of the 1989 BMI Pop Awards surround BMI president Frances Preston. Joining her in the front row are the year's top award winners (from left): co-writer (with Steve Winwood) of the Song of the Year, "Valerie," Will Jennings; Emilio Estefan and his wife Gloria Estefan, Songwriter of the Year; Preston; Les Bider and Jay Morgenstern, representing Warner Music Group, BMI's Publisher of the Year.

BMI's unstinting support for jazz, rhythm & blues, country music, and rock & roll has led to a bountiful harvest of sounds that no one could have anticipated in 1940. One indication of the enormous diversity of American music is that the music trade magazines now print more different music charts than ever before to cover the many radio formats and music genres. *Billboard*, for instance, now has twenty-one album and singles charts, covering everything from country to rap to New Age music.

Though pop music now comes in more varieties than ever, it continues to be a medium that brings people together, allowing them to appreciate their cultural differences. In 1986, for example, Paul Si-

mon recorded with musicians from South Africa, and the result was the groundbreaking, Grammy-winning album, *Graceland*. The decade has seen the increasing influx, and influence, of sounds from around the world on American music—the "township jive" of South Africa, the lilting Caribbean sounds of reggae and soca, the mesmerizing rhythms of the Middle East, and even rock from the Soviet Union. More than ever, music is proving to be a truly international language. And perhaps more than any other single organization, BMI with its open-door policy and its struggle for the democratization of American music has made possible the coming age of world music and international musical collaboration.

Toward the Second Half Century

BMI was created to introduce competition into the field of music licensing, but over the past fifty years the company has brought about a far broader democratization in the music industry than BMI's founders could ever have anticipated. BMI has played a supportive, sometimes even leading, role in the explosive emergence of America's many indigenous musical forms into the mainstream of American culture, and ultimately the world.

The key to BMI's catalytic effect on the music world was the series of innovations the company introduced in the field of performing rights. We have chronicled these new techniques, systems, and policies in the preceding chapters—the open door to songwriters, composers, and publishers of all genres of music; the revolutionary broad logging and royalty distribution system; the harnessing of technology for the creators' benefit; the fight to strengthen and expand copyright protection and support for songwriting as a profession. These innovations, in fact, have come to define the company's character and its mission, both in the near future and in the long term.

BMI again expanded its logging and distribution in 1989, adding more than 1,000 college radio stations to its logging system. The first royalty checks, using money paid by colleges and universities in BMI license fees, were distributed in the fall of 1989, within a few days of the fiftieth anniversary of the filing of BMI's incorporation papers. Hundreds of young songwriters whose works were heard predominantly (in some cases solely) on college radio received what for many were their first performing rights royalty checks. Not insignificantly, the checks were made possible by the work of thousands of young college radio staffers, who filled out more than 50,000 hours of BMI radio logs over the preceding year—training many of these young radio enthusiasts will take into post-college life as broadcast professionals.

BMI's licensing efforts have expanded and diversified as the company's repertoire has grown in size and value, now an invaluable resource for many American businesses. BMI's pioneering work in the early days of rock & roll has assured that the company's repertoire from the "golden age of rock" is unparalleled. More than 75 percent of the inductees in the Rock & Roll Hall of Fame are BMI songwriters, and recent polls by both *Rolling Stone* magazine and the jukebox trade association, AMOA, each give BMI songwriters more than 75 percent of their top singles.

BMI's licensing departments continue to innovate in bringing this repertoire to business. As the company prepared to celebrate its fiftieth year, tens of thousands of music users were being licensed by BMI's general licensing department using the latest direct marketing and telemarketing tools. BMI is developing these new and highly cost-effective marketing campaigns as the definition of "primary user" of the company's repertoire



The management team that will take BMI into the company's second half century, centered around president & CEO Frances Preston, from left (sitting): Roger Sovine, vice-president, Nashville; Rick Riccobono, vice-president, writer/publisher relations, Los Angeles; Rick Sanjek, vice-president, writer/publisher relations, New York; Ted Chapin, vice-president, secretary, and general counsel; Thea Zavin, senior vice-president and special counsel; Del Bryant, vice-president, performing rights; Ekke Schnabel, vice-president, international. (Standing): Joe Moscheo, vice-president, special projects; Marvin Berenson, vice-president, counsel, licensing; Robbin Ahrold, vice-president, corporate relations; Larry Sweeney, vice-president, telecommunications; Richard Mack, vice-president, systems and data processing; Fred Willms, vice-president, finance and CFO; Tom Annastas, vice-president, general licensing; and Alan Smith, vice-president, research.

has expanded from traditional establishments like restaurants, bars, and discotheques to include important new categories of users such as aerobics and health clubs, chain retailers, shopping malls, banks, concert facilities, amusement parks, and other service institutions. Likewise, BMI's telecommunications licensing department is tracking, negotiating, and licensing new forms of electronic transmission of BMI creators' works.

BMI's early strength in Latin music went hand in hand with an aggressive development of the company's bilateral relationships with other foreign copyright societies. As the company begins its

second half century, it is clear that the value of the BMI repertoire will continue to grow outside the U.S. and that foreign income for BMI's songwriters, composers, and publishers will become an ever more significant share of their long-term compensation. BMI signed new agreements with several major performing rights societies in 1989, facilitating BMI's representation of foreign repertoire in the U.S. The coming economic unification of Europe in 1992, and the emergence of the Warsaw Pact nations of Eastern Europe into the world economic mainstream promise important new revenues for the American creators and copy-

right owners that BMI represented over its first half century.

BMI's use of high technology continues to be remarkable in scope and sophistication, not only for a company in the entertainment business, but even among American businesses in general. At the end of the eighties, BMI could claim more than 90 percent of its employees used a computer work station in their daily routine (either a personal computer or a terminal)—an achievement that puts BMI in the top 10 percent of the most effective users of information systems in the United States. BMI's online computer database has recently been extended to each of BMI's twelve locations throughout the United States as well as its offices in London and San Juan, Puerto Rico. With this online capability, detailed information on each of BMI's more than 1.5 million compositions (and the songwriters, composers, and music publishers behind them) can be instantly available to each member of BMI's staff. And all of this computing power is devoted entirely to the service of BMI's music creators and copyright holders.

The most important of all BMI's innovations has been its open-door policy. After fifty years, BMI continues aggressively to develop techniques for reaching out to songwriters and composers across the nation. BMI has developed strong working relationships with regional songwriters organizations around the country, and routinely brings music industry professionals to BMI seminars from Boston to Austin, from Minneapolis to Atlanta, Cleveland to Miami, San Francisco to Seattle. "It's never been enough for BMI to sit in New York or Nashville or Los Angeles," says Frances Preston, "and wait for the writers to come to us. Songwriting is something that is widespread in America and BMI has to go to where the writers are." At the same time, BMI has become a major sponsor of regional awards programs in

Minneapolis, Chicago, San Francisco, Austin, Atlanta, and New York City, assuring that songwriters receive the same attention and accolades given to recording and performing artists.

BMI instituted a Jazz Composers Workshop in 1988 under the able musical direction of eminent jazz composers Bob Brookmeyer and Manny Albam. As with its Theater and Film and Television workshops, the new Jazz Composers Workshop focuses on developing high-level professional skills in the field of jazz composition and fostering creative interaction among the community of jazz composers.

BMI's open door now has a new physical presence in London, where the accent is on providing professional references and creative networking for the American composer interested in collaborating with British writers, and vice-versa.

It is rare that after fifty years a company's founding philosophy remains as central and significant a part of its mission as is BMI's open-door policy. As the company begins its second half century, the original 1940 policy statement remains a beacon for future accomplishments. It defines BMI as:

a means of giving to you who make up the musical public an opportunity to grow familiar with the work of composers who have not previously been privileged to put their music before you.

Another part of that statement, slightly recast, underscores BMI's commitment for the future:

BMI has dropped the bars, and now the new writers, the young creators, the composers you have not known, can bring you their works.

Appendices

BMI Board of Directors 1990

K. James Yager
Chairman, BMI Board of Directors
Executive Vice President
Benedek Broadcasting Corporation
Rockford, IL



Frances W. Preston
President and Chief Executive Officer
BMI
New York, NY



James G. Babb
President
Jefferson-Pilot
Communications Company
Charlotte, NC



Joseph A. Carriere
Executive Vice President and
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KWTW
Oklahoma City, OK



Harold C. Crump
General Manager
KSTP-TV
St. Paul, MN



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Media General Broadcast Group
Tampa, FL



J. Clinton Formby
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Chief Executive Officer
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Former Chairman
Cox Communications, Inc.
Atlanta, GA



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President and Chief Executive Officer
Chronicle Broadcasting Company
San Francisco, CA



Robert L. Pratt
Secretary and Treasurer
Midwest Broadcast Company
Coffeyville, KS



Robert Wells
Vice President
Harris Enterprises
Garden City, KS



George V. Willoughby
Former Vice President
King Broadcasting Company
Seattle, WA

BMI Million-Airs

In the BMI repertoire of over 1,500,000 songs, 193 titles have achieved multi-million performance status as of December 31, 1988, and 789 songs have reached the million performance level. To be included in this exclusive roster means that a song—of an average length of three minutes—has been broadcast at least 50,000 hours, which equals more than 5.7 years of continuous airplay, or more than 28 years for our 5 million performance song "Yesterday."



BMI president Frances Preston presents Paul McCartney with a Special Citation of Achievement and commemorative crystal bowl in recognition of the 5 millionth performance of his song "Yesterday."

5 MILLION PERFORMANCE SONG

YESTERDAY

John Lennon (PRS)
Paul McCartney (PRS)
Maclen Music

4 MILLION PERFORMANCE SONGS

BRIDGE OVER TROUBLED WATER

Paul Simon
Paul Simon Music

BY THE TIME I GET TO PHOENIX

Jim Webb
Charles Koppelman Music
Jonathan Three Music Co.
Martin Bandier Music

CANADIAN SUNSET

Norman Gimbel
Eddie Heywood
Eleven East Corporation
Nelton Corporation

GENTLE ON MY MIND

John Hartford
Ensign Music Corporation

GEORGIA ON MY MIND

Hoagy Carmichael
Stuart Gorrell
Hoagland Music Co.
Peermusic, Ltd.

I CAN'T STOP LOVING YOU

Don Gibson
Acuff-Rose Music, Inc.

MICHELLE

John Lennon (PRS)
Paul McCartney (PRS)
Maclen Music

MORE

Marcello Cioriolini (SIAE)
Norman Newell (PRS)
Nino Oliviero (SIAE)
Riz Ortolani (SIAE)
Cam Creazoni Artistiche
Musicali Spa (SIAE)
Edward B. Marks
Music Company
Elbo Music Corporation

MRS. ROBINSON

Paul Simon
Paul Simon Music

NEVER MY LOVE

Donald Addrisi
Richard Addrisi
Warner-Tamerlane
Pub. Corp.

SOMETHING

George Harrison (PRS)
Zero Productions, Inc.

STRANGERS IN THE NIGHT

Bert Kaempfert (GEMA)
Charles Singleton
Eddie Snyder
Champion Music
Corporation
Screen Gems-
EMI Music, Inc.

3 MILLION PERFORMANCE SONGS

ALL I HAVE TO DO IS DREAM

Boudleaux Bryant
House of Bryant
Publications

ANGEL OF THE MORNING

Chip Taylor
EMI-Blackwood
Music, Inc.

BOTH SIDES NOW

Joni Mitchell
Siquomb Publishing Corp.

BREAKING UP IS HARD TO DO

Howard Greenfield
Neil Sedaka
Screen Gems-
EMI Music, Inc.

CAN'T TAKE MY EYES OFF OF YOU

Bob Crewe
Bob Gaudio
Saturday Music, Inc.
Seasons Four Music Corp.

CHERISH

Terry Kirkman
Beechwood Music
Corporation

EVERYBODY'S TALKIN'

Fred Neil
Third Story Music, Inc.

FOR ALL WE KNOW

Jimmy Griffin
Fred Karlin*
Robb Wilson*
Al Gallico Music
Corporation
Music Corporation
of America, Inc.

FOR THE GOOD TIMES

Kris Kristofferson
Buckhorn Music Publishing
Company, Incorporated

THE GIRL FROM IPANEMA

Vinicius De Moraes
(SACEM)
Norman Gimbel
Antonio Carlos Jobim
Duchess Music Corporation

GOIN' OUT OF MY HEAD

Teddy Randazzo
Bobby Weinstein
Songs of Polygram
International, Inc.

HELP ME MAKE IT THROUGH THE NIGHT

Kris Kristofferson
Combine Music Corp.

I HONESTLY LOVE YOU

Peter Allen
Jeff Barry
Irving Music, Inc.
Jeff Barry International
Woolnough Music

I NEVER PROMISED YOU A ROSE GARDEN

Joe South
Lowery Music
Company, Inc.

KILLING ME SOFTLY WITH HIS SONG

Charles Fox
Norman Gimbel
Fox-Gimbel
Productions, Inc.

THE MOST BEAUTIFUL GIRL

Rory Bourke
Billy Sherrill
Norro Wilson
Al Gallico Music
Corporation
Algee Music Corporation

MY CHERIE AMOUR

Sylvia Moy
Henry Cosby*
Stevie Wonder*
Sawandi Music
Stone Agate Music

MY WAY

Paul Anka
Claude Francois (SACEM)
Jacques Revaux (SACEM)
Gilles Thibaut (SACEM)
Eddie Barclay Editions
(SACEM)
Jeune Musique Editions Soc.
(SACEM)
Management Agency and
Music Publishing, Inc.

NEVER ON SUNDAY

Manos Hadjidakis
(SACEM)
Billy Towne
EMI-Unart Catalog, Inc.
Lee Corporation

ONLY YOU

Ande Rand
Buck Ram*
Hollis Music, Inc.

RELEASE ME

Eddie Miller
Dub Williams
Robert Yount
Acuff-Rose Music, Inc.
Roschelle Publishing Co.

SCARBOROUGH FAIR

Art Garfunkel
Paul Simon
Paul Simon Music

SITTING ON THE DOCK OF THE BAY

Steve Cropper
Otis Redding
Irving Music, Inc.

SNOWBIRD

Gene MacLellan (PROC)
Beechwood Music
Corporation

THE SONG FROM "MOULIN ROUGE"

Georges Auric (SACEM)
William Engvick
Screen Gems-
EMI Music, Inc.

SOUNDS OF SILENCE

Paul Simon
Paul Simon Music

SPANISH EYES

Bert Kaempfert (GEMA)
Charles Singleton
Eddie Snyder
Doma Edition
Bert Kaempfert
(GEMA)
Screen Gems-
EMI Music, Inc.

STAND BY ME

Ben E. King
Jerry Leiber*
Mike Stoller*
ADT Enterprises, Inc.
Unichappell Music, Inc.

SUNNY

Bobby Hebb
Portable Music
Company, Inc.
Unichappell Music, Inc.

TENNESSEE WALTZ

Pee Wee King
Redd Stewart
Acuff-Rose Music, Inc.

TIE A YELLOW RIBBON ROUND THE OLE OAK TREE

L. Russell Brown
Irwin Levine
Levine and Brown
Music, Inc.

TRACES

Buddy Buie
J.R. Cobb
Emory Gordy
Low-Sal, Inc.

TWILIGHT TIME

Al Nevins
Morty Nevins
Buck Ram
Devon Music, Inc.

UP, UP AND AWAY

Jim Webb
Charles Koppelman Music
Jonathan Three Music Co.
Martin Bandier Music

WE'VE ONLY JUST BEGUN

Roger Nichols
Paul Williams
Irving Music, Inc.

YOU'VE LOST THAT LOVIN' FEELIN'

Barry Mann
Phil Spector
Cynthia Weil
Screen Gems-
EMI Music, Inc.

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2 MILLION PERFORMANCE SONGS

AFTER THE LOVIN'

Richard Ziegler
Alan Bernstein*
Oceans Blue Music, Ltd.

**ALONE AGAIN
(NATURALLY)**

Gilbert O'Sullivan
O.S.M., Inc.

ALWAYS ON MY MIND

Wayne Carson
Johnny Christopher
Mark James
Screen Gems-
EMI Music, Inc.
Sebanine Music, Inc.

AND I LOVE HER

John Lennon
Paul McCartney (PRS)
EMI-Blackwood
Music, Inc.
Maclen Music

AND I LOVE YOU SO

Don McLean
Mayday Music

**(HEY WON'T YOU
PLAY) ANOTHER
SOMEBODY DONE
SOMEBODY
WRONG SONG**

Larry Butler
Chips Moman
Screen Gems-
EMI Music, Inc.
Tree Publishing Co., Inc.

**BABY DON'T GET
HOOKED ON ME**

Mac Davis
Screen Gems-
EMI Music, Inc.
Songpainter Music

**BEHIND CLOSED
DOORS**

Kenny O'Dell
Warner House of Music

BLUE BAYOU

Joe Melson
Roy Orbison
Acuff-Rose Music, Inc.

BLUE VELVET

Lee Morris*
Bernie Wayne
Songs of Polygram
International, Inc.

BORN FREE

John Barry
Don Black (PRS)
Screen Gems-
EMI Music, Inc.

BRAZIL

Ary Barroso (SBACEM)
Sidney K. Russell
Peer International Corp.
Immaos Vitale S.A.

THE BREEZE AND I

Ernesto Lecuona (SGAE)
Al Stillman
Edward B. Marks
Music Company

CABARET

Fred Ebb
John Kander
Alley Music Corp.
Trio Music Co., Inc.

CALL ME

Tony Hatch (PRS)
ATV Music
Duchess Music Corporation
Welbeck Music, Ltd. (PRS)

CLASSICAL GAS

Mason Williams
Irving Music, Inc.

COLD, COLD HEART

Hank Williams
Acuff-Rose Music, Inc.
Hiriam Music

CRYING

Joe Melson
Roy Orbison
Acuff-Rose Music, Inc.

CUPID

Sam Cooke
ABKCO Music, Inc.

DANIEL

Elton John (PRS)
Bernie Taupin
Dick James Music, Inc.

DAYDREAM BELIEVER

John Stewart
Screen Gems-
EMI Music, Inc.

**DO YOU KNOW
WHERE YOU'RE
GOING TO (THEME
FROM "MAHOGANY")**

Gerry Goffin
Michael Masser*
Screen Gems-
EMI Music, Inc.

DON'T BE CRUEL

Otis Blackwell
Elvis Presley
Elvis Presley Music
EMI-Unart Catalog, Inc.
Unichappell Music, Inc.

**DON'T PULL
YOUR LOVE**

Dennis Lambert
Brian Potter
Duchess Music Corporation

DREAMS

Stevie Nicks
Gentoo Music, Inc.
Welsh Witch Music

DUST IN THE WIND

Kerry Livgren
Kirschner CBS
Music Publishing

EL CONDOR PASA

Daniel Robles
Paul Simon
Paul Simon Music

EL PASO

Marty Robbins
Mariposa Music, Inc.

ELEANOR RIGBY

John Lennon (PRS)
Paul McCartney (PRS)
Maclen Music

EMOTION

Barry Gibb
Robin Gibb
Gibb Brothers Music

**EVERYTHING IS
BEAUTIFUL**

Ray Stevens
Ahab Music Company, Inc.

**FEEL LIKE
MAKIN' LOVE**

Gene McDaniels
Skyforest Music Co., Inc.

FEELS SO GOOD

Chuck Mangione
Gates Music, Inc.

FEVER

Eddie Cooley
John Davenport
Fort Knox Music, Inc.
Trio Music Co., Inc.

**THE FIFTY-NINTH
STREET BRIDGE
SONG**

(FEELIN' GROOVY)
Paul Simon
Paul Simon Music

FIRE AND RAIN

James Taylor
Country Road Music, Inc.
EMI-Blackwood Music, Inc.

**THE FIRST TIME EVER
I SAW YOUR FACE**

Ewan MacColl (PRS)
Storm King Music, Inc.

GAMES PEOPLE PLAY

Joe South
Lowery Music
Company, Inc.

**GO AWAY,
LITTLE GIRL**

Gerry Goffin
Carole King
Screen Gems-
EMI Music, Inc.

**GREEN, GREEN
GRASS OF HOME**

Curly Putman
Tree Publishing Co., Inc.

HANDY MAN

Otis Blackwell
Jimmy Jones
Charles Merenstein
Bess Music Company
EMI-Unart Catalog, Inc.

HAPPY TOGETHER

Garry Bonner
Alan Gordon
Alley Music Corp.
Trio Music Co., Inc.

**HAVE YOU NEVER
BEEN MELLOW**

John Farrar
John Farrar Music

**(YOU'RE) HAVING
MY BABY**

Paul Anka
Management Agency and
Music Publishing, Inc.

**HERE COMES
THE SUN**

George Harrison (PRS)
Zero Productions, Inc.

**HERE, THERE AND
EVERYWHERE**

John Lennon (PRS)
Paul McCartney (PRS)
Maclen Music

**HERE YOU COME
AGAIN**

Barry Mann
Cynthia Weil
Screen Gems-
EMI Music, Inc.
Summerhill Songs, Inc.

HEY JUDE

John Lennon (PRS)
Paul McCartney (PRS)
Maclen Music

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**(YOUR LOVE HAS
LIFTED ME) HIGHER
AND HIGHER**

Gary Jackson
Raynard Miner
Carl William Smith
Chevis Publishing Corp.
Unichappell Music, Inc.
Warner-Tamerlane
Pub. Corp.

**HOOKED ON
A FEELING**

Mark James
Screen Gems-
EMI Music, Inc.

**HOW CAN YOU MEND
A BROKEN HEART**

Barry Gibb
Robin Gibb
Gibb Brothers Music

**HOW DEEP IS
YOUR LOVE**

Barry Gibb
Maurice Gibb
Robin Gibb
Gibb Brothers Music

**HOW SWEET IT IS (TO
BE LOVED BY YOU)**

Lamont Dozier
Brian Holland
Eddie Holland
Stone Agate Music

HURT SO BAD

Bobby Hart
Teddy Randazzo
Bobby Weinstein
Songs of Polygram
International, Inc.

I LOVE A RAINY NIGHT

David Malloy
Eddie Rabbitt
Even Stevens
Screen Gems-
EMI Music, Inc.

**I LOVE HOW
YOU LOVE ME**

Larry Kolber
Barry Mann
Screen Gems-
EMI Music, Inc.

I WILL WAIT FOR YOU

Jacques Demy (SACEM)
Norman Gimbel
Michel Legrand (SACEM)
Michel Legrand
Productions S.A. (SACEM)
Songs of Polygram
International, Inc.

I WRITE THE SONGS

Bruce Johnston

**I'D REALLY LOVE TO
SEE YOU TONIGHT**

Parker McGee
Dawnbreaker Music

I'M MOVIN' ON

Hank Snow
Unichappell Music, Inc.

**I'M SO LONESOME
I COULD CRY**

Hank Williams
Acuff-Rose Music, Inc.
Hiriam Music

**IF I WERE A
CARPENTER**

Tim Hardin
Alley Music Corp.
Trio Music Co., Inc.

**IF YOU LOVE ME
(LET ME KNOW)**

John Rostill (PRS)
Al Gallico Music
Corporation
Petal Music, Ltd. (PRS)

IMAGINE

John Lennon (PRS)
Lenono Music

**ISLANDS IN THE
STREAM**

Barry Gibb
Maurice Gibb
Robin Gibb
Gibb Brothers Music

**IT'S JUST A MATTER
OF TIME**

Brook Benton
Belford Hendricks
Clyde Otis
Alley Music Corp.
Iza Music Corp.
Trio Music Co., Inc.

**IT'S ONLY MAKE
BELIEVE**

Jack Nance
Conway Twitty
Twitty Bird Music
Publishing Co.

JAMBALAYA

Hank Williams
Acuff-Rose Music, Inc.
Hiriam Music

KING OF THE ROAD

Roger Miller
Tree Publishing Co., Inc.

LAST DATE

Floyd Cramer
Acuff-Rose Music, Inc.

**LAUGHTER IN
THE RAIN**

Neil Sedaka
Philip Cody*
Entco Music

LET IT BE

John Lennon (PRS)
Paul McCartney (PRS)
Maclen Music

LET ME BE THERE

John Rostill (PRS)
Al Gallico Music
Corporation
Petal Music, Ltd. (PRS)

LET YOUR LOVE FLOW

Larry E. Williams
Loaves and Fishes Music
Company, Inc.

**THE LONG AND
WINDING ROAD**

John Lennon (PRS)
Paul McCartney (PRS)
Maclen Music

LOVE ME TENDER

Vera Matson
Elvis Presley
Elvis Presley Music

**LOVE WILL KEEP
US TOGETHER**

Howard Greenfield
Neil Sedaka
Entco Music

LOVE'S THEME

Barry White
Sa-Vette Music
Unichappell Music, Inc.

LUCILLE

Roger Bowling
Hal Bynum
Andite Invasion
ATV Music

**LULLABY OF
BIRDLAND**

George Shearing
George David Weiss
Longitude Music Co.

**MAKE THE WORLD GO
AWAY**

Hank Cochran
Tree Publishing Co., Inc.

MANDY

Scott English
Richard Kerr
Graphle Music, Ltd. (PRS)
Morris Music, Inc.
Screen Gems-
EMI Music, Inc.

MARGARITAVILLE

Jimmy Buffett
Coral Reefer Music

MARIA ELENA

Lorenzo Barcelata (SACM)
Sidney K. Russell
Peer International Corp.

**MEMORIES ARE MADE
OF THIS**

Richard Dehr
Terry Gilkyson
Frank Miller
EMI-Blackwood
Music, Inc.

MIDNIGHT BLUE

Melissa Manchester
Carole Bayer Sager
Alley Music Corp.
Rumanian Pickle
Works Co.
Trio Music Co., Inc.

MISTY BLUE

Bob Montgomery
Talmont Music

MR. BOJANGLES

Jerry Jeff Walker
Cotillion Music, Inc.

**MY EYES
ADORED YOU**

Bob Crewe
Kenny Nolan*
Stone Diamond Music
Corporation
Tannyboy Music

MY SPECIAL ANGEL

Jimmy Duncan
Warner-Tamerlane
Pub. Corp.

MY SWEET LORD

George Harrison (PRS)
Zero Productions, Inc.

**NEVER CAN
SAY GOODBYE**

Clifton Davis*
Portable Music
Company, Inc.

NIGHT TRAIN

Jimmy Forrest
Oscar Washington
Frederick Music Company

NINE TO FIVE

Dolly Parton
Velvet Apple Music
Warner-Tamerlane
Pub. Corp.

**NOBODY DOES IT
BETTER**

Carole Bayer Sager
Marvin Hamlisch*
EMI-Unart Catalog, Inc.

OH, LONESOME ME

Don Gibson
Acuff-Rose Music, Inc.

ON AND ON

Stephen Bishop
Stephen Bishop Music
Publishing Company

ON BROADWAY

Jerry Leiber
Barry Mann
Mike Stoller
Cynthia Weil
Screen Gems-
EMI Music, Inc.

OPUS No. 1 Sid Garris Sy Oliver Embassy Music Corporation	SOMETHIN' STUPID Carson Parks Greenwood Music Company	UP ON THE ROOF Gerry Goffin Carole King Screen Gems- EMI Music, Inc.	YOU BELONG TO ME Pee Wee King Chilton Price Redd Stewart Regent Music Corp. Ridgeway Music Co., Inc.
PERFIDIA Alberto Dominguez (SACM) Milton Leeds Peer International Corp.	SOMETIMES WHEN WE TOUCH Barry Mann Dan Hill (CAPAC)* ATV Music Mann and Weil Songs, Inc.	WATCH WHAT HAPPENS Jacques Demy (SACEM) Norman Gimbel Michel Legrand (SACEM) Michel Legrand Productions S.A. (SACEM) Songs of Polygram International, Inc.	YOU CAN'T HURRY LOVE Lamont Dozier Brian Holland Eddie Holland Stone Agate Music
PROUD MARY John Fogerty Jondora Music	SOUTHERN NIGHTS Allen Toussaint Screen Gems- EMI Music, Inc. Warner-Tamerlane Pub. Corp.	WEDDING BELL BLUES Laura Nyro EMI-Blackwood Music, Inc.	YOU DON'T KNOW ME Cindy Walker Eddy Arnold Unichappell Music, Inc.
PUT A LITTLE LOVE IN YOUR HEART Jackie DeShannon Jimmy Holiday Randy Myers EMI-Unart Catalog, Inc.	SPANISH HARLEM Phil Spector Jerry Leiber* Unichappell Music, Inc.	WEEKEND IN NEW ENGLAND Randy Edelman EMI-Unart Catalog, Inc. Piano Picker Music	YOU SEND ME Sam Cooke ABKCO Music, Inc.
REMINISCING Graham Goble (APRA) American Tumbleweed Music	SPINNING WHEEL David Clayton Thomas Bay Music (PROC) EMI-Blackwood Music, Inc.	WHAT A DIFFERENCE A DAY MADE Stanley Adams* Maria Grever* Edward B. Marks Music Company	YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE Kenneth Gamble Leon Huff Mighty Three Music
RHYTHM OF THE RAIN John Gummoe Warner-Tamerlane Pub. Corp.	STRANGER ON THE SHORE Acker Bilk (PRS) Robert Mellin Screen Gems- EMI Music, Inc.	WHEN I NEED YOU Carole Bayer Sager Albert Hammond* Begonia Melodies, Inc. Stranger Music, Inc. (PROC)	YOUNG AT HEART Johnny Richards Carolyn Leigh* Cherio Corporation
THE ROSE Amanda McBroom Third Story Music, Inc. Warner-Tamerlane Pub. Corp.	SUKIYAKI Rokusuke Ei (JASRAC) Hachidai Nakamura (JASRAC) Beechwood Music Corporation Toshiba-EMI Music Publishing Co., Ltd. (JASRAC)	WHEN WILL I BE LOVED Phil Everly Acuff-Rose Music, Inc.	YOUNG LOVE Ric Cartey Carole Joyner Lowery Music Company, Inc.
RUBY, DON'T TAKE YOUR LOVE TO TOWN Mel Tillis Cedarwood Publishing	SUMMER BREEZE Dash Crofts Jimmy Seals Dawnbreaker Music Duchess Music Corporation	WILDFIRE Larry Cansler Michael Martin Murphey Warner-Tamerlane Pub. Corp.	YOUR CHEATIN' HEART Hank Williams Acuff-Rose Music, Inc. Hiriam Music
SAVE THE LAST DANCE FOR ME Doc Pomus Mort Shuman Trio Music Co., Inc. Unichappell Music, Inc.	SUSPICIOUS MINDS Mark James Screen Gems- EMI Music, Inc.	WINDY Ruthann Friedman Irving Music, Inc.	YOUR SONG Elton John (PRS) Bernie Taupin Dick James Music, Inc.
SEASONS IN THE SUN Jacques Brel (SABAM) Rod McKuen Edward B. Marks Music Company Tutti Editions (SABAM)	THAT'LL BE THE DAY J.I. Allison Norman Petty Buddy Holly* Wren Music Co., Inc.	(WHAT A) WONDERFUL WORLD Lou Adler Herb Alpert Sam Cooke ABKCO Music, Inc.	YOURS (QUIEREME MUCHO) Albert Gamse Agustin Rodriguez (SADIC) Gonzalo Roig (SACEM) Jack Sherr Edward B. Marks Music Company
SINGING THE BLUES Melvin Endsley Acuff-Rose Music, Inc.	TORN BETWEEN TWO LOVERS Phil Jarrell Peter Yarrow* Muscle Shoals Sound Publishing	YOU ARE MY SUNSHINE Jimmie Davis Peer International Corp.	YOU'VE MADE ME SO VERY HAPPY Brenda Holloway Davis Patrice Holloway Frank Wilson* Berry Gordy, Jr.* Stone Agate Music
SLOW HAND Michael Clark John Bettis* Flying Dutchman Music Co. Warner-Tamerlane Pub. Corp.		YOU ARE SO BEAUTIFUL Billy Preston Bruce Carleton Fisher* Irving Music, Inc.	

1 MILLION PERFORMANCE SONGS[†]



Some of America's great songwriters gather for BMI's 1988 Million-Airs Luncheon, which celebrates their songs, or ones they co-wrote, having been performed more than 1 million times. From left, standing: J. I. Allison ("That'll Be The Day"), George Davis ("Boy From New York City"), Alan Gordon and Garry Bonner ("Happy Together"), Clyde Otis ("Just A Matter Of Time"), Steve Cropper ("Sitting On The Dock Of The Bay"), Chip Taylor ("Angel Of The Morning"), Sandy Linzer ("Lover's Concerto"), Lou Stallman ("Round And Round"). Seated, from left: Irwin Levine ("Tie A Yellow Ribbon Round The Ole Oak Tree"), Ben E. King ("Stand By Me"), and Renard Miner ("Higher And Higher").

ABRAHAM, MARTIN AND JOHN
Dick Holler

ADIOS
Enric Madriguera
Eddie Woods

AFTER THE LOVE HAS GONE
David Foster
Bill Champlin*
Jay Graydon*

AGAIN
Dorcas Cochran
Lionel Newman

AIN'T NO SUNSHINE
Bill Withers

AIN'T NO WOMAN (LIKE THE ONE I GOT)
Dennis Lambert
Brian Potter

AIN'T THAT A SHAME
Dave Bartholomew
Antoine "Fats" Domino

ALL ALONE AM I
Arthur Altman
Manos Hadjidakis (SACM)

ALL BY MYSELF
Eric Carmen
Sergei Rachmaninoff

ALL I NEED
David Pack
Glen Ballard*
Cliff Magness*

ALL MY LOVING
John Lennon
Paul McCartney (PRS)

ALL OUT OF LOVE
Clive Davis
Graham Russell (APRA)

ALL SHOOK UP
Otis Blackwell
Elvis Presley

ALL YOU NEED IS LOVE
John Lennon (PRS)
Paul McCartney (PRS)

ALMOST PARADISE
Eric Carmen
Dean Pitchford

ALMOST PERSUADED
Billy Sherrill
Glenn Sutton

AM I LOSING YOU
Jim Reeves

AM I THAT EASY TO FORGET
Carl Belew
Shelby Singleton
W. S. Stevenson

AMANDA
Bob McDill

AMAPOLA
Albert Gamse
Joseph M. LaCalle

AMERICAN PIE
Don McLean

AMIE
Craig Fuller

AMOR
Ricardo Lopez Mendez (SACM)
Gabriel Ruiz (SACM)
Sunny Skylar

AND WHEN I DIE
Laura Nyro

ANDALUCIA
Ernesto Lecuona (SGAE)

ANGEL IN YOUR ARMS
Herbert Ivey
Terry Woodford
Tommy Brasfield*

ANNA
William Engvick
Francesco Giordano (SIAE)
R. Vatro (SIAE)

ANOTHER SATURDAY NIGHT
Sam Cooke

ARE YOU SINCERE
Wayne P. Walker

ARTHUR'S THEME
Peter Allen
Carole Bayer Sager
Burt Bacharach*
Christopher Cross*

AS LONG AS HE NEEDS ME
Lionel Bart (PRS)

AT THE HOP
John L. Medora
Arthur Singer
David White

BABY COME BACK
Peter Beckett
J.C. Crowley

BABY I LIED
Deborah Allen
Rafe Van Hoy
Rory Bourke*

BABY, I NEED YOUR LOVING
Lamont Dozier
Brian Holland
Eddie Holland

BABY, I'M YOURS
Van McCoy

BABY LOVE
Lamont Dozier
Brian Holland
Eddie Holland

BACK IN THE HIGH LIFE AGAIN
Will Jennings
Steve Winwood (PRS)

BAIA
Ary Barroso (SBACEM)
Ray Gilbert

BAKER STREET
Gerry Rafferty (PRS)

BAND OF GOLD
Robert Musel
Jack Taylor (PRS)

BAND OF GOLD
Ronald Dunbar
Edythe Wayne

BATTLE OF NEW ORLEANS
Jimmy Driftwood

BE MY BABY
Jeff Barry
Ellie Greenwich
Phil Spector

BEFORE THE NEXT TEARDROP FALLS
Vivian Keith
Ben Peters

BELIEVE IT OR NOT
Stephen Geyer
Mike Post

BENNIE AND THE JETS
Elton John (PRS)
Bernie Taupin

BESAME MUCHO
Sunny Skylar
Consuelo Velazquez (SACM)

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†(Publisher information for Million Performance Songs is available from BMI Writer/Publisher Relations Departments in New York, Nashville, and Los Angeles.)

BETCHA BY GOLLY WOW Linda Creed Thom Bell	CALIFORNIA GIRLS Brian Wilson	CHERRY Ray Gilbert Don Redman	COUNTRY BOY (YOU GOT YOUR FEET IN L.A.) Dennis Lambert Brian Potter
BETH Bob Ezrin (PROC) Peter Criss* Stan Penridge*	CANDIDA Irwin Levine Toni Wine	CHIM CHIM CHER-EE Richard Sherman Robert Sherman	COWARD OF THE COUNTY Roger Bowling Billy Edd Wheeler*
BETTE DAVIS EYES Donna Weiss Jackie DeShannon*	CANDLE IN THE WIND Elton John (PRS) Bernie Taupin	CHINA GROVE Tom Johnston	CRAZY Willie Nelson
BIG BAD JOHN Jimmy Dean	CANDY KISSES George Morgan	THE CLOSER I GET TO YOU Reggie Lucas James Mtume	CRAZY FOR YOU Jon Lind John Bettis*
BIGGEST PART OF ME David Pack	CANDY MAN Leslie Bricusse Anthony Newley (PRS)	THE CLOSER YOU GET Mark Gray J.P. Pennington	CRAZY LITTLE THING CALLED LOVE Freddie Mercury (PRS)
BILLIE JEAN Michael Jackson	CAN'T BUY ME LOVE John Lennon Paul McCartney (PRS)	COME A LITTLE BIT CLOSER Tommy Boyce Wes Farrell Bobby Hart	CRIMSON AND CLOVER Tommy James Peter Lucia, Jr.
BLACK MAGIC WOMAN Peter Green (PRS)	CAN'T GET USED TO LOSING YOU Doc Pomus Mort Shuman	COME CLOSER TO ME Oswaldo Farres (SACEM) Al Stewart	CROCODILE ROCK Elton John (PRS) Bernie Taupin
BLUE SUEDE SHOES Carl Perkins	CAN'T SMILE WITHOUT YOU Chris Arnold (PRS) David Martin (PRS) Geoff Morrow (PRS)	COME GO WITH ME Clarence Quick	CRYING IN THE CHAPEL Artie Glenn
BLUESETTE Norman Gimbel Jean "Toots" Thielemans	CAROLINA IN THE PINES Michael Martin Murphey	COME MONDAY Jimmy Buffett	CRYSTAL BLUE PERSUASION Tommy James Mike Vale Ed J. Gray
BOBBIE SUE Wood Newton Dan Tyler Adele Tyler*	CARIBBEAN QUEEN Keith Diamond Billy Ocean*	COME ON OVER Barry Gibb Robin Gibb	CYCLES Gayle Caldwell
BODY AND SOUL Robert Sour John Green* Edward Heyman*	CAST YOUR FATE TO THE WIND Vince Guaraldi	COME SOFTLY TO ME Gretchen Christopher Barbara Ellis Gary Troxel	DADDY'S HOME William Miller James Sheppard
BONAPARTE'S RETREAT Pee Wee King Redd Stewart	CATHY'S CLOWN Don Everly	COME TOGETHER John Lennon (PRS) Paul McCartney (PRS)	DANCE WITH ME Johanna Hall John Hall
BOP Paul Davis Jennifer Kimball*	CECILIA Paul Simon	COOL CHANGE Glen Shorrock (APRA)	DANCING IN THE STREET William Stevenson Marvin Gaye* Ivy Hunter*
THE BOXER Paul Simon	CELEBRATION Robert "Kool" Bell Ronald Bell George Brown Robert Mickens Claydes Smith James "J.T." Taylor Dennis "D.T." Thomas Earl Eugene Toon, Jr. Eumir Deodato*	COOL NIGHT Paul Davis	DANCING QUEEN Stig Anderson (STIM) Benny Andersson (STIM) Bjorn Ulvaeus (BUMA)
BOY FROM NEW YORK CITY George Davis John Isaac Taylor	CECILIA Paul Simon	COOL WATER Bob Nolan	DANKE SCHOEN Milt Gabler Bert Kaempfert (GEMA) Kurt Schwabach (GEMA)
BROKEN WINGS Steven George John Lang Richard Page	CHATTANOOGIE SHOE SHINE BOY Jack Stapp Harry Stone	COPACABANA (AT THE COPA) Jack Feldman Barry Manilow Bruce Sussman	DAY TRIPPER John Lennon (PRS) Paul McCartney (PRS)
BROWN EYED GIRL Van Morrison	CHERISH Robert "Kool" Bell Ronald Bell James Bonnefond George Brown Claydes Smith James "J.T." Taylor Curtis Williams	COULD I HAVE THIS DANCE Bob House Wayland Holyfield*	DAYDREAM John Sebastian
BURNING LOVE Dennis Linde		COULD IT BE I'M FALLING IN LOVE Melvin Steals Mervin Steals	DAYTIME FRIENDS Ben Peters
BUT YOU KNOW I LOVE YOU Mike Settle		COULD IT BE MAGIC Adrienne Anderson Barry Manilow	DEDICATED TO THE ONE I LOVE Ralph Bass Lowman Pauling
BYE BYE, LOVE Boudleaux Bryant Felice Bryant			

DEEP IN THE HEART OF TEXAS

June Hershey
Don Swander

DEJA VU

Adrienne Anderson
Isaac Hayes

DESAFINADO

Antonio Carlos Jobim
Newton Mendonca
(SBACEM)

DETOUR

Paul Westmoreland

DETROIT CITY

Danny Dill
Mel Tillis

THE DEVIL WENT DOWN TO GEORGIA

Tom Crain
Charlie Daniels
Taz DiGregorio
Fred Edwards
Charlie Hayward
Jim Marshall

DEVOTED TO YOU

Boudleaux Bryant

DIAMOND GIRL

Dash Crofts
Jimmy Seals

DIFFERENT DRUM

Michael Nesmith

DIXIELAND DELIGHT

Ronnie Rogers

DO THAT TO ME ONE MORE TIME

Toni Tennille

DO YOU BELIEVE IN MAGIC

John Sebastian

DO YOU HEAR WHAT I HEAR

Noel Regney (SACEM)
Gloria Shayne (SACEM)

DO YOU WANT TO DANCE

Bobby Freeman

DOCTOR MY EYES

Jackson Brown

DONNA

Ritchie Valens

DON'T CRY OUT LOUD

Peter Allen
Carole Bayer Sager

DON'T DREAM IT'S OVER

Neil Finn (APRA)

DON'T LET ME BE LONELY TONIGHT

James Taylor

DON'T LET THE STARS GET IN YOUR EYES

Slim Willet

DON'T LET THE SUN CATCH YOU CRYING

Les Chadwick (PRS)
Leo Maguire (PRS)
Fred Marsden (PRS)
Gerry Marsden (PRS)

DON'T SLEEP IN THE SUBWAY

Tony Hatch (PRS)
Jackie Trent (PRS)

DON'T STOP

Christine McVie

(OUR LOVE) DON'T THROW IT ALL AWAY

Barry Gibb
Blue Weaver (PRS)

DON'T WORRY BABY

Roger Christian
Brian Wilson

DOWN ON THE CORNER

John Fogerty

DOWN UNDER

Colin James Hay (APRA)
Ron Strykert (APRA)

DREAM BABY

Cindy Walker

DREAM LOVER

Bobby Darin

DREAM ON

Dennis Lambert
Brian Potter

DREAMS OF THE EVERYDAY HOUSEWIFE

Chris Gantry

DRIVIN' MY LIFE AWAY

David Malloy
Eddie Rabbitt
Even Stevens

DUELING BANJOS

Arthur Smith

EARLY IN THE MORNING

Mike Leander (PRS)
Eddie Seago (PRS)

EARTH ANGEL

Jesse Belvin
Gaynel Hodge
Curtis Williams

EASY LOVING

Freddie Hart

ELUSIVE BUTTERFLY

Bob Lind

ELVIRA

Dallas Frazier

ENDLESSLY

Brook Benton
Clyde Otis

THE ENTERTAINER

Gunther Schuller

EVEN NOW

Barry Manilow
Marty Panzer

EVEN THE NIGHTS ARE BETTER

Kenneth Bell
Terry Skinner
J.L. Wallace

EVERLASTING LOVE

Buzz Cason
Mac Gayden

EVERY BREATH YOU TAKE

Sting (PRS)

EVERY TIME YOU TOUCH ME I GET HIGH

Billy Sherrill
Charlie Rich*

EVERY WHICH WAY BUT LOOSE

Milton Brown
Steve Dorff
Snuff Garrett

EVERY WOMAN IN THE WORLD

Dominic Bugatti (PRS)
Frank Musker (PRS)

EVERYBODY WANTS TO RULE THE WORLD

Roland Orzabal (PRS)
Ian Stanley (PRS)
Chris Hughes (PRS)*

EVERYDAY

Buddy Holly
Norman Petty

EVERYTIME YOU GO AWAY

Daryl Hall

EVIL WAYS

Clarence "Frogman" Henry

EYE IN THE SKY

Alan Parsons (PRS)
Eric Woolfson (PRS)

FALLIN' IN LOVE AGAIN

Ann Hamilton
Dan Hamilton

FANNY BE TENDER WITH MY LOVE

Barry Gibb
Maurice Gibb
Robin Gibb

FEELS SO RIGHT

Randy Owen

A FIFTH OF BEETHOVEN

Walter Murphy

FIFTY WAYS TO LEAVE YOUR LOVER

Paul Simon

THE FINER THINGS

Will Jennings
Steve Winwood (PRS)

FLOWERS ON THE WALL

Lew DeWitt

FLYING HOME

Lionel Hampton
Benny Goodman*

FOLSOM PRISON BLUES

Johnny Cash

FOR ONCE IN MY LIFE

Ron Miller
Orlando Murden*

FOR WHAT IT'S WORTH

Stephen Stills

FOR YOUR EYES ONLY

Michael Leeson (PRS)
Bill Conti*

FOUR WALLS

George Campbell
Marvin Moore

FREEBIRD

Allen Collins
Ronnie Vanzant

FRENESI

Alberto Dominguez (SACM)

FUNNY HOW TIME SLIPS AWAY

Willie Nelson

FUNNY FACE

Donna Fargo

GARDEN PARTY

Rick Nelson

GET BACK

John Lennon (PRS)
Paul McCartney (PRS)

GET CLOSER

Dash Crofts
Jimmy Seals

GET TOGETHER

Chet Powers

THE GIRL IS MINE

Michael Jackson

GIVE ME LOVE (GIVE ME PEACE ON EARTH)

George Harrison (PRS)

GLORY OF LOVE

David Foster
Peter Cetera*
Diane Nini*

THE GLOW-WORM

Paul Lincke (GEMA)
Lilla Robinson
Johnny Mercer*

GO YOUR OWN WAY

Lindsey Buckingham

GONE

Smokey Rogers

GONNA FLY NOW (THEME FROM "ROCKY")

Bill Conti
Carol Connors*
Ayn Robbins*

GOOD HEARTED WOMAN

Waylon Jennings
Willie Nelson

THE GOOD, THE BAD AND THE UGLY

Ennio Morricone (SIAE)

GOOD TIME **CHARLIE'S GOT** **THE BLUES**

Danny O'Keefe

GOOD VIBRATIONS

Mike Love
Brian Wilson

GOODBYE YELLOW **BRICK ROAD**

Elton John (PRS)
Bernie Taupin

GOODNIGHT, MY LOVE

John Marascalco
George Motola

GOT TO GET YOU **INTO MY LIFE**

John Lennon (PRS)
Paul McCartney (PRS)

GOTTA TRAVEL ON

Paul Clayton
Larry Ehrlich
Ronnie Gilbert
Lee Hays
Fred Hellerman
David Lazar
Pete Seeger

GRANADA

Agustin Lara (SACM)

GRAZING IN **THE GRASS**

Harry Elston
Philemon Hou

GREASE

Barry Gibb

GREATEST LOVE **OF ALL**

Linda Creed
Michael Masser*

GREEN DOOR

Bob Davie
Marvin Moore

GREEN EYES

Nilo Menendez
Edil Rivera
Adolfo Utrera
E. Woods

GREEN FIELDS

Richard Dehr
Terry Gilkyson
Frank Miller

A GROOVY **KIND OF LOVE**

Carole Bayer Sager
Toni Wine

GUANTANAMERA

Jose F. Diaz (SGAE)
Julian Orbon
Pete Seeger

GUILTY

Barry Gibb
Maurice Gibb
Robin Gibb

GUITAR MAN

Jerry Reed

GYPSY

Stevie Nicks

GYPSYS, TRAMPS **& THIEVES**

Robert Stone

HALF AS MUCH

Curley Williams

HALF THE WAY

Bobby Wood
Ralph Murphy*

HALLELUJAH **I LOVE HER SO**

Ray Charles

HANG ON SLOOPY

Wes Farrell
Bert Russell

THE HAPPENING

Lamont Dozier
Brian Holland
Eddie Holland
Frank DeVol*

THE HAPPIEST GIRL **IN THE WHOLE U.S.A.**

Donna Fargo

HAPPY, HAPPY **BIRTHDAY BABY**

Margo Sylvia Beach
Gilbert Lopez

HARD DAY'S NIGHT

John Lennon
Paul McCartney (PRS)

HARD HABIT TO **BREAK**

John Parker
Steve Kipner*

HARD TO SAY **I'M SORRY**

David Foster
Peter Cetera*

HARPER VALLEY **P.T.A.**

Tom T. Hall

HE DON'T LOVE YOU **(LIKE I LOVE YOU)**

Jerry Butler
Calvin Carter
Curtis Mayfield

HEARD IT IN A **LOVE SONG**

Toy Caldwell

HEART TO HEART

David Foster
Kenny Loggins*
Michael McDonald*

HEARTACHES BY **THE NUMBER**

Harlan Howard

HEARTBREAK HOTEL

Mae Boren Axton
Tommy Durden
Elvis Presley

HEARTBREAKER

Barry Gibb
Maurice Gibb
Robin Gibb

HEARTLIGHT

Carole Bayer Sager
Burt Bacharach*
Neil Diamond*

HEARTS

Jesse Barish

HEARTS OF STONE

Rudy Jackson
Eddie Ray

HEARTS ON FIRE

Eddie Rabbitt
Even Stevens
Dan Tyler

HE'LL HAVE TO GO

Audrey Allison
Joe Allison

HELLO DARLIN'

Conway Twitty

HELLO IT'S ME

Todd Rundgren

HELLO MARY LOU, **GOODBYE HEART**

Gene Pitney
Cayet Mangiaracina

HELLO STRANGER

Barbara Lewis

HELP

John Lennon (PRS)
Paul McCartney (PRS)

HELP ME

Joni Mitchell

HELP ME RHONDA

Brian Wilson

HER TOWN TOO

James Taylor
Robert "Waddy" Wachtel
J.D. Souther*

HERE I AM

Norman Sallitt

HE'S SO SHY

Tom Snow
Cynthia Weil

HEY BABY

Bruce Channel
Margaret Cobb

HEY JOE

Boudleaux Bryant

HIGHER LOVE

Will Jennings
Steve Winwood (PRS)

HITCHIN' A RIDE

Peter Callander (PRS)
Mitch Murray (PRS)

HOLD ME

Christine McVie
Robbie Patton*

HOMEWARD BOUND

Paul Simon

HONKY TONK

Billy Butler
Bill Doggett
Henry Glover
Clifford Scott
Shep Shepherd

HONKY TONK MAN

Tillman Franks
Howard Hausey
Johnny Horton

HONKY TONK WOMEN

Mick Jagger (PRS)
Keith Richards (PRS)

HOPELESSLY **DEVOTED TO YOU**

John Farrar

THE HOUSE OF THE **RISING SUN**

Alan Price (PRS)

HOW INSENSITIVE

Vinicius De Moraes
(SACEM)
Norman Gimbel
Antonio Carlos Jobim

HOW MUCH I FEEL

David Pack

HOW WILL I KNOW

George Merrill
Shannon Rubicam
Narada Michael Walden*

HUMMINGBIRD

Dash Crofts
Jimmy Seals

HUSTLE

Van McCoy

I ALMOST LOST **MY MIND**

Ivory Joe Hunter

I AM A ROCK

Paul Simon

I AM WOMAN

Ray Burton
Helen Reddy

I BELIEVE IN MUSIC

Mac Davis

- | | | | |
|--|--|--|--|
| I BELIEVE IN YOU
Roger Cook
Sam Hoggins | I JUST WANT TO BE YOUR EVERYTHING
Barry Gibb | I'LL BE AROUND
Thom Bell
Phil Hurtt | IF I HAD A HAMMER
Lee Hayes
Pete Seeger |
| I CAN DREAM ABOUT YOU
Dan Hartman* | I JUST WANNA STOP
Ross Vannelli | I'LL HOLD YOU IN MY HEART (TILL I CAN HOLD YOU IN MY ARMS)
Eddy Arnold
Thomas Dilbeck | IF YOU GO AWAY
Jacques Brel (SABAM)
Rod McKuen |
| I CAN HELP
Billy Swan | I KNOW A HEARTACHE WHEN I SEE ONE
Kerry Chater
Charlie Black*
Rory Bourke* | I'LL NEVER LOVE THIS WAY AGAIN
Will Jennings
Richard Kerr | IF YOU'VE GOT THE MONEY (I'VE GOT THE TIME)
Jim Beck
Lefty Frizzell |
| I CAN'T GO FOR THAT (NO CAN DO)
Sara Allen
Daryl Hall
John Oates | I LIKE DREAMIN'
Kenny Nolan | I'LL PLAY FOR YOU
Dash Crofts
Jimmy Seals | IMAGINARY LOVER
Buddy Buie
Dean Daughtry
Robert Nix |
| I CAN'T HELP IT (IF I'M STILL IN LOVE WITH YOU)
Hank Williams | I LOVE
Tom T. Hall | I'LL STILL BE LOVING YOU
Pat Bunch
Mary Ann Kennedy
Pam Rose
Todd Cerney* | THE IN CROWD
Billy Page |
| I CAN'T HELP MYSELF (SUGAR PIE, HONEY BUNCH)
Lamont Dozier
Brian Holland
Eddie Holland | I LOVE YOU BECAUSE
Leon Payne | I'M GONNA MAKE YOU LOVE ME
Kenneth Gamble
Leon Huff
Jerry Ross | IN THE GHETTO
Mac Davis |
| I DON'T NEED YOU
Rick Christian | I LOVE YOU FOR SENTIMENTAL REASONS
William Best
Deek Watson | I'M LEAVING IT (ALL) UP TO YOU
Don Harris
Dewey Terry, Jr. | IN THE MIDNIGHT HOUR
Steve Cropper
Wilson Pickett |
| (IF LOVING YOU IS WRONG) I DON'T WANT TO BE RIGHT
Homer Banks
Carl Hampton
Raymond Jackson | I LOVE YOU SO MUCH IT HURTS
Floyd Tillman | I'M MOVIN' ON (#2)
Jethro Burns
Homer Haynes
Hank Snow | IN THE STILL OF THE NITE
Fredericke Parriss |
| I FALL TO PIECES
Hank Cochran
Harlan Howard | I LOVED 'EM EVERY ONE
Phil Sampson | I'M NOT IN LOVE
Graham Gouldman (PRS)
Eric Stewart (PRS) | IN TOO DEEP
Tony Banks (PRS)
Phil Collins (PRS)
Mike Rutherford (PRS) |
| I GET AROUND
Brian Wilson | I.O.U.
Kerry Chater
Austin Roberts* | I'M SORRY
Dub Allbritten
Ronnie Self | INDIAN RESERVATION
John D. Loudermilk |
| I GO CRAZY
Paul Davis | I STARTED LOVING YOU AGAIN
Merle Haggard
Bonnie Owens | I'M STONE IN LOVE WITH YOU
Anthony Bell
Thom Bell
Linda Creed | IT IS NO SECRET
Stuart Hamblen |
| I GOT A NAME
Charles Fox
Norman Gimbel | I THINK WE'RE ALONE NOW
Ritchie Cordell | I'M WALKIN'
Dave Bartholomew
Antoine "Fats" Domino | IT MIGHT BE YOU (MONTAGE PASTORALE)
Dave Grusin
Alan Bergman*
Marilyn Bergman* |
| I GOT YOU BABE
Sonny Bono | I WALK THE LINE
Johnny Cash | I'VE FOUND SOMEONE OF MY OWN
Frank Robinson | IT'S A HEARTACHE
Ronnie Scott (PRS)
Steve Wolfe (PRS) |
| I HEAR A SYMPHONY
Lamont Dozier
Brian Holland
Eddie Holland | I WANNA DANCE WITH SOMEBODY (WHO LOVES ME)
George Merrill
Shannon Rubicam | IF EVER YOU'RE IN MY ARMS AGAIN
Tom Snow
Cynthia Weil
Michael Masser* | IT'S A MIRACLE
Barry Manilow
Marty Panzer |
| I HEAR YOU KNOCKING
Dave Bartholomew
Pearl King | I WANT TO HOLD YOUR HAND
John Lennon
Paul McCartney (PRS) | IF I CAN'T HAVE YOU
Barry Gibb
Maurice Gibb
Robin Gibb | IT'S NO SIN
George Hoven
Chester Shull |
| I HEARD IT THROUGH THE GRAPEVINE
Barrett Strong
Norman Whitfield | I WILL ALWAYS LOVE YOU
Dolly Parton | IF I FELL
John Lennon
Paul McCartney (PRS) | IT'S NOT UNUSUAL
Gordon Mills (PRS)
Les Reed (PRS) |
| I JUST CAN'T HELP BELIEVIN'
Barry Mann
Cynthia Weil | I WON'T MENTION IT AGAIN
Cam Mullins
Carolyn Yates | | IT'S SO EASY
Norman Petty
Buddy Holly* |
| I JUST FALL IN LOVE AGAIN
Steve Dorff
Harry Lloyd
Gloria Sklerov
Larry Herbstritt* | I WOULDN'T HAVE MISSED IT FOR THE WORLD
Kye Fleming
Dennis Morgan
Charles Quillen* | | IT'S SUCH A PRETTY WORLD TODAY
Dale Noe |
| | I'LL BE AROUND
Alec Wilder | | JACKIE BLUE
Steve Cash
Larry M. Lee |

JAVA Freddy Friday Marilyn Schack Allen Toussaint Alvin Tyler	KISSES SWEETER THAN WINE Ronnie Gilbert Lee Hays Fred Hellerman Joel Newman Pete Seeger	LET'S STAY TOGETHER Al Green Al Jackson, Jr. Willie Mitchell	LOOK WHAT YOU'VE DONE TO ME David Foster Boz Skaggs*
JEALOUS HEART Jenny Lou Carson	KNOCK THREE TIMES L. Russell Brown Irwin Levine	LET'S WAIT AWHILE Melanie Renee Andrews Janet Jackson James Harris* Terry Lewis*	LOOKIN' OUT MY BACK DOOR John Fogerty
JIVE TALKIN' Barry Gibb Maurice Gibb Robin Gibb	KODACHROME Paul Simon	THE LETTER Wayne Carson	LOOKS LIKE WE MADE IT Will Jennings Richard Kerr
JOANNA Clifford Adams, Jr. Robert "Kool" Bell Ronald Bell James Bonneyfond George Brown Claydes Smith James "J.T." Taylor Curtis Williams	LA BAMBA Ritchie Valens	THE LION SLEEPS TONIGHT Paul Campbell Luigi Creatore Hugo Peretti Albert Stanton George David Weiss	LOST IN LOVE Graham Russell (APRA)
JOHNNY B. GOODE Chuck Berry	LADY Graham Goble (APRA)	LISTEN TO THE MUSIC Tom Johnston	LOST IN THE FIFTIES TONIGHT (IN THE STILL OF THE NIGHT) Fredericke Parris Mike Reid* Troy Seals*
JOY TO THE WORLD Hoyt Axton	LADY LOVE Von Gray Sherman Marshall	LITTLE BITTY PRETTY ONE Robert Byrd	LOVE Milt Gabler Bert Kaempfert (GEMA)
JUMPIN' JACK FLASH Mick Jagger (PRS) Keith Richards (PRS)	LADY MADONNA John Lennon (PRS) Paul McCartney (PRS)	LITTLE DARLIN' Maurice Williams	LOVE (CAN MAKE YOU HAPPY) Jack Sigler, Jr.
JUST MY IMAGINATION RUNNING AWAY WITH ME Barrett Strong Norman Whitfield	LAY DOWN SALLY Eric Clapton (PRS) Marcella Levy George Terry	LITTLE LIES Christine McVie Eddie Quintela*	LOVE GROWS WHERE MY ROSEMARY GOES Tony Macaulay (PRS) Barry Mason (PRS)
JUST ONCE Barry Mann Cynthia Weil	LAYLA Eric Clapton (PRS) James Beck Gordon	LITTLE MORE LOVE John Farrar	LOVE IN THE FIRST DEGREE Tim DuBois Jim Hurt
JUST ONE LOOK Gregory Carroll Doris Payne	LAZY RIVER Sid Arodin Hoagy Carmichael	LIVE FOR LIFE Norman Gimbel Francis Lai (SACEM)	LOVE IS LIKE A HEAT WAVE Lamont Dozier Brian Holland Eddie Holland
JUST REMEMBER I LOVE YOU Richard Roberts	LEAD ME ON Allee Willis David Lasley*	LIVING INSIDE MYSELF Gino Vannelli	LOVE IS STRANGE Mickey Baker (SACEM) Ella "Bo Diddley" McDaniels Sylvia Robinson
KENTUCKY RAIN Dick Heard Eddie Rabbitt	LEAN ON ME Bill Withers	LOCO MOTION Gerry Goffin Carole King	LOVE IS THE ANSWER Todd Rundgren
KEY LARGO Sonny Limbo Bertie Higgins*	LEATHER AND LACE Stevie Nicks	LONELY NIGHT Neil Sedaka	LOVE ME TONIGHT Barry Mason (PRS) Daniele Pace (SIAE) Mario Panzeri (SIAE) Lorenzo Pilat (SIAE)
KISS AN ANGEL GOOD MORNIN' Ben Peters	LET ME GO, LOVER Jenny Lou Carson Al Hill	LONELY STREET Carl R. Belew Kenny Sowder W.S. Stevenson	LOVE ME WITH ALL YOUR HEART Carlos A. Martinoli (SADAIC) Carlos Rigual (SACM) Mario Rigual (SACM) Sunny Skylar
KISS AND SAY GOODBYE Winfred Lovett	LET ME LOVE YOU TONIGHT George D. Greer Jeffrey Wilson Steve Woodard*	LONELY TEARDROPS Berry Gordy, Jr. Gwendolyn Gordy Tyran Carlo	LOVE SO RIGHT Barry Gibb Maurice Gibb Robin Gibb
KISS OF FIRE Lester Allen Robert Hill	LET'S DANCE F. Baldrige Josef Bonime G. Stone	LONESOME LOSER David Briggs (APRA)	LOVE TRAIN Kenneth Gamble Leon Huff
KISS ON MY LIST Janna Allen Daryl Hall	LET'S HANG ON Bob Crewe Sandy Linzer Denny Randell	LONG TRAIN RUNNIN' Tom Johnston	
	LET'S HEAR IT FOR THE BOY Dean Pitchford Tom Snow	THE LONGEST TIME Billy Joel	

LOVE WILL TURN YOU AROUND

David Malloy
Thom Schuyler
Even Stevens
Kenny Rogers*

LOVE WON'T LET ME WAIT

Vinnie Barrett
Bobby El

A LOVER'S CONCERTO

Sandy Linzer
Denny Randell

A LOVER'S QUESTION

Brook Benton
Jimmy T. Williams

LOVES ME LIKE A ROCK

Paul Simon

LOVIN' YOU

Minnie Riperton
Richard J. Rudolph

LOVING HER WAS EASIER (THAN ANYTHING I'LL EVER DO AGAIN)

Kris Kristofferson

LUCKENBACH, TEXAS (BACK TO THE BASICS OF LOVE)

Bobby Emmons
Chips Moman

LUCY IN THE SKY WITH DIAMONDS

John Lennon (PRS)
Paul McCartney (PRS)

MAGGIE MAY

Rod Stewart
Martin Quittenton*

MAGIC

John Farrar

MALAGUENA

Ernesto Lecuona (SGAE)

MANEATER

Sara Allen
Daryl Hall
John Oates

MARIANNE

Richard Dehr
Terry Gilkyson
Frank Miller

MARY IN THE MORNING

Michael Rashkow
Johnny Cymbal*

MAYBELLENE

Chuck Berry

ME AND BOBBY McGEE

Fred Foster
Kris Kristofferson

ME AND MRS. JONES

Kenneth Gamble
Cary Gilbert
Leon Huff

MEDITATION

Norman Gimbel
Antonio Carlos Jobim
Newton Mendonca
(SBACEM)

MELODIE D'AMOUR

Leo Johns (PRS)
Henri Salvador (SACEM)

MEMORIES

Mac Davis
Billy Strange

MEMORY

T. S. Eliot (PRS)
Trevor Nunn (PRS)
Andrew Lloyd Webber
(PRS)

MEMPHIS

Chuck Berry

MIDNIGHT RIDER

Gregg Allman

MIRACLES

Marty Balin

MISIRLOU

N. Roubanis

MISSING YOU

John Waite
Mark Leonard*
Chaz Sanford*

MOCKINGBIRD

Charlie Foxx
Inez Foxx

MOODY BLUE

Mark James

MORE THAN I CAN SAY

J.I. Allison
Sonny Curtis

MORE TODAY THAN YESTERDAY

Patrick Upton

THE MORNING AFTER

Joel Hirschhorn
Al Kasha*

MOTHER AND CHILD REUNION

Paul Simon

MOUNTAIN MUSIC

Randy Owen

MOUNTAIN OF LOVE

Harold Dorman

MR. BLUE

Dewayne Blackwell

MUSIC BOX DANCER

Frank Mills (PROC)

MY ANGEL BABY

Danny McKenna
Balde Silva

MY COLORING BOOK

Fred Ebb
John Kander

MY ELUSIVE DREAMS

Curly Putman
Billy Sherrill

MY HEART BELONGS TO ME

Alan Gordon

MY LITTLE TOWN

Paul Simon

MY LOVE

Tony Hatch (PRS)

MY MARIA

Daniel J. Moore
B.W. Stevenson*

MY MELODY OF LOVE

Georg Buschor (GEMA)
Henry Mayer (GEMA)
Bobby Vinton

NA NA HEY HEY (KISS HIM GOODBYE)

Gary DeCarlo
Dale Frashuer
Paul Leka

NADIA'S THEME

Perry Botkin
Barry DeVorzon

NEVER ENDING SONG OF LOVE

Delaney Bramlett

NEVER GONNA FALL IN LOVE AGAIN

Eric Carmen
Sergei Rachmaninoff

NEVER GONNA LET YOU GO

Barry Mann
Cynthia Weil

NEVER KNEW LOVE LIKE THIS BEFORE

Reggie Lucas
James Mtume

NEW YORK NEW YORK

Fred Ebb
John Kander

THE NEXT TIME I FALL

Bobby Caldwell
Paul Gordon*

NICE TO BE WITH YOU

Jim Gold

NIGHT FEVER

Barry Gibb
Robin Gibb
Maurice Gibb

NIGHTSHIFT

Frane Golde
Dennis Lambert
Walter Orange*

NIGHTS ARE FOREVER WITHOUT YOU

Parker McGee

NIGHTS ON BROADWAY

Barry Gibb
Maurice Gibb
Robin Gibb

NOBODY

Kye Fleming
Dennis Morgan

NON DIMENTICAR (DON'T FORGET)

Shelley Dobbins
Michele Galdieri (SIAE)
Gino Redi (SIAE)

NORWEGIAN WOOD

John Lennon (PRS)
Paul McCartney (PRS)

NOTHING FROM NOTHING

Billy Preston
Bruce Fisher*

NOWHERE MAN

John Lennon (PRS)
Paul McCartney (PRS)

OB-LA-DI, OB-LA-DA

John Lennon (PRS)
Paul McCartney (PRS)

OH GIRL

Eugene Record

OH PRETTY WOMAN

Bill Dees
Roy Orbison

ON MY OWN

Carole Bayer Sager
Burt Bacharach*

(LOST HER LOVE) ON OUR LAST DATE

Floyd Cramer
Conway Twitty

ON THE ROAD AGAIN

Willie Nelson

ONE

Harry Nilsson

ONE DAY AT A TIME

Kris Kristofferson
Marijohn Wilkin

ONE FINE DAY

Gerry Goffin
Carole King

ONE HUNDRED WAYS

Tony Coleman
Kathy Wakefield*
Benjamin Wright*

ONE NOTE SAMBA

Jon Hendricks
Antonio Carlos Jobim
Newton Mendonca
(SBACEM)

ONE ON ONE

Daryl Hall

THE ONE THAT YOU LOVE

Graham Russell (APRA)

ONE TIN SOLDIER Dennis Lambert Brian Potter	PLEASE MR. POSTMAN Robert Bateman Brian Holland Freddie Gorman*	RIGHT BACK WHERE WE STARTED FROM Vince Edwards (PRS) Pierre Tubbs (PRS)	SAY IT ISN'T SO Daryl Hall
ONLY SIXTEEN Sam Cooke	PLEASE MR. SUN Sid Frank Ramon Getzov	RIGHT DOWN THE LINE Gerry Rafferty (PRS)	SAY SAY SAY Michael Jackson Paul McCartney (PRS)*
ONLY THE LONELY Joe Meison Roy Orbison	PLEDGING MY LOVE Don Robey Ferdinand Washington	RINGS Alex Harvey Eddie Reeves	SAY YOU LOVE ME Christine McVie
OPEN ARMS Jonathan Cain Steve Perry	POOR LITTLE FOOL Sharon Sheeley	ROCK AND ROLL MUSIC Chuck Berry	SAY YOU'LL STAY UNTIL TOMORROW Roger Greenaway (PRS) Barry Mason (PRS)*
OUR LOVE (DON'T THROW IT ALL AWAY) Barry Gibb Blue Weaver (PRS)	POOR SIDE OF TOWN Lou Adler Johnny Rivers	ROCK ME GENTLY Andy Kim	SEA OF LOVE Philip Baptiste George Khoury
OUR WINTER LOVE Johnny Cowell (PROC) Bob Tubert	PORTRAIT OF MY LOVE Norman Newell (PRS) Cyril Ornadel (PRS)	ROCK THE BOAT Waldo Holmes	THE SEARCH IS OVER Frankie Sullivan James Peterik*
OUT OF TOUCH Daryl Hall John Oates	PROMISES Richard Feldman Roger Linn	ROCKET MAN Elton John (PRS) Bernie Taupin	SEND ME THE PILLOW YOU DREAM ON Hank Locklin
OVER MY HEAD Christine McVie	PUPPY LOVE Paul Anka	ROOM FULL OF ROSES Tim Spencer	SEPARATE LIVES Stephen Bishop
OVER YOU Jerry Fuller	PUT YOUR HAND IN THE HAND Gene MacLellan (PROC)	ROUND AND ROUND Joe Shapiro Lou Stallman	SEVEN YEAR ACHE Rosanne Cash
PARADE OF THE WOODEN SOLDIERS Leon Jessel (GEMA)	PUT YOUR HEAD ON MY SHOULDER Paul Anka	RUNAROUND SUE Ernest Maresca Dion DiMucci*	SEXY EYES Bob Mather Keith Stegall Chris Waters*
PATRICIA Perez Prado	QUENTIN'S THEME Robert Cobert	RUNAWAY Max Crook Del Shannon	SHADOW DANCING Andy Gibb Barry Gibb Maurice Gibb Robin Gibb
PEACEFUL Kenny Rankin	QUIET NIGHTS OF QUIET STARS Antonio Carlos Jobim Gene Lees (CAPAC)	RUNNING BEAR J.P. "Big Bopper" Richardson	SHAKE YOU DOWN Gregory Abbott
THE PEANUT VENDOR Moises Simons (SACEM) Marion Sunshine* Gilbert Wolfe*	RAG MOP Johnnie Lee Deacon Anderson	RUNNING WITH THE NIGHT Cynthia Weil Lionel Richie*	SHAMBALA Daniel Moore
PEGGY SUE J.I. Allison Norman Petty Buddy Holly*	RAINY NIGHT IN GEORGIA Tony Joe White	SAD EYES Robert John	SHARE YOUR LOVE WITH ME Alfred Braggs Don Robey
PENNY LANE John Lennon (PRS) Paul McCartney (PRS)	RAMBLIN' MAN Dickey Betts	SARA Stevie Nicks	SHARING THE NIGHT TOGETHER Ava Aldridge Edward Struzick*
PERSONALITY Harold Logan Lloyd Price	RAMBLIN' ROSE Joe Sherman Noel Sherman	SARA SMILE Daryl Hall John Oates	SHE THINKS I STILL CARE Dickey Lee
PERSONALLY Paul Kelly	RAUNCHY Bill Justis Sidney Manker	(I CAN'T GET NO) SATISFACTION Mick Jagger (PRS) Keith Richards (PRS)	SHE'S GONE Daryl Hall John Oates
PETITE WALTZ Phyllis Claire E.A. Ellington Joseph Heyne (SABAM)	REACH OUT I'LL BE THERE Lamont Dozier Brian Holland Eddie Holland	SAVING ALL MY LOVE FOR YOU Gerry Goffin Michael Masser*	SHE'S OUT OF MY LIFE Tom Bahler
PHOTOGRAPH George Harrison (PRS) Ringo Starr (PRS)	READY TO TAKE A CHANCE AGAIN Charles Fox Norman Gimbel	SAY, HAS ANYBODY SEEN MY SWEET GYPSY ROSE L. Russell Brown Irwin Levine	SHINING STAR Leo Graham, Jr. Paul Richmond
PIANO MAN Billy Joel	RHIANNON Stevie Nicks		SHOW AND TELL Jerry Fuller
PINBALL WIZARD Peter Dinklage (PRS)			

SHOWER THE PEOPLE

James Taylor

SIGNED, SEALED, DELIVERED (I'M YOURS)

Lee Garrett
Lula Hardaway
Stevie Wonder*
Syreeta Wright*

SILHOUETTES

Bob Crewe
Frank Slay

SILVER THREADS AND GOLDEN NEEDLES

Dick Reynolds
Jack Rhodes

SINCE I MET YOU BABY

Ivory Joe Hunter

SINCERELY

Alan Freed
Harvey Fuqua

SIX DAYS ON THE ROAD

Earl Greene
Carl Montgomery

SIXTEEN TONS

Merle Travis

65 LOVE AFFAIR

Paul Davis

SLEEP WALK

Ann Farina
John Farina
Santo Farina

SLIP SLIDIN' AWAY

Paul Simon

SLIPPING AROUND

Floyd Tillman

SLOW POKE

Pee Wee King
Chilton Price
Redd Stewart

SMILE A LITTLE SMILE FOR ME

Tony Macaulay (PRS)
Geoff Stephens

SMOKE FROM A DISTANT FIRE

Ed Sanford
John Townsend
Steven Stewart*

SMOKY MOUNTAIN RAIN

Kye Fleming
Dennis Morgan

SNAP YOUR FINGERS

Grady Martin
Alex Zanetis

SO INTO YOU

Buddy Buie
Dean Daughtry
Robert Nix

SOFT SUMMER BREEZE

Eddie Heywood
Judy Spencer

SOLITAIRE

Neil Sedaka
Philip Cody*

SOMEDAY WE'LL BE TOGETHER

Jackey Beavers
Harvey Fuqua
Johnny Bristol*

SOMEDAY (YOU'LL WANT ME TO WANT YOU)

James Hodges

SOMEONE COULD LOSE A HEART TONIGHT

David Malloy
Eddie Rabbitt
Even Stevens

SOMETHING BETTER TO DO

John Farrar

SOMEWHERE IN THE NIGHT

Will Jennings
Richard Kerr

SOMEWHERE OUT THERE

Barry Mann
Cynthia Weil
James Horner*

(YOU'RE MY) SOUL AND INSPIRATION

Barry Mann
Cynthia Weil

SOULFUL STRUT

Eugene Record
William Sanders

SOUND OF PHILADELPHIA

Kenneth Gamble
Leon Huff

SOUTHERN CROSS

Michael Curtis
Richard Curtis
Stephen Stills*

SPOOKY

Buddy Buie
J.R. Cobb
Harry Middlebrooks
Mike Shapiro

STAGGER LEE

Harold Logan
Lloyd Price

STAND BY YOUR MAN

Billy Sherrill
Tammy Wynette

STAND TALL

Burton Cummings (PROC)

"STAR WARS" THEME

John Williams

(JUST LIKE) STARTING OVER

John Lennon

STAY

Maurice Williams

STAYIN' ALIVE

Barry Gibb
Maurice Gibb
Robin Gibb

STEAL AWAY

Robbie DuPree
Rick Chudacoff*

STEP BY STEP

David Malloy
Eddie Rabbitt
Even Stevens

STILL THE ONE

Johanna Hall
John Hall

STONEY END

Laura Nyro

STOP AND SMELL THE ROSES

Mac Davis
Doc Severinsen*

STOP! IN THE NAME OF LOVE

Lamont Dozier
Brian Holland
Eddie Holland

STORMY

Buddy Buie
J.R. Cobb

THE STRAIGHT LIFE

Sonny Curtis

STUCK IN THE MIDDLE WITH YOU

Joe Egan (PRS)
Gerald Rafferty (PRS)

SUDDENLY

John Farrar

SUDDENLY

Keith Diamond
Billy Ocean (PRS)*

SUGARFOOT RAG

Hank Garland
George Vaughn*

SUGAR SHACK

Keith McCormack
Faye Voss

SUGAR SUGAR

Jeff Barry
Andy Kim

SUMMER SAMBA

Norman Gimbel
Marcos Valle
Paulo Sergio Valle

A SUMMER SONG

Clive Metcalfe (PRS)
Keith Noble (PRS)
Chad Stuart

SUMMERTIME BLUES

Jerry Capehart
Eddie Cochran

SUNDAY MORNIN' COMIN' DOWN

Kris Kristofferson

SUNRISE, SUNSET

Jerry Bock
Sheldon Harnick

SUPERSTAR

Bonnie Bramlett
Leon Russell

SURFIN' USA

Chuck Berry

SUSPICION

Doc Pomus
Mort Shuman

SUSPICIONS

David Malloy
Randy McCormick
Eddie Rabbitt
Even Stevens

SWEET DREAMS

Don Gibson

SWEET HOME ALABAMA

Gary Rossington
Ronnie Van Zant
Edward King*

SWEET LIFE

Paul Davis
Susan Collins*

SWEET LITTLE SIXTEEN

Chuck Berry

SWINGIN'

John Anderson
Lionel Delmore*

THE SWINGIN' SHEPHERD BLUES

Moe Koffman

TAKE A LETTER MARIA

R.B. Greaves

TAKE ME DOWN

Mark Gray
J.P. Pennington

TALK TO ME

Joe Seneca

TALKIN' IN YOUR SLEEP

Roger Cook
Bobby Wood

TELL HER ABOUT IT

Billy Joel

TELL ME WHY

Marty Gold
Al Alberts*

TEQUILA Chuck Rio	TICKET TO RIDE John Lennon (PRS) Paul McCartney (PRS)	TRUE Gary James Kemp (PRS)	WALK RIGHT IN Gus Cannon Erik Darling Willard Swanoe Hosea Woods
THAT'S ALL Alan Brandt Bob Haymes	TICO-TICO Zequinha Abreu (SBACEM) Ervin Drake Aloysio De Oliveira (SBACEM)	TRUE LOVE WAYS Norman Petty Buddy Holly*	WALKIN' IN THE RAIN Johnny Bragg Robert S. Riley
THAT'S WHAT FRIENDS ARE FOR Carole Bayer Sager Burt Bacharach*	'TIL I KISSED YOU Don Everly	TRY A LITTLE KINDNESS Bobby Austin Curt Sapaugh	WALKING IN RHYTHM Barney Perry
THEME FROM "SHAFT" Isaac Hayes	TIME Alan Parsons (PRS) Eric Woolfson (PRS)	TURN AROUND, LOOK AT ME Jerry Capehart	WANDERER Ernest Maresca
THEN CAME YOU Sherman Marshall Philip Pugh	TIME AFTER TIME Cyndi Lauper Rob Hyman*	TURN! TURN! TURN! Pete Seeger	WASTED DAYS, WASTED NIGHTS Freddy Fender
THEN YOU CAN TELL ME GOODBYE John D. Loudermilk	TIME OF THE SEASON Rod Argent (PRS)	TWO DOORS DOWN Dolly Parton	WATCHIN' SCOTTY GROW Mac Davis
THERE GOES MY BABY Ben E. King Lover Patterson George Treadwell Jerry Lieber* Mike Stoller*	TIME PASSAGES Al Stewart Peter White	TWO OUT OF THREE AIN'T BAD Jim Steinman	WATCHING THE WHEELS John Lennon
THERE GOES MY EVERYTHING Dallas Frazier	TO KNOW HIM IS TO LOVE HIM Phil Spector	UNDER THE BOARDWALK Arthur Resnick Kenny Young	WATERLOO John D. Loudermilk Marijohn Wilkin
THERE'LL BE SOME CHANGES MADE Billy Higgins W. Benton Overstreet	TO LOVE SOMEBODY Barry Gibb Robin Gibb	UP WHERE WE BELONG Will Jennings Jack Nitzsche* Buffy Sainte Marie*	WAVE Antonio Carlos Jobim
THESE EYES Burton Cummings (PROC) Randy Bachman (PROC)	TO SIR, WITH LOVE Don Black (PRS) Mark London	UPTOWN GIRL Billy Joel	THE WAY I WANT TO TOUCH YOU Toni Tennille
THEY JUST CAN'T STOP IT (THE GAMES PEOPLE PLAY) Bruce Hawes Joseph Jefferson Charles Simmons	TOGETHER AGAIN Buck Owens	USE TA BE MY GIRL Kenneth Gamble Leon Huff	WE CAN WORK IT OUT John Lennon (PRS) Paul McCartney (PRS)
THING CALLED LOVE Jerry Reed	TOM DOOLEY Alan Lomax Frank Warner	VALERIE Will Jennings Steve Winwood (PRS)	WE DON'T TALK ANYMORE Alan Tarney (PRS)
THINGS Bobby Darin	TOO HOT George M. Brown	A VERY SPECIAL LOVE SONG Billy Sherrill Norro Wilson	WE JUST DISAGREE Jim J. Krueger
THINGS WE DO FOR LOVE Graham Gouldman (PRS) Eric Stewart (PRS)	TOO LATE TO TURN BACK NOW Eddie Cornileus	VINCENT Don McLean	WE MAY NEVER PASS THIS WAY (AGAIN) Dash Crofts Jimmy Seals
THIS LOVE OF MINE Sol Parker Henry Sanicola* Frank Sinatra*	TOO MANY RIVERS Harlan Howard	WAKE UP LITTLE SUSIE Boudleaux Bryant Felice Bryant	WELCOME BACK KOTTER John Sebastian
THIS MAGIC MOMENT Doc Pomus Mort Shuman	TOO MUCH HEAVEN Barry Gibb Maurice Gibb Robin Gibb	WALK AWAY, RENEE Bob Calilli Michael Lookofsky Tony Sansone	WELCOME TO MY WORLD Johnny Hathcock Ray Winkler
THIS MASQUERADE Leon Russell	TOO MUCH, TOO LITTLE, TOO LATE Nat Kipner John M. Vallins (APRA)	WALK DON'T RUN John H. Smith, Jr.	WE'LL NEVER HAVE TO SAY GOODBYE AGAIN Jeffrey Comanor
THIS ONE'S FOR YOU Barry Manilow Marty Panzer	TOUCH ME IN THE MORNING Ron Miller Michael Masser*	A WALK IN THE BLACK FOREST Horst Jankowski (GEMA)	WE'RE IN THIS LOVE TOGETHER Roger Murrah Keith Stegall
THROUGH THE YEARS Steve Dorff Marty Panzer	TOUCH ME WHEN WE'RE DANCING Kenneth Bell Terry Skinner J.L. Wallace	WALK ON BY Kendall Hayes	WHAT I DID FOR LOVE Edward Kleban Marvin Hamlisch*
		WALK RIGHT BACK Sonny Curtis	WHAT KIND OF FOOL Albhy Galuten Barry Gibb

**WHAT KIND
OF FOOL AM I**
Leslie Bricusse
Anthony Newley (PRS)

WHAT'D I SAY
Ray Charles

**WHATEVER
HAPPENED TO OLD
FASHIONED LOVE**
Lewis Anderson

**WHAT'S
FOREVER FOR**
Rafe Van Hoy

WHAT'S GOING ON
Renaldo Benson
Al Cleveland*
Marvin Gaye*

**WHAT'S LOVE
GOT TO DO WITH IT**
Graham Lyle (PRS)
Terry Britten (PRS)*

**WHEN WILL I
SEE YOU AGAIN**
Kenneth Gamble
Leon Huff

**WHEN YOU'RE
IN LOVE WITH A
BEAUTIFUL WOMAN**
Even Stevens

**WHENEVER I
CALL YOU FRIEND**
Melissa Manchester
Kenny Loggins*

**WHERE DID
OUR LOVE GO**
Lamont Dozier
Brian Holland
Eddie Holland

WHILE WE'RE YOUNG
William Engvick
Morty Palitz
Alec Wilder

**WHILE YOU
SEE A CHANCE**
Will Jennings
Steve Winwood (PRS)

WHITE SILVER SANDS
Charles Matthews
Gladys Reinhardt

**A WHITE
SPORT COAT (AND
A PINK CARNATION)**
Marty Robbins

WHO CAN I TURN TO
Leslie Bricusse
Anthony Newley (PRS)

**WHO'S HOLDING
DONNA NOW**
David Foster
Randy Goodrum*
Jay Graydon*

**WHY DO FOOLS
FALL IN LOVE**
Morris Levy
Frankie Lymon

WHY ME
Kris Kristofferson

WILDFLOWER
Douglas Edwards (PROC)
David Richardson (PROC)

**WILL YOU
STILL LOVE ME**
David Foster
Tom P. Keane
Richard Baskins*

**WILL YOU STILL
LOVE ME TOMORROW**
Gerry Goffin
Carole King

WINGS OF A DOVE
Bob Ferguson

**WITH A LITTLE HELP
FROM MY FRIENDS**
John Lennon (PRS)
Paul McCartney (PRS)

WITH PEN IN HAND
Bobby Goldsboro

**WITH YOU I'M
BORN AGAIN**
Carol Connors
David Shire

WITH YOUR LOVE
Marty Balin
Joey Covington
Victor G. Smith

**WOLVERTON
MOUNTAIN**
Merle Kilgore
Claude King

WOMAN
John Lennon

WOMAN IN LOVE
Barry Gibb
Robin Gibb

WOMAN WOMAN
Jim Glaser
Jimmy Payne

THE WONDER OF YOU
Baker Knight

**WONDERFUL,
WONDERFUL**
Sherman Edwards
Ben Raleigh

**WONDERLAND
BY NIGHT**
Lincoln Chase
Klaus Guenter Neumann
(GEMA)

WOODSTOCK
Joni Mitchell

WORDS
Barry Gibb
Maurice Gibb
Robin Gibb

**WORDS GET
IN THE WAY**
Gloria Estefan

**WORKIN' MY
WAY BACK TO YOU**
Sandy Linzer
Denny Randell

**THE WORLD WE KNEW
(OVER AND OVER)**
Bert Kaempfert (GEMA)
Herbert Rehbein (GEMA)
Carl Sigman

**A WORLD
WITHOUT LOVE**
John Lennon
Paul McCartney (PRS)

WOULDN'T IT BE NICE
Tony Asher
Brian Wilson

YEAR OF THE CAT
Al Stewart
Peter Wood

YELLOW DAYS
Alan Bernstein
Alarcon Carrillo (SACM)

YES I'M READY
Barbara Mason

YES INDEED
Sy Oliver

YOU ARE THE WOMAN
Richard Roberts

**YOU BELONG
TO MY HEART**
Ray Gilbert
Agustin Lara (SACM)

YOU CAN HAVE HER
Bill Cook

**YOU CAN'T
RUN FROM LOVE**
David Malloy
Eddie Rabbitt
Even Stevens

**YOU DON'T HAVE
TO BE A STAR
(TO BE IN MY SHOW)**
James Dean
John Glover

**YOU KEEP
ME HANGIN' ON**
Lamont Dozier
Brian Holland
Eddie Holland

YOU MAKE LOVIN' FUN
Christine McVie

**YOU MAKE ME
FEEL BRAND NEW**
Thom Bell
Linda Creed

**YOU MAKE ME FEEL
LIKE DANCING**
Vini Poncia
Leo Sayer*

YOU ONLY LIVE TWICE
John Barry
Leslie Bricusse

**YOU SHOULD
HEAR HOW SHE
TALKS ABOUT YOU**
Dean Pitchford
Tom Snow

YOU WON'T SEE ME
John Lennon (PRS)
Paul McCartney (PRS)

YOU YOU YOU
Robert Mellin
Lotar Olias (GEMA)

YOUNG GIRL
Jerry Fuller

YOUR SMILING FACE
James Taylor

YOU'RE SIXTEEN
Richard Sherman
Robert Sherman

**YOU'RE THE
INSPIRATION**
David Foster
Peter Cetera*

**YOU'RE THE
ONLY WOMAN**
David Pack

BMI PULITZER PRIZE WINNERS

1947

SYMPHONY NO. 3
Charles Ives

1954

**CONCERTO
CONCERTANTE
FOR TWO PIANOS
AND ORCHESTRA**
Quincy Porter

1960

FIORIELLO!
Jerry Bock
Sheldon Harnick

1960

**STRING QUARTET
NO. 2**
Elliott Carter

1961

SYMPHONY NO. 7
Walter Piston

1962

THE CRUCIBLE
Robert Ward

1966

**VARIATIONS FOR
ORCHESTRA**
Leslie Bassett

1967

**STRING QUARTET
NO. 3**
Leon Kirchner

1969

**STRING QUARTET
NO. 3**
Karel Husa

1970

TIME'S ENCOMIUM
Charles Wuorinen

1971

SYNCHRONISMS NO. 6
Mario Davidovsky

1973

**STRING QUARTET
NO. 3**
Elliott Carter

1974

NOTTURNO
Donald Martino

1974

**SPECIAL
CITATION FOR
LIFE'S WORK**
Roger Sessions

1976

**SPECIAL
CITATION FOR
LIFE'S WORK**
Scott Joplin

1976

A CHORUS LINE
Ed Kleban
Marvin Hamlisch*

1979

**AFTERTONES OF
INFINITY**
Joseph Schwantner

1982

**CONCERTO FOR
ORCHESTRA**
Roger Sessions

1982

**SPECIAL CITATION
FOR LIFE'S WORK**
Milton Babbitt

1983

**THREE
MOVEMENTS FOR
ORCHESTRA**
Ellen Taaffe Zwilich

1984

CANTI DEL SOLE
Bernard Rands

1987

FLIGHT INTO EGYPT
John Harbison

1988

**TWELVE NEW
ETUDES FOR PIANO**
William Bolcom

1989

**WHISPERS OUT
OF TIME**
Roger Reynolds



Joseph Schwantner (left), who won a 1979 Pulitzer Prize for music, accepts congratulations and a BMI Commendation of Excellence from William Schuman (right) and BMI's Ed Cramer during a 1979 BMI Student Composer Awards Ceremony.



Schuman was the first composer to win a Pulitzer; Schwantner had previously won BMI Student Composer Awards in 1965, 1966, and 1967.

Ellen Taaffe Zwilich received the 1983 Pulitzer Prize in Music for her composition Three Movements For Orchestra. She was the first woman to receive this prestigious award.

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BMI OSCAR WINNERS

Academy Award presenters Angie Dickinson and Luciano Pavarotti with Michael Gore (left center) and Dean Pitchford, who hold their 1980 Oscars, awarded for Best Song and Best Score for *Fame*.



Dave Grusin, who has won Grammys for his background scoring on *The Graduate* and for a 1982 jazz recording, received an Oscar as well, honoring his 1988 score for *The Milagro Beanfield War*.



NEVER ON SUNDAY
(Best Song 1960)
Manos Hadjidakis
(SACEM)
Billy Towne

LAWRENCE OF ARABIA
(Best Score 1962)
Maurice Jarre (SACEM)

CHIM CHIM CHER-EE
(Best Song 1964)
Richard M. Sherman
Robert B. Sherman

MARY POPPINS
(Best Score 1964)
Richard M. Sherman
Robert B. Sherman

BORN FREE
(Best Score 1966)
John Barry

TALK TO THE ANIMALS
(Best Song 1976)
Leslie Bricusse

THE LION IN WINTER
(Best Score 1968)
John Barry

HELLO DOLLY
(Best Score of a Musical 1969)
Lionel Newman

FOR ALL WE KNOW
(Best Song 1970)
James Griffin
Fred Karlin*
Robb Wilson*

LET IT BE
(Best Original Song Score 1970)
John Lennon (PRS)
Paul McCartney (PRS)

FIDDLER ON THE ROOF
(Best Score Adaptation 1971)
John Williams

THEME FROM SHAFT
(Best Song 1971)
Isaac Hayes

THE MORNING AFTER
(Best Song 1972)
Joel Hirschhorn
Al Kasha*

THE GREAT GATSBY
(Best Song Score and/or Adaptation 1974)
Nelson Riddle

WE MAY NEVER LOVE LIKE THIS AGAIN
(Best Song 1974)
Joel Hirschhorn
Al Kasha*

BARRY LYNDON
(Best Score Adaptation 1975)
Leonard Rosenman

JAWS
(Best Score 1975)
John Williams

BOUND FOR GLORY
(Best Score Adaptation 1976)
Leonard Rosenman

THE OMEN
(Best Score 1976)
Jerry Goldsmith

STAR WARS
(Best Score 1977)
John Williams

LAST DANCE
(Best Song 1978)
Paul Jabara

MIDNIGHT EXPRESS
(Best Score 1978)
Giorgio Moroder (SUISA)

IT GOES LIKE IT GOES
(Best Song 1979)
Norman Gimbel
David Shire

FAME
(Best Score 1980)
Michael Gore

FAME
(Best Song 1980)
Michael Gore
Dean Pitchford

ARTHUR'S THEME
(Best Song 1981)
Peter Allen

Carole Bayer Sager
Burt Bacharach*
Christopher Cross*

E.T. (THE EXTRA-TERRESTRIAL)
(Best Score 1982)
John Williams

UP WHERE WE BELONG
(Best Song 1982)
Will Jennings
Jack Nitzche*
Buffy Sainte Marie*

VICTOR/VICTORIA
(Best Score Adaptation 1982)
Leslie Bricusse
Henry Mancini*

OUT OF AFRICA
(Best Score 1985)
John Barry

ROUND MIDNIGHT
(Best Score 1986)
Herbie Hancock

THE LAST EMPEROR
(Best Score 1987)
Ryuichi Sakamoto
(JASRAC)
Cong Su (GEMA)
David Byrne *

THE MILAGRO BEANFIELD WAR
(Best Score 1988)
Dave Grusin

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BMI GRAMMY AWARD WINNERS

Listed below are Grammy award-winning songs and musical compositions written by BMI creators from the inception of the Grammys through 1988.

- | | | | |
|---|---|--|--|
| THE BATTLE OF NEW ORLEANS
(Song of the Year 1959)
Jimmy Driftwood | KING OF THE ROAD
(Best Country & Western Song 1965)
Roger Miller | COLOR HIM FATHER
(Best Rhythm & Blues Song 1969)
Richard Spencer | KISS AN ANGEL GOOD MORNIN'
(Best Country Song 1972)
Ben Peters |
| SKETCHES OF SPAIN
(Best Jazz Composition 1960)
Miles Davis
Gil Evans | MICHELLE
(Song of the Year 1966)
John Lennon (PRS)
Paul McCartney (PRS) | A BOY NAMED SUE
(Best Country Song 1969)
Shel Silverstein | DON'T BOTHER ME, I CAN'T COPE
(Best Score from an Original Cast Show Album 1972)
Micki Grant |
| WHAT KIND OF FOOL AM I
(Song of the Year 1962)
Leslie Bricusse
Anthony Newley (PRS) | ALMOST PERSUADED
(Best Country & Western Song 1966)
Billy Sherrill
Glenn Sutton | MIDNIGHT COWBOY
(Best Instrumental Theme 1969)
John Barry | KILLING ME SOFTLY WITH HIS SONG
(Song of the Year 1973)
Norman Gimbel
Charles Fox |
| CAST YOUR FATE TO THE WINDS
(Best Original Jazz Composition 1962)
Vince Guaraldi | UP, UP AND AWAY
(Song of the Year 1967)
Jim Webb | BRIDGE OVER TROUBLED WATER
(Song of the Year 1970)
Paul Simon | BEHIND CLOSED DOORS
(Best Country Song 1973)
Kenny O'Dell |
| MORE (THEME FROM "MONDO CANE")
(Best Instrumental Theme 1963)
Norman Newell (PRS)
Nino Oliviero (SIAE)
Marcello Cioriolini (SIAE)
Riziero Ortolani (SIAE) | MISSION IMPOSSIBLE
(Best Instrumental Theme 1967)
Lalo Schifrin | BRIDGE OVER TROUBLED WATER
(Best Contemporary Song 1970)
Paul Simon | LAST TANGO IN PARIS
(Best Instrumental Composition 1973)
Gato Barbieri |
| GRAVY WALTZ
(Best Original Jazz Composition 1963)
Steve Allen
Ray Brown | MISSION IMPOSSIBLE
(Best Original Score Written for a Motion Picture or TV Show 1967)
Lalo Schifrin | PATCHES
(Best Rhythm & Blues Song 1970)
Ronald Dunbar
General Johnson | A VERY SPECIAL LOVE SONG
(Best Country Song 1974)
Norro Wilson
Billy Sherrill |
| SHE LOVES ME
(Best Score from an Original Cast Show Album 1963)
Jerry Bock
Sheldon Harnick | CABARET
(Best Score from an Original Cast Show Album 1967)
Fredd Ebb
John Kander | MY WOMAN, MY WOMAN, MY WIFE
(Best Country Song 1970)
Marty Robbins | RAISIN
(Best Score from the Original Cast Show Album 1974)
Judd Woldin
Robert Brittan |
| THE CAT
(Best Original Jazz Composition 1964)
Lalo Schifrin | GENTLE ON MY MIND
(Best Country & Western Song 1967)
John Hartford | LET IT BE
(Best Original Score Written for A Motion Picture or TV Special 1970)
John Lennon (PRS)
Paul McCartney (PRS)
George Harrison (PRS)
Ringo Starr (PRS) | WHERE IS THE LOVE
(Best Rhythm & Blues Song 1975)
Harry Wayne Casey
Willie Clarke
Betty Wright |
| MARY POPPINS
(Best Original Score Written for a Motion Picture or TV Show 1964)
Richard M. Sherman
Robert B. Sherman | SITTING ON THE DOCK OF THE BAY
(Best Rhythm & Blues Song 1968)
Otis Redding
Steve Cropper | AIN'T NO SUNSHINE
(Best Rhythm & Blues Song 1971)
Bill Withers | (HEY WON'T YOU PLAY) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG
(Best Country Song 1975)
Chips Moman
Larry Butler |
| DANG ME
(Best Country & Western Song 1964)
Roger Miller | CLASSICAL GAS
(Best Instrumental Theme 1968)
Mason Williams | HELP ME MAKE IT THROUGH THE NIGHT
(Best Country Song 1971)
Kris Kristofferson | JAWS
(Album of Best Original Score Written for a Motion Picture or TV Special 1975)
John Williams |
| JAZZ SUITE ON THE MASS TEXTS
(Best Original Jazz Composition 1965)
Lalo Schifrin | THE GRADUATE
(Best Original Score Written for a Motion Picture or TV Special 1968)
Paul Simon
Dave Grusin | SHAFT
(Best Original Score Written for a Motion Picture 1971)
Isaac Hayes | THE WIZ
(Best Cast Show Album 1975)
Charlie Smalls |
| | GAMES PEOPLE PLAY
(Song of the Year 1969)
Joe South | THE FIRST TIME EVER I SAW YOUR FACE
(Song of the Year 1972)
Ewan MacColl (PRS) | I WRITE THE SONGS
(Song of the Year 1976)
Bruce Johnston |
| | GAMES PEOPLE PLAY
(Best Contemporary Song 1969)
Joe South | PAPA WAS A ROLLING STONE
(Best Rhythm & Blues Song 1972)
Barrett Strong
Norman Whitfield | |

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BROKEN LADY
(Best Country Song 1976)
Larry Gatlin

BELLAVIA
(Best Instrumental
Composition 1976)
Chuck Mangione

CAR WASH
(Album of Best Original
Score Written for a Motion
Picture or TV Special 1976)
Norman Whitfield

**YOU MAKE ME FEEL
LIKE DANCING**
(Best Rhythm & Blues
Song 1977)
Vini Poncia
Leo Sayer *

**MAIN TITLE FROM
"STAR WARS"**
(Best Instrumental
Composition 1977)
John Williams

STAR WARS
(Best Original Score
Written for a Motion
Picture or TV Special 1977)
John Williams

LAST DANCE
(Best Rhythm & Blues
Song 1978)
Paul Jabara

**THEME FROM "CLOSE
ENCOUNTERS OF THE
THIRD KIND"**
(Best Instrumental
Composition 1978)
John Williams

**CLOSE
ENCOUNTERS
OF THE THIRD KIND**
(Best Album of Original
Score Written for a Motion
Picture or TV Special 1978)
John Williams

**AFTER THE LOVE
HAS GONE**
(Best Rhythm & Blues
Song 1979)
David Foster
Bill Champlin *
Jay Graydon *

**MAIN TITLE THEME
FROM "SUPERMAN"**
(Best Instrumental
Composition 1979)
John Williams

SUPERMAN
(Best Album of Original
Score Written for a Motion
Picture or TV Special 1979)
John Williams

**NEVER KNEW LOVE
LIKE THIS BEFORE**
(Best Rhythm & Blues
Song 1980)
Reggie Lucas
James Mtume

ON THE ROAD AGAIN
(Best Country Song 1980)
Willie Nelson

**THE EMPIRE
STRIKES BACK**
(Best Instrumental
Composition 1980)
John Williams

**THE EMPIRE
STRIKES BACK**
(Best Album Score
Written for a Motion
Picture or TV Special 1980)
John Williams

BETTE DAVIS EYES
(Song of the Year 1981)
Donna Weiss
Jackie DeShannon *

NINE TO FIVE
(Best Country Song 1981)
Dolly Parton

**THE THEME FROM
HILL STREET BLUES**
(Best Instrumental
Composition 1981)
Mike Post

**RAIDERS OF
THE LOST ARK**
(Best Original Score
Written for a Motion
Picture or TV Special 1981)
John Williams

ALWAYS ON MY MIND
(Song of the Year 1982)
Johnny Christopher
Mark James
Wayne Carson

ALWAYS ON MY MIND
(Best Country Song 1982)
Johnny Christopher
Mark James
Wayne Carson

**FLYING
(THEME FROM "E.T.
THE EXTRA-
TERRESTRIAL")**
(Best Instrumental
Composition 1982)
John Williams

**E.T. THE EXTRA-
TERRESTRIAL (MUSIC
FROM THE ORIGINAL
MOTION PICTURE
SOUNDTRACK)**
(Best Album of Original
Score Written for a Motion
Picture or TV Special 1982)
John Williams

DREAM GIRLS
(Best Cast Show
Album 1982)
Tom Ewen
Henry Krieger *

**EVERY BREATH
YOU TAKE**
(New Song of
the Year 1983)
Sting (PRS)

BILLIE JEAN
(Best New Rhythm &
Blues Song 1983)
Michael Jackson

FLASH DANCE
(Best Album of Original
Score Written for a Motion
Picture or TV Special 1983)
Shandi Sinnamon
Ronald Magness
Douglas Cotler
Richard Gilbert
Michael Boddicker
Craig Kampf

**WHAT'S LOVE GOT TO
DO WITH IT**
(Song of the Year 1984)
Graham Lyle (PRS)
Terry Britten *

**OLYMPIC FANFARE
AND THEME (TRACK
FROM THE OFFICIAL
MUSIC OF THE
XXIII OLYMPIAD AT
LOS ANGELES)**
(Best Instrumental
Composition 1984)
John Williams

WE ARE THE WORLD
(Song of the Year 1985)
Michael Jackson
Lionel Richie *

BEVERLY HILLS COP
(Best Album of Original
Score Written for a Motion
Picture or TV Special 1985)
Jon Gilutin
Bunny Hull
Hawk
Micki Free
Sue Sheridan
Howie Rice
Allee Willis

**THAT'S WHAT
FRIENDS ARE FOR**
(Song of the Year 1986)
Carole Bayer Sager
Burt Bacharach *

SWEET LOVE
(Best Rhythm & Blues
Song 1986)
Anita Baker
Gary Bias *
Louis Johnson *

**OUT OF AFRICA
(MUSIC FROM THE
MOTION PICTURE
SOUNDTRACK)**
(Best Instrumental
Composition 1986)
John Barry

**SOMEWHERE
OUT THERE**
(Song of the Year 1987)
Barry Mann
Cynthia Weil
James Horner *

**SOMEWHERE
OUT THERE**
(Best Original Score
Written for a Motion
Picture or TV Special 1987)
Barry Mann
Cynthia Weil
James Horner *

**FOREVER AND
EVER, AMEN**
(Best Country &
Western Song 1987)
Paul Overstreet
Don Schlitz *

CALL SHEET BLUES
(Best Instrumental
Composition 1987)
Wayne Shorter
Herbie Hancock
Ron Carter
Billie Higgins *

**DON'T WORRY,
BE HAPPY**
(Song of the Year 1988)
Bobby McFerrin

**GIVING YOU THE
BEST THAT I GOT**
(Best Rhythm & Blues
Song 1988)
Anita Baker
Skip Scarborough
Randy Holland *

**THE THEME
FROM L.A. LAW**
(Best Instrumental
Composition 1988)
Mike Post

**THE LAST
EMPEROR**
(Best Album of Original
Instrumental Background
Score written for a Motion
Picture or TV 1988)
Ryuichi Sakamoto
(JASRAC)
Cong Su (GEMA)
David Byrne *

TWO HEARTS
(Best Song Written
Specifically for a Motion
Picture or TV 1988)
Phil Collins (PRS)
Lamont Dozier

**ADAMS: NIXON
IN CHINA**
(Best Contemporary
Composition 1988)
John Adams

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