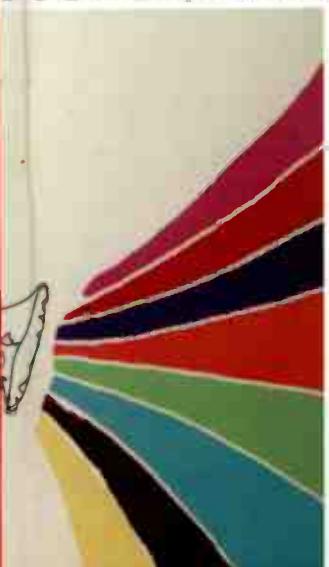




BMI

LIN FREEDS "ROCK
N ROLL" SHOW ON
STAGE IN PERSON
BROOKLYN DEMOUNT



75 Years of American Music

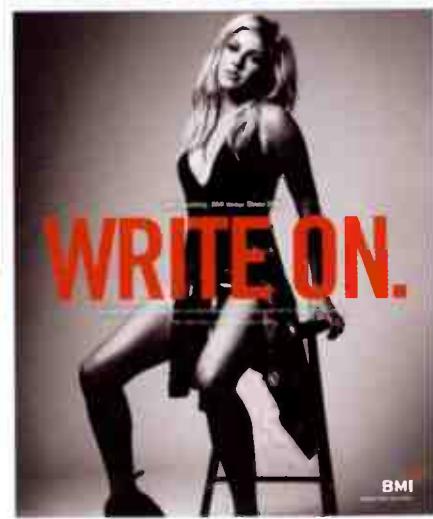
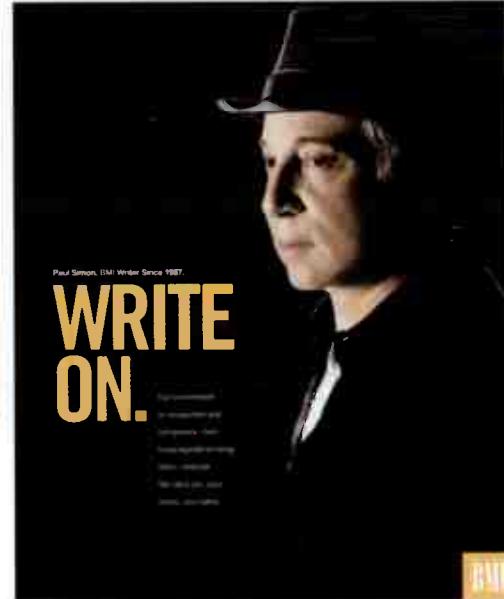
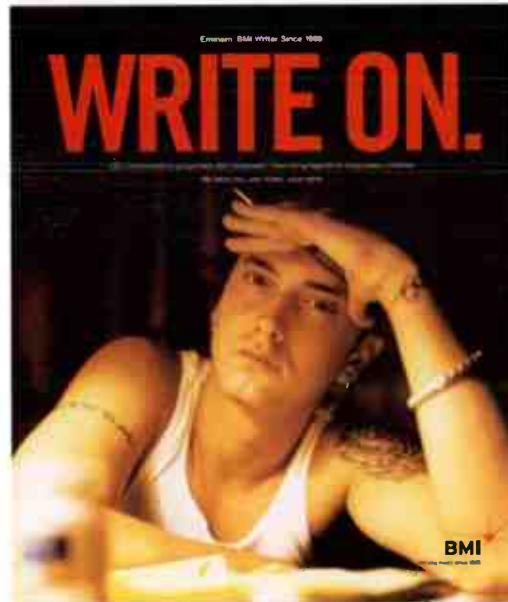
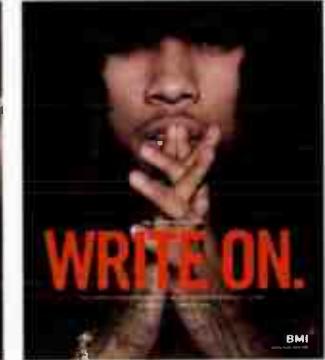
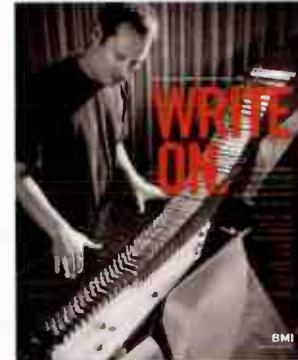
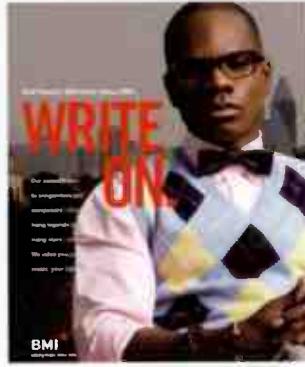
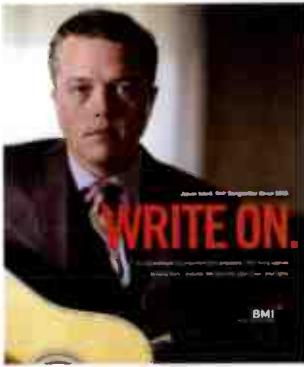
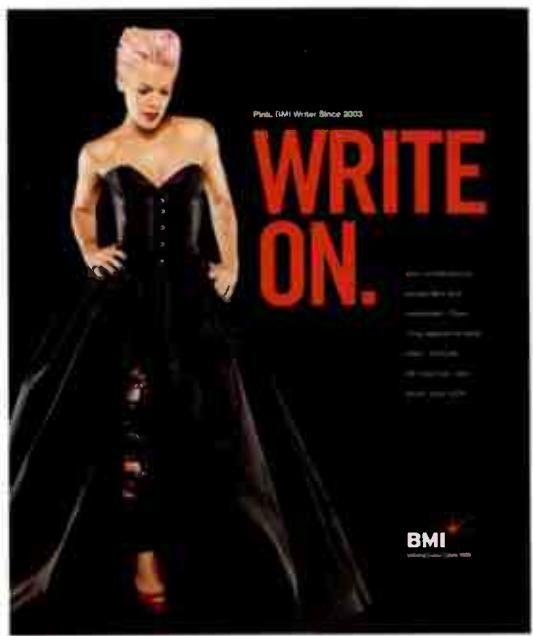
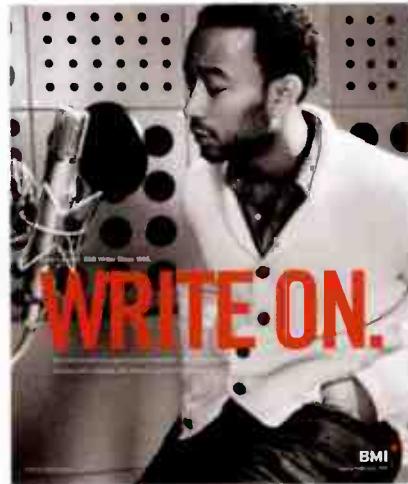
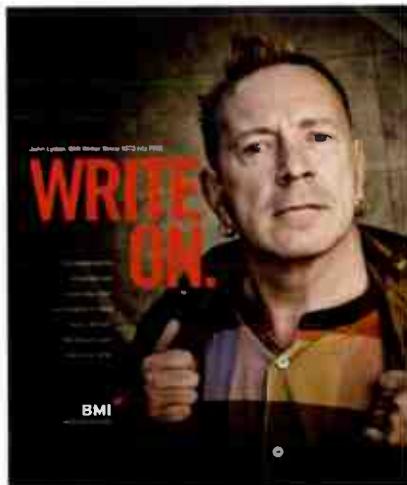


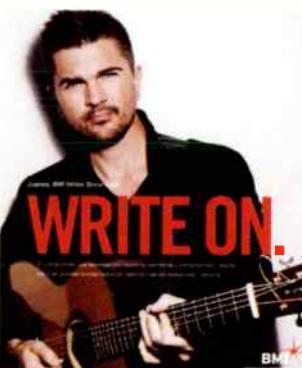
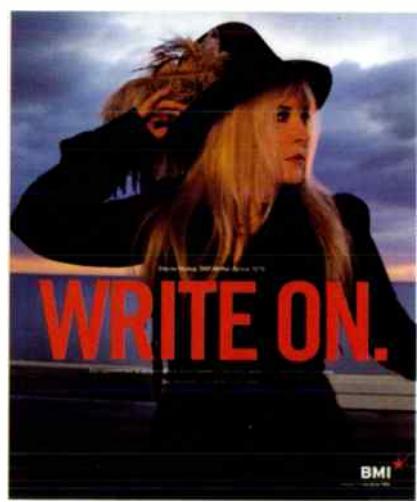
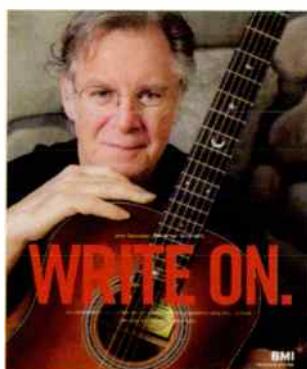
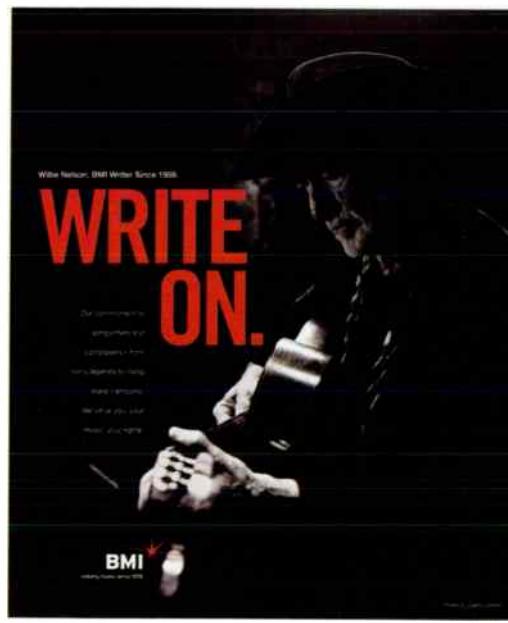
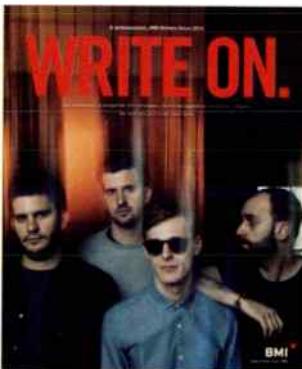
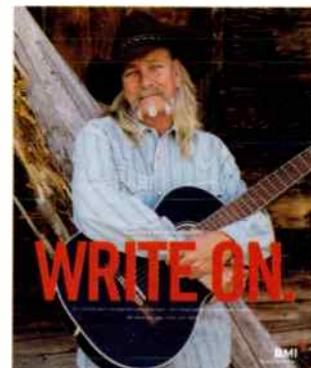
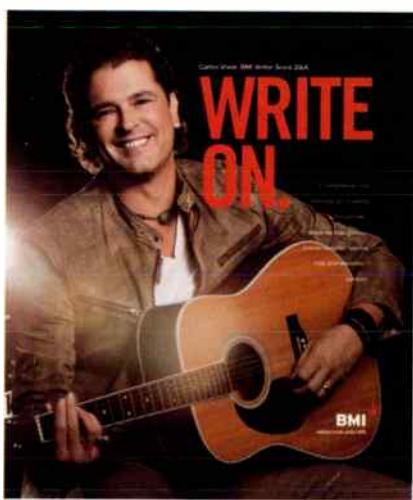
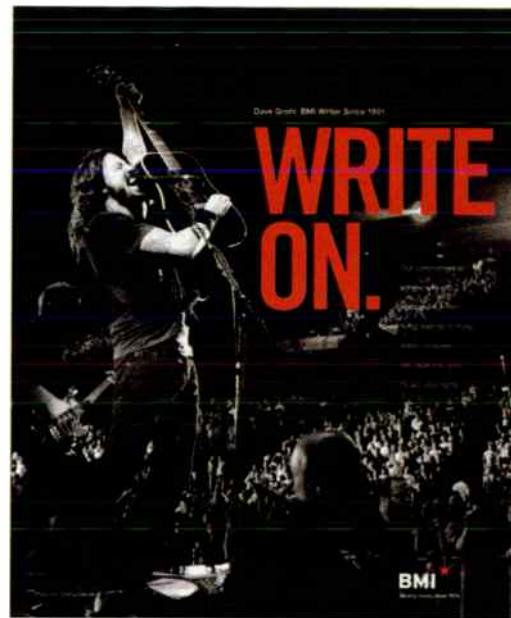
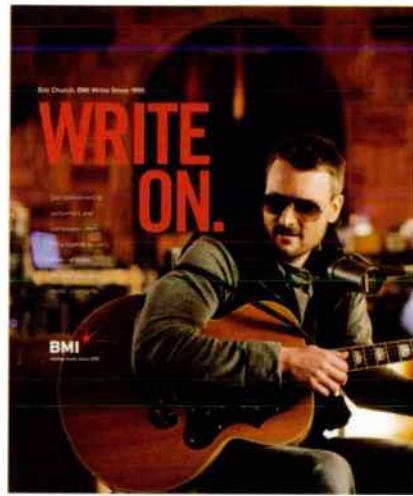
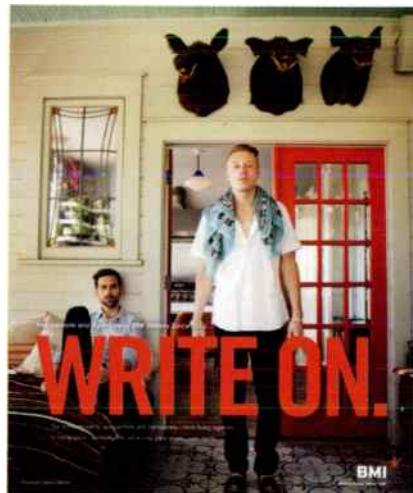
It's hard to imagine what music would be like today without BMI. The lid was kept on rhythm & blues music, country music, ethnic music, folk. Once the lid was lifted – which happened when BMI entered the picture – the vacuum was filled by all of these archetypical American musics. BMI turned out to be the mechanism that released all those primal American forms of music that fused and became rock & roll.

Jerry Wexler
Legendary Atlantic Records
Executive and Producer



75 Years of American Music





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Many thanks to all those at BMI whose dedication
and efforts made this book possible.

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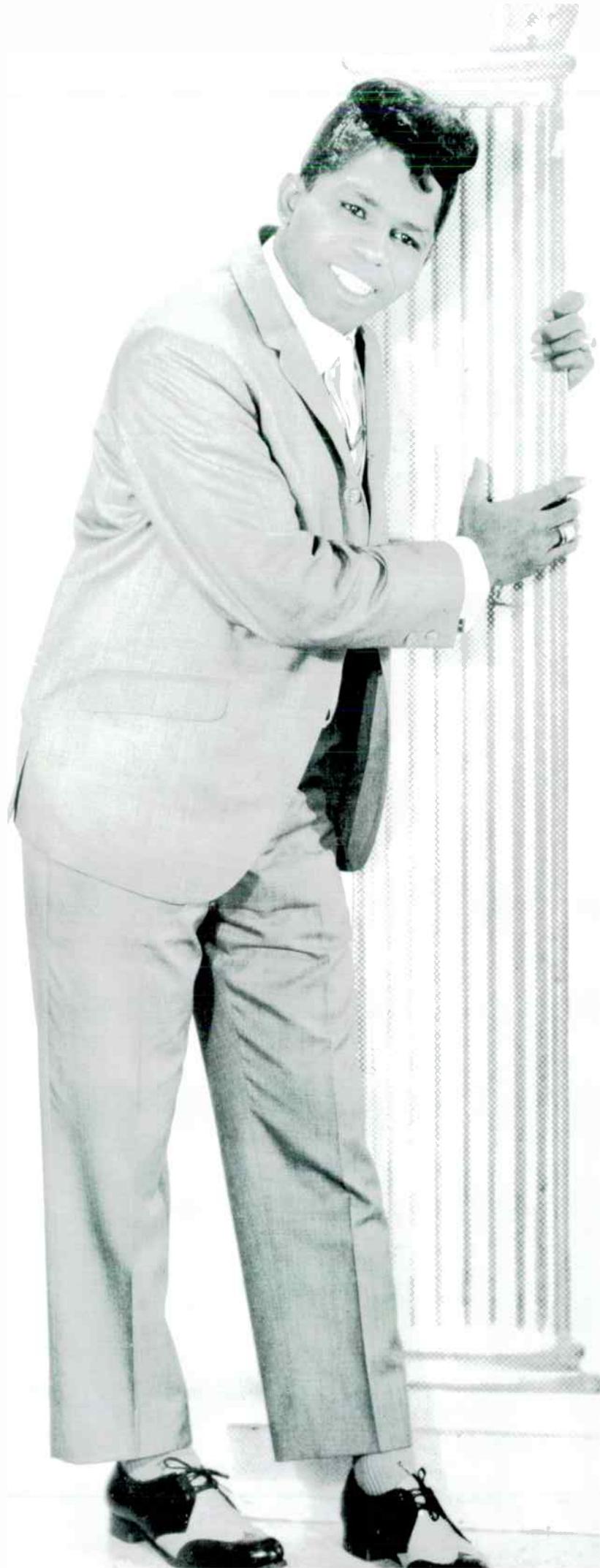
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**James Brown,
BMI songwriter since 1958**

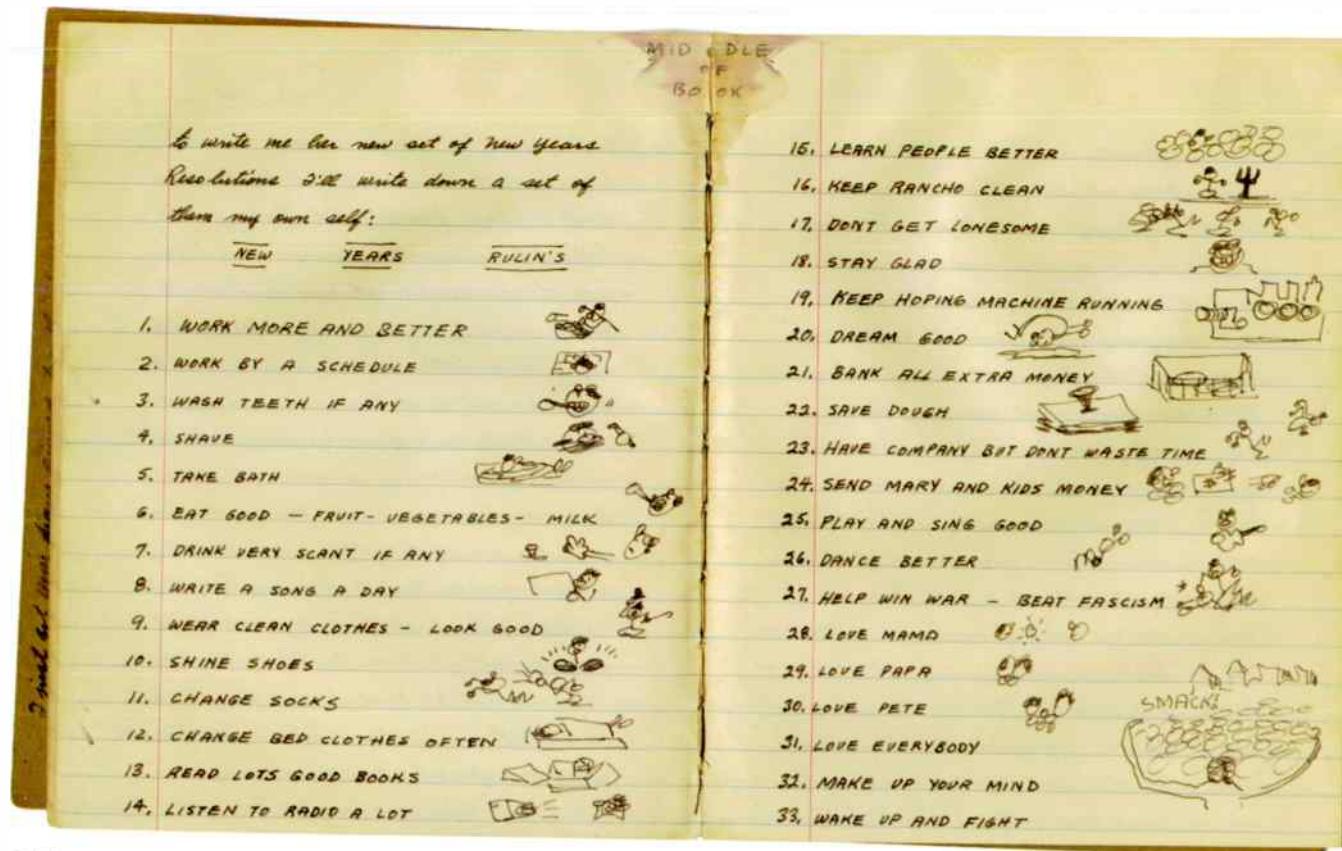


Prior to BMI's founding, the music business was not readily accessible to newcomers. BMI opened the doors for the young, the black, the country, the nontraditional songwriter. It widened the opportunity for more creative people to participate in the art of music.

**Dick Clark,
Television Producer**

**Otis Blackwell,
BMI songwriter since 1955**





BMI songwriter Woody Guthrie's 1942 New Year's resolutions

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"New Years Rulin's" by Woody Guthrie. December 31, 1942. New York City, New York. © Woody Guthrie Publications, Inc.



INTRODUCTION

Someone once said that life is made up of moments. These moments in time are underscored by the images, sounds and the other senses that literally make them up. Now in BMI's 75th year of operation, we reflect on the moments that define our history and the growth of American music as a powerful art form. This book celebrates just a few of the moments that we have been privileged to be a part of as the American songbook has been written.

Founded in 1939 by a group of visionary radio broadcasters, our mission to open the doors of possibility and creativity to all writers and to democratize the art of music is a uniquely American one. The repertoire represented by Broadcast Music, Inc. is the offspring of this marriage of art and commerce. Ours is a mission and partnership that has succeeded and endured the test of time and the scrutiny of history.

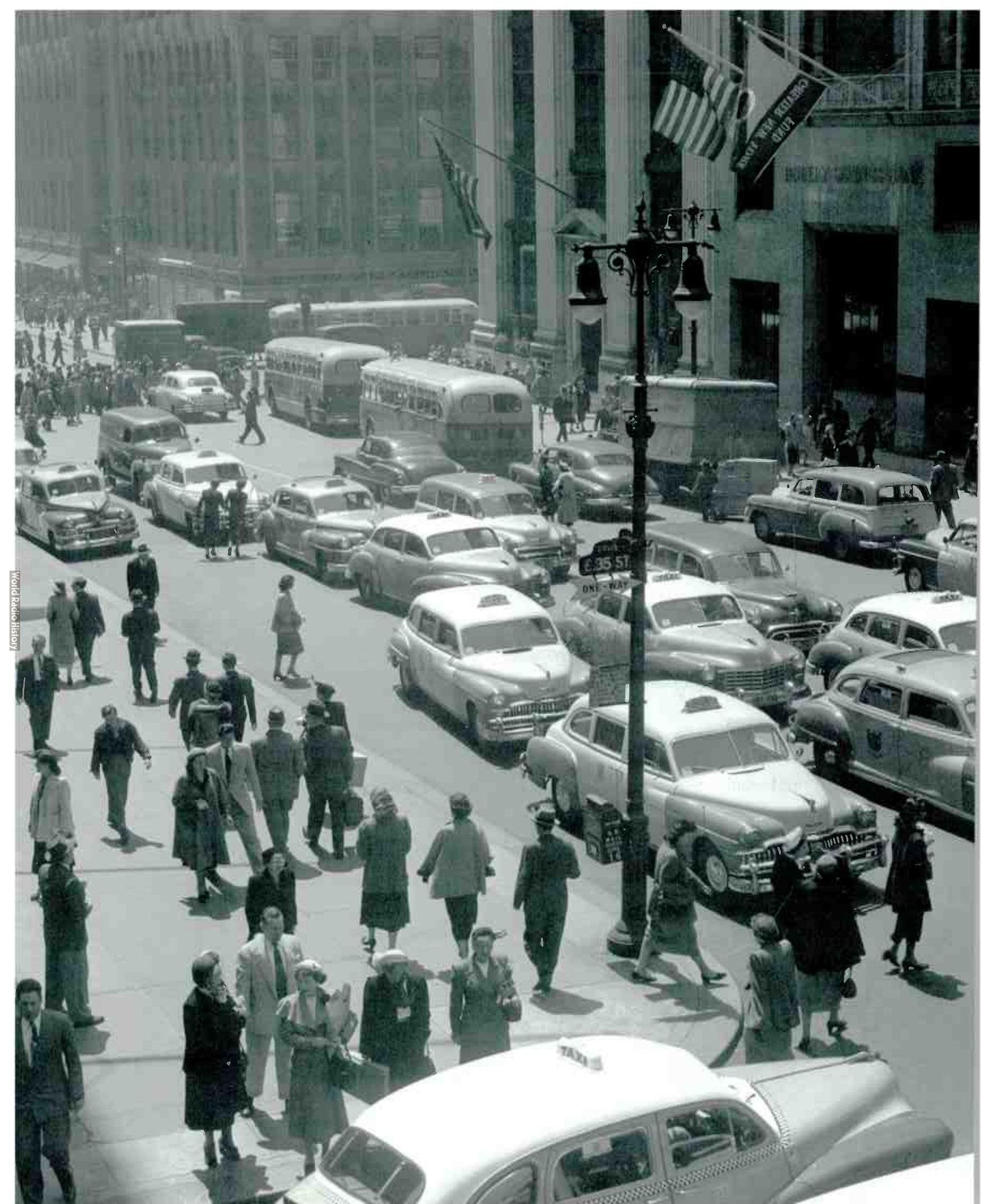
Our mission—to serve songwriters, composers, music publishers and the businesses that use music—endures. While this book focuses on songwriters, artists and composers, the story of American music would be incomplete if we did not recognize the contributions of our music publishers who play such a vital role in supporting creation. Our work would not be possible without the partnership of more than 650,000 businesses ranging

from radio and television stations to live music venues, restaurants and bars, cable television networks and the broadband, Internet and wireless properties that make up the roster of our licensees. BMI's success is also greatly supported through a worldwide network of partnerships with international copyright management organizations who ably represent our repertoire around the world.

As we celebrate our past and look to the future, we remind ourselves of this enduring mission. To mark this special time in our history, this is a year in which we celebrate past success and renew our commitment to nurture the future of America's music makers. It is a year that comes at a critical time in the evolution of American music, when it is more important than ever to stand up for the value of music and the importance of creativity on every front.

A book like this can barely scratch the surface. There are so many more stories than we could ever share here. By design, we leave it to you to fill in your own personal moments as you browse through the book. We hope that you remember those special moments and the music that defines your personal history while we share just a little bit of our history, as the next chapters in the American songbook unfold.

Del Bryant and Mike O'Neill



OPENING THE DOORS

It began in September 1939 in Chicago at a meeting of the National Association of Broadcasters (NAB). At that meeting, Neville Miller, the newly hired and first paid president of the NAB (and former provost of Princeton University), and Sydney Kaye, a copyright attorney working for CBS, presented a 15-page plan that would change American music forever. As *Time* magazine reported on September 25 of that year: "Last week in Chicago, NAB got in a showy bit of brandishing, by voting to organize something to be called Broadcast Music, Inc. Subject to SEC requirements, stock will be sold to broadcasters up to one-half their 1937 payments to ASCAP.... Announced purpose of Broadcast Music, Inc.: to "uncover a wealth of new talent in the U.S. ... and bring

to the American public an abundance of enjoyable new music."

The plan for BMI was born of both creative and economic necessity. In mid 1939, the American Society of Composers and Publishers (ASCAP), announced that it was going to double its rates at the end of its licensing contract due to expire on New Year's Eve 1940, meaning broadcasters would have to pay more in order to continue airing their music.

This sparked what became a legendary business contest, no doubt appropriately burnished by time and hindsight because it worked out so well, and changed the



entertainment world and larger culture profoundly. The broadcasters opened their own shop and their own airwaves to an entirely new breed of songwriter and composer, and immediately started to sign up as many musical works as they could find.

Rather wonderfully and quite coincidentally, the first song BMI licensed and published was titled "We Could Make Such Beautiful Music Together," co-written by Bob Sour, who years later became president of BMI.

Growth of the company was fueled by the "open-door policy," whereby no one would be turned away. Prior to BMI, entire genres of music had been routinely shunned. BMI embraced emerging genres including blues, jazz, hillbilly, and any ethnic or indigenous music, such as Latin or Zydeco, or what was then known as "race" music and which we now know as rhythm and blues.

BMI, having officially opened its doors on February 15, 1940, had by then signed up about 5,000 musical works and was aggressively licensing every viable musical score it could find. It was a thin library at the start that would grow to overtake the entire known music universe at the time, resulting in the creation of both an artistic life-nourishing competition and the ecology for what became the incredibly diverse palette of modern American music.

Conceived as a reflex to an unfettered monopoly, BMI had a continuing, inexorable mission to represent a multitude of writers previously denied anything but the meagerest of scraps from the table at the feast. BMI was literally a lifeblood





Above, preparing to pay Hank Williams, BMI songwriter since 1944. Top left, BMI's first office in New York City

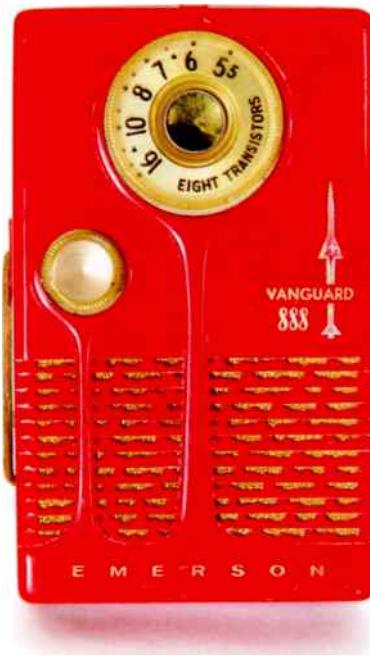
to these writers and their genres as a whole. It funded writers who could now make a living doing that, and publishing (and record companies) who brought the music more prolifically to a wider public. And when television replaced radio as the venue for general variety programming, radio splintered into specific genres, giving more time and exposure to more artists and songs.

It seems incredible to think, but many of the musical geniuses we take for granted might never have made it but for BMI taking them on. Many great artists might not have recorded their masterpieces, if not for the providence of BMI's hasty shove onto the stage in 1939. Perhaps unwittingly originally – perhaps not, it doesn't matter – BMI became the greatest patron to the musical arts in history. And we're all richer for that.

BMI and ASCAP: A Historic Competition is Born

American business draws unique strength from a landscape of lively competition, providing choice in product, price and service, all factors that benefit our economy. In the uniquely American tradition, BMI's entrance into the world of performing rights expanded opportunity for songwriters, copyright owners and businesses using music alike. Here's how it happened.

On New Year's Eve of 1940, ASCAP's five-year contract with radio expired and the musical landscape would dramatically transform in ways no one had yet imagined. A heated battle was set into motion between ASCAP and startup BMI for control over popular music. Flash back to 1914, when a group of writers and publishers joined together to form the American Society of Composers, Authors and Publishers (ASCAP) in response to the next to impossible task of collecting payment for the performing right, despite it being legally recognized and protected by U.S. copyright law since 1897. By 1920, commercial radio was born and rapidly growing. By 1939, about 85 percent of American homes had radios and it had become a dominant form of family entertainment. Radio advertising was becoming a multimillion dollar business and networks of stations began to direct radio programming; NBC and CBS were the leading networks, with the Mutual Broadcasting System in third place. During this 25-year time period, ASCAP collected and distributed millions of dollars in performance royalties to its members.



By 1940, America's largest publishers and most successful songwriters were ASCAP's members and nearly every popular song was its to license at the highest fee the market would allow. Meanwhile, admission was severely restricted, with stringent rules that made for a small elite group. To gain admission, a writer had to have five published songs, and they usually had to be hits. They had a complicated royalty delivery system that did not equate to economic rewards for the majority of its writers; in 1939, 60 percent of the royalties distributed went to 8 percent of its members. ASCAP's reputation was tarnishing while radio stations had no option but to pay the organization each year for the right to air its music — at a rate that was set to rise steeply.

Radio execs had two choices: pay up or do without music for their airwaves. Until a visionary idea took hold in 1939: Radio could open its own shop, organize a group of publishers and license its own music to itself. The plan was spearheaded by Sydney Kaye, an exceptional young attorney who drew up the original blueprint for what would become Broadcast Music, Inc.

Kaye secured a charter for BMI from New York state on October 14, 1939, and on February 15, 1940, BMI opened its doors for business in New York City. CBS, NBC and most of the radio industry financially backed BMI, who had funds but little music. So started a business venture of signing up publishers and professional songwriters, many of whom had previously been rejected. Throughout 1940 and 1941, BMI built its catalog, establishing itself as a competitive source of music. For much of 1941, radio played only BMI songs. During this time, BMI cemented its open-door policy, welcoming writers of blues, "hillbilly," as country was labeled at the time, and Latin music — those that ASCAP had turned away. BMI saw the opportunity to bring new types of music to an eager audience.

In October of 1941, ASCAP and the radio industry agreed upon terms and a new contract was in place. But by that time, BMI had brought competition to performing rights licensing during the all-important year of 1940–1941. BMI had set itself apart; along with its open-door policy, innovative logging processes also encouraged writers and publishers to join BMI. The company also logged performances of recorded music, as well as live music broadcasts, and until 1950 was the only U.S. performing rights organization to monitor local radio stations and recorded music programs, enabling BMI to offer advances against future earnings for burgeoning publishers and young writers, which proved compelling. Importantly, BMI tirelessly promoted its catalogue and music creators.





Fats Domino,
BMI songwriter since 1951



Frances Preston

'It all begins with a song'

Frances Preston started her career as a receptionist at WSM, Nashville's iconic radio station, where her duties included answering fan mail for Hank Williams. Next came an opportunity to host her own fashion show on air. From there, she worked her way up to become one of the most influential and beloved figures in the music industry — both incredible accomplishments for a woman at the time.

The Nashville native spent nearly half a century with BMI, 18 of those years, from 1986 until her retirement in 2004, as president and chief executive. During her tenure, the organization experienced explosive growth: BMI's roster of writers, composers and publishers grew from 84,000 to 300,000 and the number of musical works it represented tripled from 1.5 million to 4.5 million.

Hired in 1958 to open the BMI Nashville office, Preston, the first female executive in the country music industry, nurtured thousands of songwriters and artists, most famously Willie Nelson, Dolly Parton, Gregg Allman, Gloria Estefan, Hank Williams, Isaac Hayes and Johnny Cash. Royalty payments for its songwriters, composers and music publishers eventually tripled under her watch.

She established Nashville as a true music hub. One of her earliest initiatives was to create an awards show for country songwriters and publishers. The first BMI ceremony in 1958 honored songwriters Boudleaux and Felice Bryant, Mel Tillis, George Jones, Buck Owens and Harlan Howard, and today it remains one of the hottest tickets in the city.

Preston was a staunch defender of copyright. She passionately advocated in Washington, D.C., earning her reputation as a powerful force for music creators' rights, playing an instrumental role in several key initiatives, including the Copyright Amendments Act of 1992, which extended copyright protection to many compositions copyrighted in the '60s and '70s.



Frances signing Kris Kristofferson, BMI songwriter since 1965

Dramatic changes reshaped the music industry in the digital age, and Frances, showing visionary leadership, embraced new technology while soberly and crucially recognizing the challenges posed to creators.

At one of the early BMI Country Awards dinners, she delivered the phrase that captured the sentiment of Nashville's thriving music scene: "It all begins with a song." When she passed away in 2012 at the age of 83, her successor, Del Bryant, said, "Frances Williams Preston was a force of nature." Legions of music creators would agree; Dolly Parton's moving farewell says it all: "She was the heart of BMI, not only for me but for every BMI writer."



Charles Mingus,
BMI songwriter since 1960



Bo Diddley,
B&W songwriter since 1955



**Brian Wilson,
BMI songwriter since 1962**

I played and sang in the Army. My act was called Harold Jenkins & His Rockhousers. When I got out, I figured I needed a name that sounded more like show business. So I picked two towns: Conway, Arkansas, and Twitty, Texas. It was as simple as that.

Conway Twitty



Brian Wilson

After nearly 50 years of thrilling fans and critics, he's still making great music, and loving "Good Vibrations"

Who were your early musical influences?

Rosemary Clooney, The Four Freshmen, Chuck Berry, Phil Spector — they taught me how to make music.

Did you know *Pet Sounds* would be such a game changer when you were making it?

I knew we were in for a very, very good album. It had a lot of good harmonies, and the production was done before the vocals. By the time we did "Caroline, No," I knew we were into something good.

For decades *Pet Sounds* has been such a critical favorite. What happens to your process after you compose an album that so many consider the best of the best?

It makes it harder to live up to your name, but the songwriting process gets better and better all the time.

Is it true that "God Only Knows" took seven minutes to write?

No, it took 45 minutes to write ... Tony [Asher] and I bounced ideas off each other until we had it right. Melody came first then the lyrics.

How has the craft of songwriting changed throughout your years in the business?

It's slowed down quite a bit because most of the melodies have already been written, so yes, I'm sure it's slowed down.

What is the highlight of your career?

The night we cut "Good Vibrations" was the highest point in my career.

How is it watching your daughters perform?

It's a thrill and I'm very proud. I'm proud they grew up to be great singers.

**Conway Twitty
and Loretta Lynn,
BMI songwriters
since 1958 and 1961**



Michael O'Neill

Mike is the President and CEO of BMI, succeeding the legendary Del Bryant. And the man is ready



You've been charged, like every President and CEO is charged, with growing the company. The company is doing well; it's not a turnaround. What is your strategy for the future for BMI?

The first thing I look at is making sure each and every executive and employee at BMI is on the same page, that they all understand what the mission is. We've had a period in our industry where we've gone through a lot of change, whether it's publishers withdrawing rights, whether it's new entrants into the marketplace or competition or regulation or decentralization, there's a lot of confusion, a lot of it coming from the Internet.

There has always been a discussion about what our focus should be. Are we a global rights management company or are we a data services company or are we a bank? Are we the trusted broker? I want to make sure the first step in the next 75 years is making sure BMI understands what the last 75 were about and what our mission is.

What were the last 75 years about?

About serving songwriters, composers, their publishers and business. And when I say serving, it's exactly that, making sure that we protected their rights, gave them the opportunity to be creative, that the businesses that used music had an easy way to clear that music. And making sure that circle of life from the person who creates it, to the time it gets published, to when it is aired or played in a business, that that money flows back to that writer so that they can create another song and start that cycle all over again.

The record industry itself is certainly decimated as we know it. So what is the greatest threat facing artists today and writers?

I think the commoditization of music. How do you put a price on *The White Album*? Today *The White Album* might not even get cut because it's a singles world in the digital space and it's about tonnage versus quality sometimes. How many songs could we put up on Pandora versus actually predicting and selling a song to the public and letting the public get engaged by word of mouth? Two hundred fifty thousand is a lot of downloads today versus airplay before. I think ultimately great songwriting will prevail over the commoditization of music.

**Isaac Hayes,
BMI songwriter since 1964**

**What would happen to a young Lennon and McCartney?
Would they get drowned in Myspace or Facebook?**

I'm not sure. You look at a hot band now — One Direction — a hot band put together by Simon Cowell. My daughters love them because they're hot, young English and Irish boys, no different from the Monkees or the Beatles. It's the same element. I think the Beatles had great music and were at an inflection point in time, just as today's music is at an inflection point. So you'll have a great artist come through and people like the Beatles would always come through, just because they have great music.

But it may have been harder to get noticed. People come into this office and say, 'I want to be a songwriter, I want to be an artist.' And I say, well, it's no different from you wanting to be Michael Jordan and it might even be more difficult because at least you know how many players there are in the NBA. In music, you don't know. You don't know what the difference is between a Beatles and a Mike O'Neill, who never made it. I might have better words but they may have had something that put them over the top and that something is hard to define.

I think the Internet makes things easier to see, but I also think a little bit of a musical palette has been lost by the public.

I think there's going to be a return to playing actual instruments on recordings.

You're probably right. Because right now it's all synthesized. Things go through cycles. Country music goes through cycles, rock does. I think you're absolutely right. It'll come back around. EDM got hot but then again last year we honored John Lydon from the Sex Pistols. Music will transform again, but it'll always come back to certain elements. Take a look at Justin Timberlake's album, *The 20/20 Experience*; it's all orchestra backed.

Can you name five pivotal moments in the evolution of American music in the last 75 years?

I go back to the Beatles. Everybody would go back to that moment. The Vietnam War was a time of turmoil and Carlos Santana, Jimi Hendrix, such great music came out of that.

Dylan and Woodstock. I go back to *Saturday Night Fever*, John Travolta and the Bee Gees; they brought a different element of disco. The Everly Brothers and Elvis Presley, Holland-Dozier-Holland. And Little Richard. Think about the Beatles opening for Little Richard. They were his opening act. Each decade has brought some significant change.

The advent of video I think was a game changer. So today I would say that the Internet is now probably the independent musician or the independent artist's best friend. And I think we're at just the first steps of that change.

The Internet is our new open door. It's a virtual open door. We sign up writers there and Macklemore & Ryan Lewis we found online and helped them out. Carly Rae Jepsen exploded on the Internet and then jumped to the number one Billboard spot for weeks.

This is a bleak question but did video kill the radio star?

No. Video was a boon to songwriters, a second income stream for songwriters and artists. So radio still was doing well, video was a new entrant into the marketplace, a revenue stream that they didn't have prior. So it did not kill, from a financial standpoint, anybody.

From a creative standpoint, we go back to the Madonnas of the world. Did they start limiting the duration of the song and did they have to put out a classic video? I think the public responded both ways. They liked it if they saw it, they liked it when they heard it. I think it was a benefit to all.

One of the things I've seen in my twenty years here, the launch of every new business element, one of the first things they always look to do is utilize music to gain audience.

What's the biggest challenge?

As our ecosystem becomes more fragile, due to piracy or other things, the performing right becomes more valuable and we'll have competition entering. But competition makes everybody better. So I don't look at that as a threat; I look at that as an opportunity. So I'm excited.

**Legendary DJ and BMI publisher
Alan Freed coined
the phrase "rock 'n' roll"**

ALAN FREED'S "ROCK N' ROLL" SHOW ON STAGE IN PERSON

BROOKLYN PARAMOUNT

STAGE • SCREEN SHOW
ALAN FREED IN PERSON
ON SCREEN "RAW EDGE"

Plus
MABEL KING • JEAN CHAPEL - CIRINO & THE BOW TIES
ALAN FREED *and his* ROCK 'N' ROLL ORCHESTRA
BIG AL SEARS • JIMMY WRIGHT • FREDDY MITCHEL • PANAMA FRANCIS







B.B. King,
BMI songwriter since 1955

Dolly Parton,
BMI songwriter since 1962

Gunther Schuller

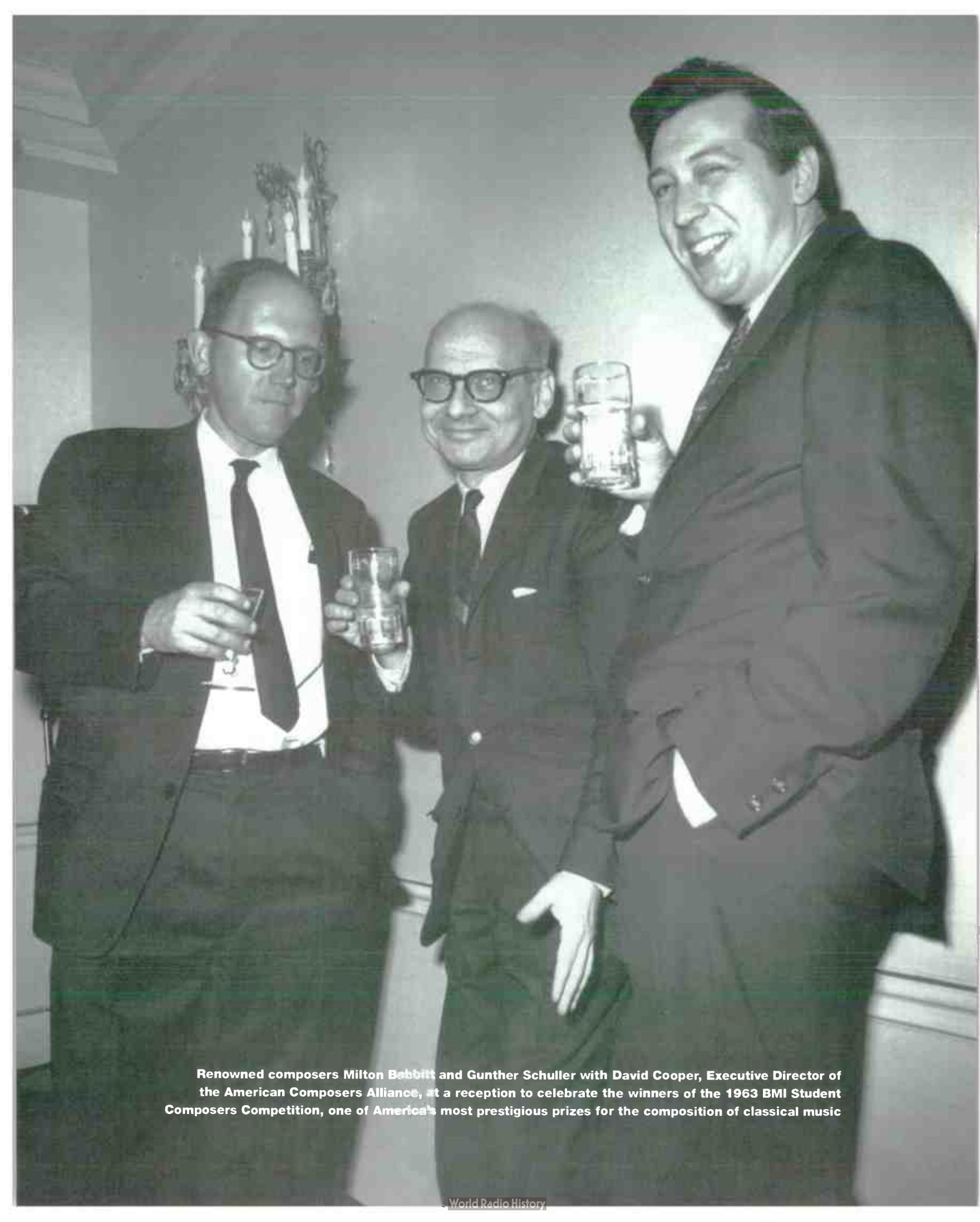
Gunther Schuller, the legendary composer, conductor, musical theorist, instrumentalist, and all around genius, has been called a "Renaissance man of music" by the National Endowment for the Arts, and won the 1994 Pulitzer Prize in Music. He got his first break playing the French horn for Miles Davis. That morphed into years of accompanying other jazz immortals such as Dizzy Gillespie and Ornette Coleman. He brought in his early love of classical music and created a fusion of jazz and classical for a new sound that he eventually named the "Third Stream."

One of my obvious rationales for combining jazz and classic was that both musics had a lot to learn from each other. They may not have known that at first, but they discovered it soon enough. Especially the form. The forms of jazz back then were primitive, despite the enormous dexterity and skill of the musicians. In a very short period of time, jazz steadily became much more intricate and developed.

When I started the whole thing in 1957 with the Third Stream, which was bringing the two forms of music together — but really bringing them together in compositions, styles and performance — it was extremely controversial. I was vilified on both sides. Classical musicians, composers and critics all thought that classical would be contaminated by this lowly jazz music, this black music. And jazz musicians and critics said, "My god, classical music is going to stultify our great, spontaneous music." It was all nonsense and ignorance, of course. Eventually the two came together anyway.

It was very simple. Back in 1957, there were two main streams of music — jazz and classical music. Today, of course, you can argue that there are many more streams — rock 'n' roll, hip-hop, ethnic music and so on. In 1957, I called one the First Stream and the other the Second Stream. The two streams got married and they begat a child, like in the Bible says, and a Third Stream was born. But a Third Stream meant that the other streams would have to amalgamate or fuse in a thorough, deep way — not in some superficial construction by laying a few clichés on top of each other.

**From an interview with Marc Myers
for JazzWax.com, January 2010**



Renowned composers Milton Babbitt and Gunther Schuller with David Cooper, Executive Director of the American Composers Alliance, at a reception to celebrate the winners of the 1963 BMI Student Composers Competition, one of America's most prestigious prizes for the composition of classical music



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Lead Belly was not an influence, he was the influence. If it wasn't for him, I may never have been here. I don't think he's really dead. A lot of people's bodies die but I don't think their spirits die with them.

Van Morrison

Moses stood on the Red Sea shore.
Smotin' that water with a two-by-four.
If I could I surely would.
Stand on the rock where Moses stood.

Lead Belly
Lining Track

Lead Belly,
BMI songwriter since 1944



THE JAZZ AGE

Jazz was one of the first genres BMI embraced in the 1940s and '50s, scooping up some of the biggest stars of the time, including Billie Holiday and Lester Young. Jazz had been almost entirely overlooked by ASCAP, so there was a rich reservoir of unquestionably the most interesting American musicians of the time available for representation. America, in those years before we entered the war, was a fascinating mixture of both youthful exuberance and lightness, and weariness and pain. Roughly a decade from the Great Depression, and Prohibition, America was suddenly alive and vibrant again, with flourishing industries and art and renewed wealth.

Billie Holiday,
BMI songwriter since 1958

Jazz perfectly mirrored this release from oppressiveness. It was the music of liberation, in the adolescent flush of self-discovery, morphing from its New Orleans brothels' roots and sound into experimental bebop. It was visceral and exciting and had matured in the speak-easies of the dry years, and therefore literally and metaphorically was the soundtrack of rebellion.

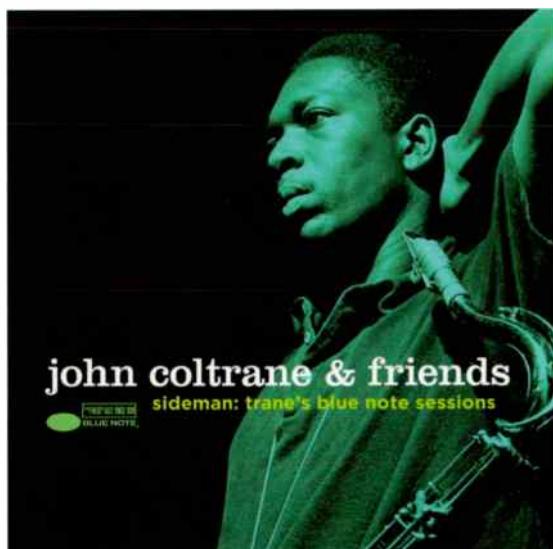
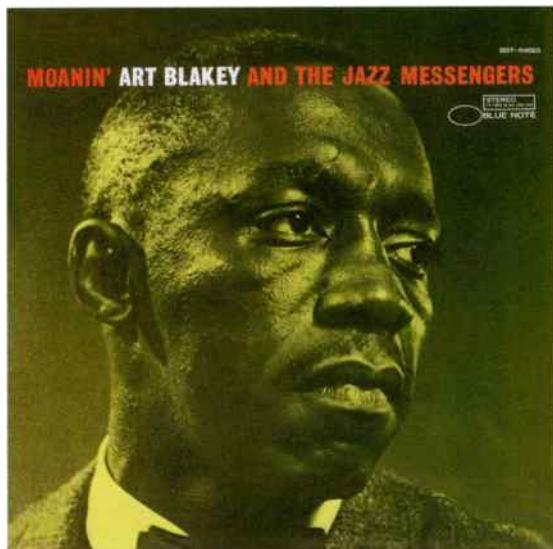
The media, which often chokes on its own self-righteousness, branded it as dangerous. *The New York Times* even made up stories about it. When reporting on how Siberian villagers had rid themselves of bears, which they did by banging pots and pans, the *Times* said they did it by playing jazz. And a Princeton professor, Henry van Dyke, wrote at the time: "It is not music at all. It's merely an irritation of the nerves of hearing, a sensual teasing of the strings of physical passion."

The last part of which was at least accurate, and precisely the point, and maybe, unintentionally, the best description of jazz ever written. For all the passions (and fears) that it stirred in the '30s and '40s, it defined America musically. Dizzy Gillespie called it "American music" rather than jazz, and Duke Ellington made an even finer point when he said "Negro America is creative America," going on to say, "It was a happy day when the first unhappy slave arrived on these shores."

Describing jazz is like trying to catch smoke in your hands. For one thing, it is paradoxically ethereally innovative, yet ludicrously rigid in its musical structure. Describing it might suffocate it, the way art-speak babble can strangle enjoyment of impressionist paintings. Jazz just is. Like love, you know it when you experience it.

Ken Burns, whose documentary *Jazz* is a marvelous depiction of the glorious and pretty much impossible to define history of jazz, said about the music: "Jazz was the Holy Ghost. You thought you were in the presence of something that could transform, could transcend the mundane and the ordinary of our lives, and really point in the direction of harmony, not just between people and races and sexes, but between just the normal stuff of everyday life."

Probably more than any other musical form, jazz really is uniquely American and, for a crucial period in the mid-twentieth century, defined America as the nation stretched its immaculate wings and got a sense of itself. It was how the rest of the world saw us: cool, trim, well-dressed, endlessly young and making sweet, soulful music deep into the uncounted hours.





Musser

Stan Getz,
BMI composer since 1945

Thelonious Monk,
BMI composer since 1958

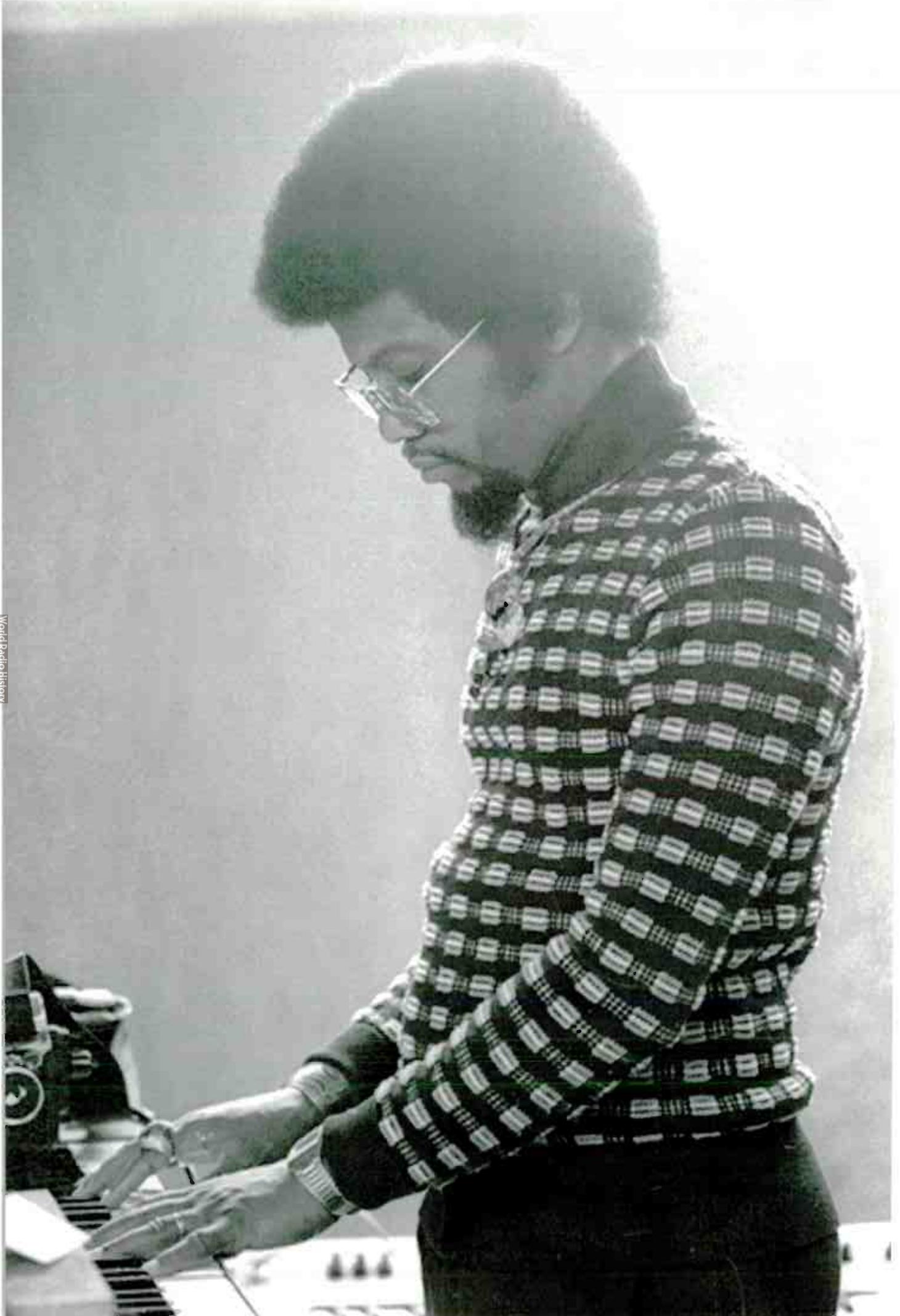


Herbie Hancock,
BMI composer since 1963

Dave Brubeck,
BMI composer since 1954



Brad Mehldau,
BMI composer since 1999



John Coltrane

Music historian Ashley Kahn reflects on the jazz giant's signature sound

From the late '50s through the mid '60s, John Coltrane was the sound of the future, his music giving shape to the last significant leap forward in jazz. Almost fifty years after his death in 1967, his signature sound — dark, searching, brooding — is instantly recognized even by ears unfamiliar to improvised music, and it continues to have a universal appeal and influence. Rock, pop, and R&B saxophonists seem unable to touch their instruments without suggesting his bluesy tone, soulful intensity, or his distinctive vocabulary of preacher-like phrasing. He has become a patron saint of creative discipline and artistic commitment, a hero to almost all of our musical heroes. Even the famed trumpeter Miles Davis — himself a paragon of hip, who hired the future legend and brought him to international prominence — kept a picture of Trane on his wall.

Few are the musical giants who achieved as monumental an impact with as brief a career as Coltrane's. His ten year run as a leader and meteoric rate of musical progress — an intrepid tempo that never seemed to abate — was driven by an inner, spiritual focus that was his personal North Star.

"I think that the majority of musicians are interested in truth," Coltrane once said, outlining an holistic philosophy that soon became a leading tenet in the music world. "All musicians are striving to get near certain perfection they can get... so, in order to play those kinds of things, to play truths, you've got to live as much truth as you possibly can."

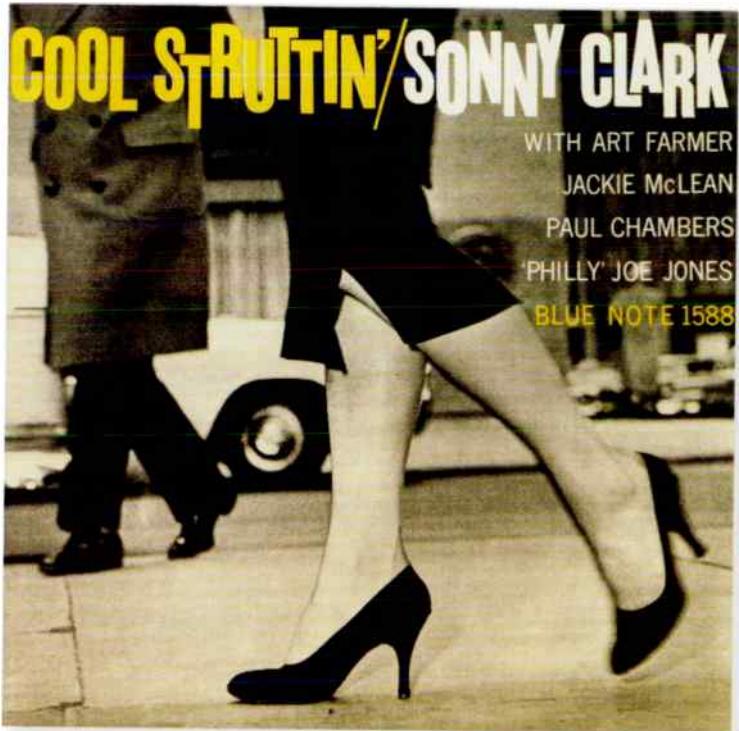
**John and Alice Coltrane,
BMI composers since 1960 and 1968**



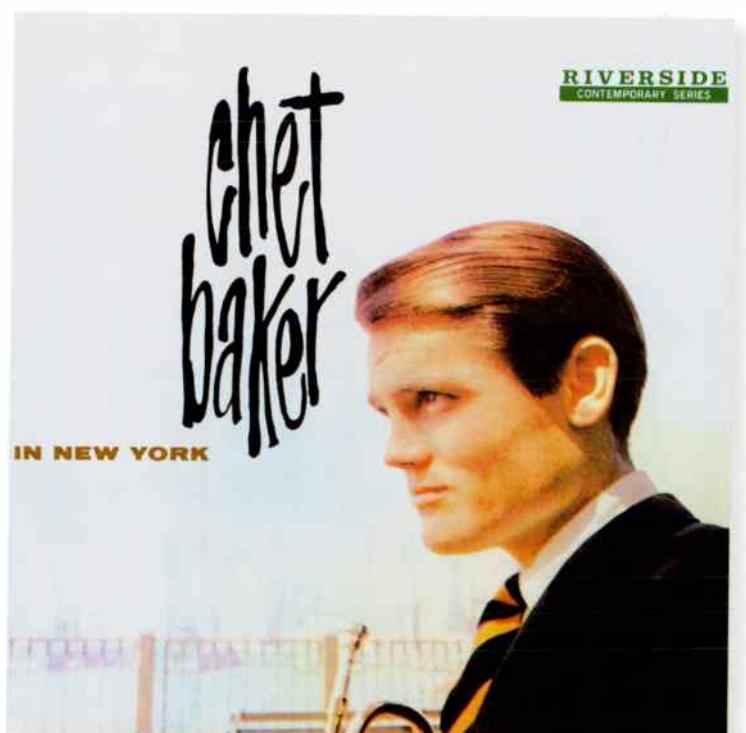


GETTIN' AROUND
DEXTER GORDON
BOBBY HUTCHERSON
BARRY HARRIS
BOB CRANSHAW
BILLY HIGGINS

STEREO
37757 BLUE NOTE



FREDDIE HUBBARD
without a song
live in europe 1969



Charlie Parker,
BMI composer since 1959

Miles Davis

Don't play what's there;
play what's not there.

Miles, 1989

Miles made the sea rise, as he poured his genius into it. He was the Picasso of jazz. You can imagine art without Picasso but can you imagine it not being a little flatter, grayer, quieter? So with jazz without Miles, the trumpeter who found notes between the notes. His trumpet was Excalibur, more special, more magically imbued, creating sounds and winds of emotion possible only to him.

He once famously said, "If you understood everything I said, you'd be me," which captures his enigmatic personality. But it was said in the confidence, conscious or otherwise, that it wasn't likely and anyway it wasn't necessary. He just made the deepest, most dimensional, most pure jazz of anyone. And in *Birth of the Cool* and *Kind of Blue* he recorded two of the greatest albums of the last 75 years, period, of any genre. *Sketches of Spain* is transcendent.

You can hear him in the silence of your mind, like hearing the sound of the sea, or a distant train. Because as troubled and angry and self-destructive as he so often was, no one ever made the music he made. No one ever will.

**Miles Davis,
BMI composer since 1958**



Charlie Feldman

As VP, Writer/Publisher Relations, Charlie directs those activities in BMI's New York office, including the concert, theatre and jazz departments

Who have you brought to BMI?

I am proud that the team I am responsible for has signed some of the most successful singer-songwriters and composers around: Norah Jones, Rihanna, Gavin DeGraw, Taylor Swift, R. Kelly and Lady Gaga. In musical theatre we have Broadway composers like Bobby Lopez who co-wrote the musicals *Avenue Q* and *Book of Mormon*, as well as the Oscar-winning soundtrack to *Frozen* that he co-wrote with his wife, Kristen Anderson-Lopez. Our jazz roster includes the majority of the winners of the Thelonious Monk international Jazz competition, including young piano virtuoso Kris Bowers, and Melissa Aldana. And urban stars like Anthony Hamilton.

How did you start in the music business?

I was part of a high school band that played all over the southeast. I was a singer and started writing songs even then. My buddies Tim and Steve Smith and I wrote "It Hurts To Want It So Bad" which was covered by Van Morrison and several others. That brought me to the attention of the guys in the renowned Muscle Shoals Rhythm Section and sort of launched my career. I was about 20 years old. I was there at the same time as Leon Russell, Joe Cocker, and later Bob Seger, Paul Simon — who cut sides for his *Kodachrome* album, the Rolling Stones — who cut "Wild Horses" for the *Sticky Fingers* album, Rod Stewart and Wilson Pickett. The Staple Singers cut "I'll Take You There" — one of the indelible R&B hits of our generation. Ahmet Ertegun came down — he was so cool in his white linen suits and espadrilles. I thought he must be the definition of a music god. And I met Frances Preston. She was the most prominent, powerful, brilliant person in the Nashville music industry. Frances had this incredible sense of humor — she could serve it up just like all the guys in the studio, but she was every bit a lady.

I got my start like so many songwriters — I was a waiter and then the sous chef at a restaurant — in my case Papa Leone's in

Nashville, and I wrote songs in every other waking moment. I had a few singles as an artist, but truly they were not very good.

I had the good fortune to get to know Paul Tannen, a music publisher who was carrying around Paul Simon songs. He helped me get a job as a tape runner at Screen Gems music publishing in February of 1974, and that company then morphed into EMI Music Publishing. I rose through the ranks. I was named General Manager in 1978 and Vice President in 1986. I worked with some really talented writers during that period. There was Mark James, who wrote "Suspicious Minds," "Always On My Mind," "Moody Blues," and "Raised On Rock."

What was the performance scene in Nashville like at that time?

There was a club that has become legendary called the Exit/In. The thing was, you went in the back door of this place and there was the bar, then you kept going toward the front of the building and there was the performance venue. Everybody was performing there from up-and-coming to superstars. I hung out there a lot.

Explain some of the dynamic of what you do.

One of the other really important things that we do in career development is put writers together who we think would be great writing teams. The number one hit "The Monster" was written by four writers who were connected by BMI executives to co-write. Nine times out of 10 nothing happens, but on that tenth time you can truly have a 'monster' hit!

In New York, I got to know Marc Jordan who was working with a very shy 16-year-old from Barbados named Rihanna. I remember him bringing her into the office, such a quiet nice young lady. Then he played "Pon Da Replay" for us, and I knew that she had a hit, and that she was going to emerge.



A young Charlie Feldman helps Ray Charles,
BMI songwriter since 1956, to the stage



NASHVILLE BYLINE

Although BMI started in New York and is headquartered there today, Nashville has always seemed to be a spiritual home. It's where much of the company's creative activity took place, and has always been a hub of special, energized collaborations. It's where writers like Boudleaux and Felice Bryant wrote thousands of pop and country songs, and Hank Williams, Chet Atkins and Roy Acuff wrote and recorded, and ultimately launched, what America has come to know as country music.

Boudleaux Bryant, BMI songwriter since 1954, second from left, with Acuff-Rose personnel Lester Rose, Wesley Rose, and Bud Brown outside the Acuff-Rose studio



Hank Williams

He gave very few interviews in his life. These are excerpts of an interview on WRFS, Alexander City, Alabama, in March 1950

Bob McKinnon: Well you know on these Saturday mornings when I play all the Hank Williams records, it's mighty fine to have all these best selling records, well this morning, have we got something better than that. We have the man himself, Hank Williams. "Hank, how are you?"

Oh, fine Bob. It's awful good to see you old fellow.

Aw, you're doing fine, Hank, the way your records are selling all over the country. The way that *Billboard* and all these magazines write ya up, I can say that you're doing okay.

Well, we're eating about three times a day, I reckon.

Hank, uh, what's up with the future? What records do you got coming out?

Well, you got this new one called "Long Gone Lonesome Blues."

Aw, I reckon I have, boy; spin it everyday.

Aw, that's fine, and I don't know what's coming up next. They don't tell me. Well, everybody else finds out before I do.

Dang, Hank, how was this overseas trip you took awhile back?

Oh, that was a fine deal, man. We went to Berlin, we went to Vienna, we went to Wiesbaden, we went all over the occupied zones, wherever there were boys we went to see 'em. And by the way, on the 19th, me and the boys are going to Alaska to see all the boys up there, going to go up and pick them a few tunes.

Well, Hank Williams, it's been nice being with you once again. I can tell ya that you're still number one in friendliness and number one hillbilly artist today. Anything you'd like to tell the good folks in Alabama?

Yeah, that's awful kind of you, Bob. You know Alabama is my home, it's always been home. Me and my wife both come from Alabama; we sorta partial to the folks in Alabama. We always talking about Alabama everywhere we go. I get down to Montgomery I'd say every two or three months and see my mother; she lives down there, and my wife's people live below Troy, Alabama, and we go down quite often and keep in pretty close contact with Alabama. Thanks to everybody for requesting these tunes; we really appreciate it, and remember that every time you buy one of these records, remember it's not because I need the money so bad but the folks I owe need it awfully bad.





**Jerry Lee Lewis,
BMI songwriter since 1963**

“My momma always said, ‘You and Elvis are pretty good, but y'all ain't no Chuck Berry.’”

Jerry Lee Lewis

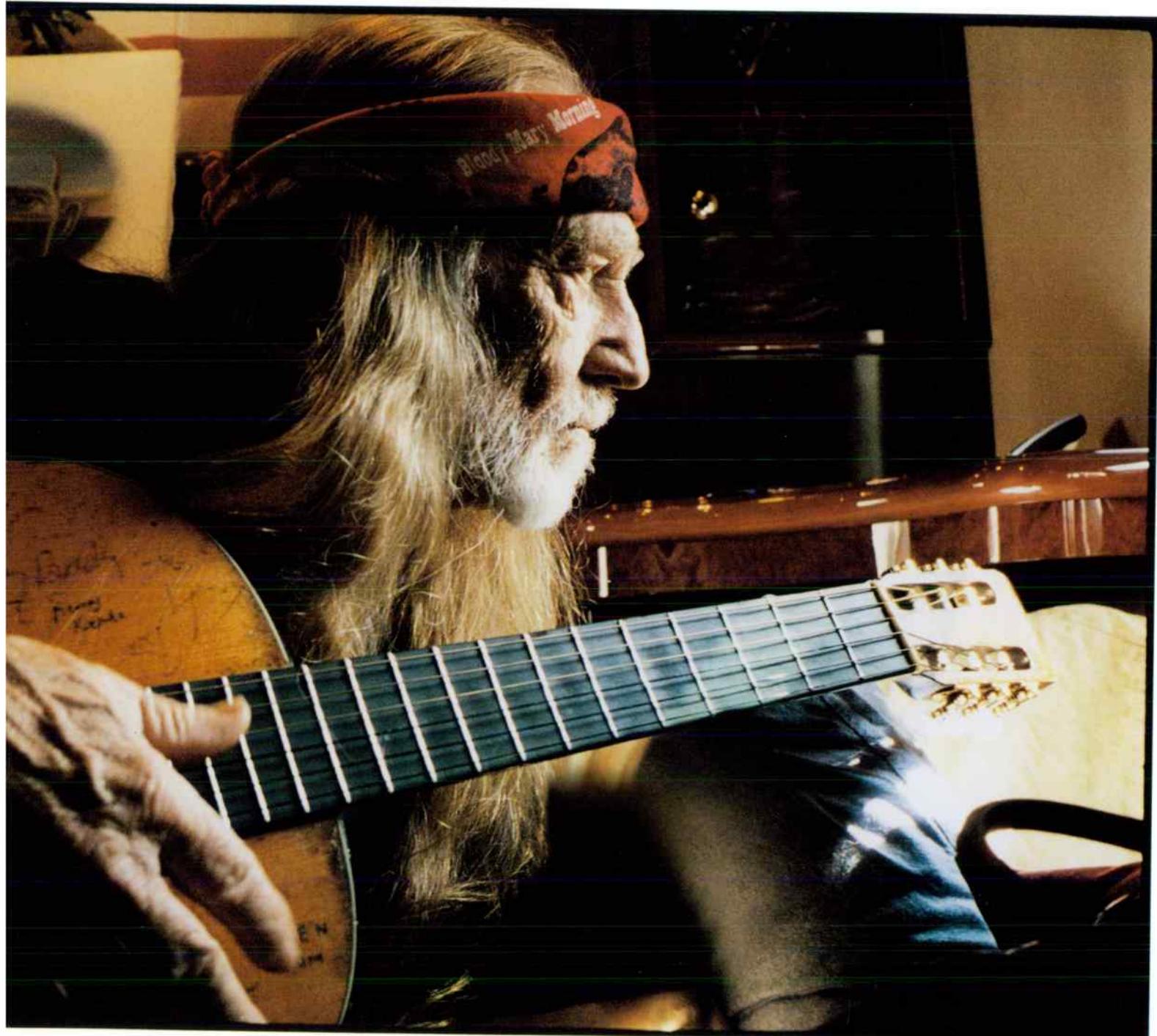
Willie Nelson

Willie Nelson is a great artist and a great rebel,
in that order

Just as a tree's rings tell the story of its weathered life, so do the nicks and scrapes of Willie Nelson's beloved classical guitar, Trigger. Since 1969, Trigger has been at Nelson's side through decades of sold-out concerts and top-selling hits. Having joined forces throughout the years with greats such as Merle Haggard, Kris Kristofferson, Waylon Jennings, Ray Charles, Julio Iglesias and Johnny Cash, Willie Nelson's distinctive sound is indeed country, but with a bit of blues, folk and some other homegrown ingredients thrown in. The originality of which he attributes to his collaborator and muse, the ever-imperfect Trigger, who has been inscribed by dozens of the songwriter's famous friends. Without this trusted 6-string partner, Nelson has stated that he'd quit the business altogether.

Among his many accolades — including receiving the Country Music Association's Lifetime Achievement Award in 2012 and having it renamed in his honor — Austin, Texas, gave the singer his very own boulevard and larger-than-life statue. During the unveiling ceremony, Nelson performed "Roll Me Up and Smoke Me When I Die," which is also the title of his 2012 memoir. Now, one can view Nelson and Trigger cast together forever in 8-foot bronze.



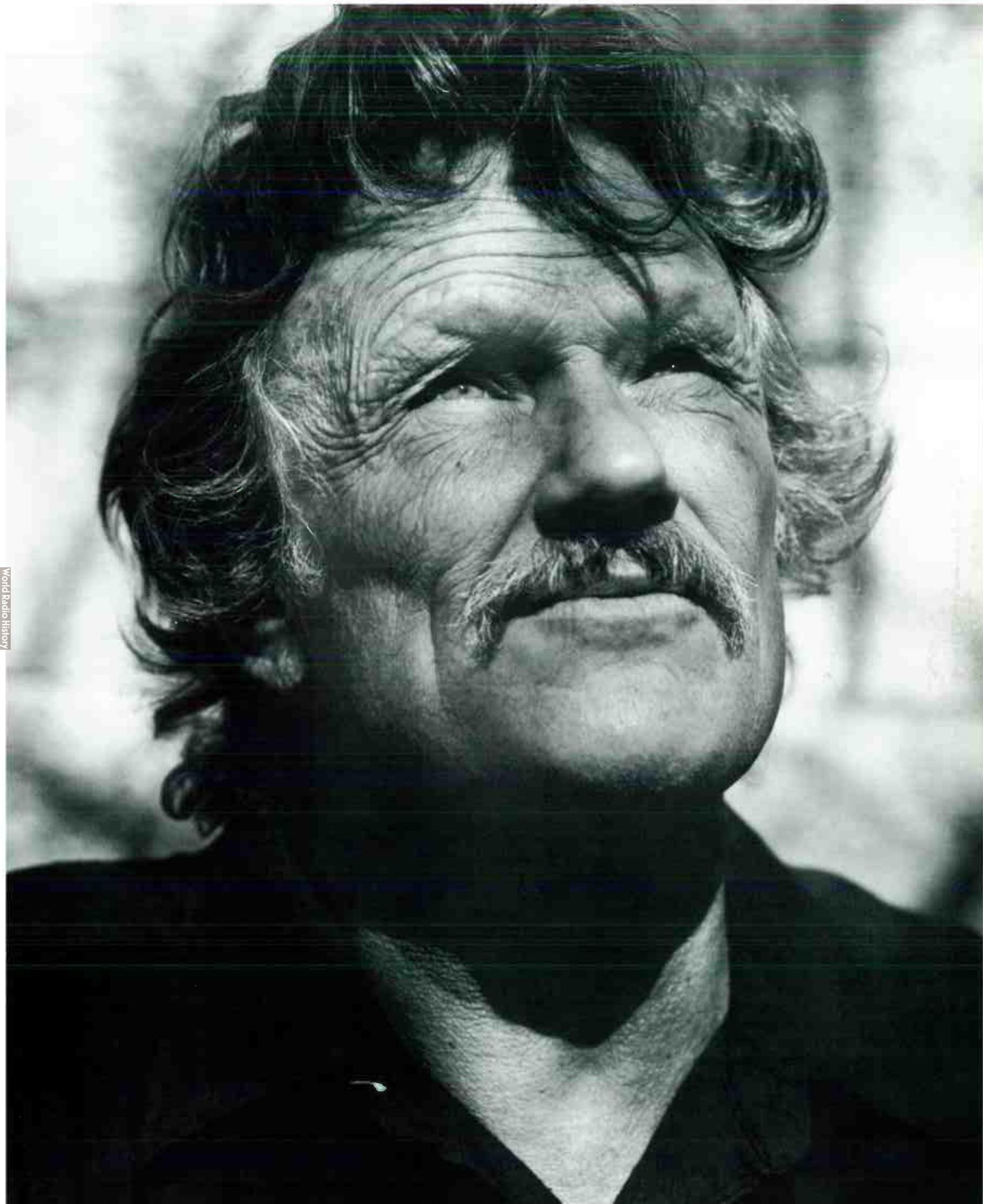


**Willie Nelson,
BMI songwriter since 1959**



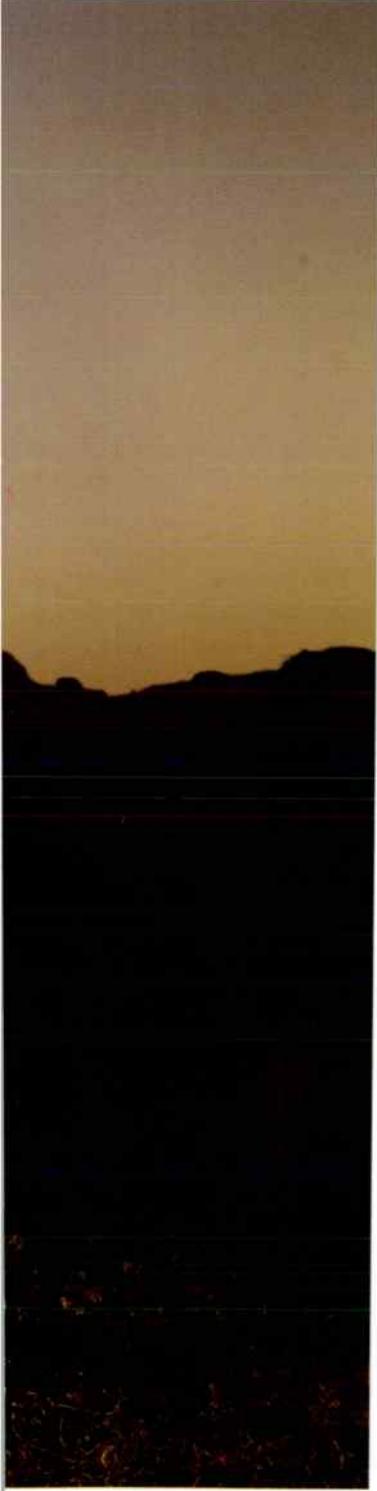
**Carrie Underwood,
BMI songwriter since 2005**

**Kris Kristofferson,
BMI songwriter since 1965**





**Miranda Lambert,
BMI songwriter since 2001**



Miranda Lambert

You've said you want your music to be perceived as real. How do you achieve that?

I think that writing songs about your life experiences or picking songs you wish you had written is the best way to stay true to yourself. Just telling the truth. People can relate to the truth. Merle Haggard is one of the best at writing about life and telling stories. Guy Clark is also one of my favorite songwriters because I believe every word he says.

What is the American sound and what songs best embody it?

I think it's all about what style you like. To me it's anywhere from Waylon to Beyoncé. "Mamas Don't Let Your Babies Grow Up To Be Cowboys" is an American classic!

You're been writing and performing since you were a teenager in Texas. Which other women in country music history's legendary past have influenced/inspired you?

Well at the risk of sounding cliché, I'm gonna say what probably all other female artists would say ... Loretta Lynn, Dolly, Patsy, Tammy.

These ladies laid the groundwork. That's why you will hear their names in every interview from women in country. And Reba, one of the nicest, hardest working people in the music industry. She has built an empire. If I could have a career even close to any one of the ladies I mentioned, I would be happy!

I guess my message had always been about being strong in who you are.

Empowering people to stand up for something. My mom drilled that into my head when I was a kid and I guess it stuck! Loretta does that well ... "You Ain't Woman Enough (To Take My Man)" and "Don't Come Home a Drinkin' With Lovin' On Your Mind." Also Beyoncé ... "Run the World (GIRLS)"! I like strong chicks!

What is it about country music that so defines America?

Stories and truth. It's that simple. Country music makes you feel.

What does the future of country look like?

Bright! We as a genre are on top and are planning to stay there for a long while.



Del Bryant

Del oversaw phenomenal growth as CEO of BMI from 2004 until stepping down at the end of 2013. He retired as President in June 2014, after 42 years of service. Oh, the things he's seen ...

What was it like growing up in the house of legendary songwriters?

My parents wrote almost everything at home. It was an amazing childhood. It's more amazing somehow in retrospect, because you take whatever is going on around you as being the norm. I thought that it was the most normal thing to have people singing throughout the house all the time, because my folks did everything at home.

The people I remember best as a kid are Fred Rose, Eddy Arnold and Chet Atkins. They'd come right up to your face, like a zoom lens. About the only person that didn't have to bend over like that was Little Jimmy Dickens. (He was about four feet tall.) Our parents were showing their songs at home before, during and after dinner. And we knew the catalogue, my brother and I, as well as anybody, because we heard it created. If somebody was coming to the house, Dad always asked, 'What do you think we should pitch?'

When you write thousands of songs, you forget thousands of songs. You're most concerned with the next one, at least my folks were. They felt that if you got married to a song it would inhibit you and scare the muse off. I still know hundreds of their songs that were never cut.

My brother Dane and I, we were raised backstage, Grand Ole Opry, every weekend. I used to run around backstage with Hank Jr., while his dad would play. I knew a lot that I didn't know I knew. I knew you had firemen. I watched enough TV to know there were many different occupations. But basically I thought the world was composed of people that made and sang music.

But as it turned out, there was no one doing what they were doing. Mom and Dad have been chronicled as the first professional songwriters in Nashville to do nothing but write songs for a living. You might have a guy that got a song cut but he was doing something else, or it might have been an artist but they were doing something else. By '51 they were celebrated. They were getting Tony Bennett cuts, Frankie Laine cuts and a real country, barnyard kinda stuff that was so clever. After all, Dad was from South Georgia.

The great musicians in Nashville aren't three-chord great musicians, they are great musicians by any standard. And they all were diggin' my father 'cause he had been a famous radio and touring musician, playing the violin and fiddle, classical, ho-down, jazz, everything. So Dad always had musicians around and there was a continuous influx of artists looking for songs. And they always came to the house because that's where the books were kept that held all the songs that they were writing. They wrote in ledgers, which Chet gave them the idea of doing and gave them their first ledger, because Dad had lost about fourteen songs in a raincoat once on little scraps of paper. And they never took the ledgers out of the house. So if you wanted to come and hear their songs and you didn't want to hear watered-down demos, or you wanted to see the live thing, you came to the house.

Okay. It was just a unique experience, they were extremely unique people. Music was always going on. It was such a part of my life. Until I was quite a bit older, a teenager, I never really got to the thought that you had choices to do one thing or the other. It was like, this is what I'm always going to be a part of.

Do you write songs, too?

I do. Never made much money to speak of on any of 'em except my 'hit,' which I did well on. I was already at BMI for about six or seven years. It was "I Cheated On A Good Woman's Love" and it was also in the *Convoy* movie. It went top five Billboard and made me an honorary member of the 'One-Hit Wonder Club.'

What's the process? Does BMI say 'I'm hearing something ... let's go get some of those artists signed up,' or do artists just call up and say, 'I'd like to be a BMI artist.'?

I used to tell people all the time that BMI recruited music junkies to do what I was doing, working with writers. I was put in charge in Nashville, of that process, after not too long. When I came to New York in the '80s, I was building the company's

team of music recruiters. I used to tell new Writer/Publisher execs that you can go and do anything you want in terms of music.

If you feel like bluegrass one day, go get the best damn bluegrass you can find. Or blues, or rock 'n' roll. If you like good classical and hear something exciting, go for it. We wanted people that weren't putting blinders on their taste.

What engendered that spirit?

We were a blessed organization, certainly in the early days, where the founders of BMI picked some very, very exceptionally gifted executives, from a business point of view, but also just



Del with Lady Gaga and BMI's Samantha Cox

whacked out and artistically driven people. Carl Haverlin, one of the very earliest presidents of BMI, had been a dancer, been just about everything. When Carl Sandburg wrote his volumes, on Lincoln, he came to live with Carl for a year because Carl was one of the most renowned experts on Lincoln. He just knew a little bit about everything. So executives were making creative decisions, and man, that doesn't work in most businesses, but back then we had somehow hired a bunch of fans, who were hitting on all the right cylinders.

Jazz was one of the first forms of music we really embraced. It was happening during our birth. And we ended up with 95 percent of the classics.

How did you succeed against ASCAP?

BMI as an experiment shouldn't have worked. It's difficult to divine magic by simply looking at art. You can certainly become very informed, but it's just difficult. And these weren't creative geniuses — at least they hadn't been acknowledged yet for that and they didn't think of themselves that way. They were trying to do a good job for diverse interests, the people that used music and the people that created it, and they saw what wasn't being embraced by the ASCAP part of the equation.

And they went, 'Man, they don't have this and this is great, and people are really diggin' this, and man, we can get it.' And the fact that these small pockets of music would somehow become united in a sense, in a catalogue, and then somehow ignited like a cherry bomb by some alchemy that we could discuss all day and probably never put our finger on, and it all happened under our roof somehow. It's just an amazing thing.

What is the common denominator that makes a hit? And which hit surprised you most?

All hits surprise me. There are a lot of obvious answers to the first question. The public has to like it. That's what makes a hit; they have to really like it. And that is not an easy thing to do and it's made more difficult because they have to like it all at once, almost. Obviously, the radio and Internet have to like it and how that happens is littered with

serendipitous magic and mystery, confusion, nightmares and all sorts of things. There is no doubt that a well-written song is part of that equation. Now we've all heard a lot of well-written songs that don't happen and we've all heard a lot of songs that aren't well written that do happen. Percentage-wise, you're more likely to have a hit if it's well written, if it's got some sort of marriage between a melody and the lyric, and you've gotta tell a story. And there's only so much room. That's another part of this. There's some sort of hierarchy of greatness. You can have all these great things that are being thrown up against the wall. That wall somehow magically turns off when enough stuff is stuck to it. That wall is responsible for every hit that we hear. And man, when it has all it can handle, it cuts off.

Del, far right, with Kris Kristofferson, Frances Preston and BMI's Joe Moscheo (left) at a BMI Awards event

How profoundly did shows like *American Idol* change the music landscape? Or did it?

Let's define a landscape. The landscape is made up of fans who like music. That's the ultimate landscape. Now you have all these ways of getting to them and then you have the artistic landscape. So I'm thinking the ultimate landscape doesn't change. They're getting their music. How does it change the process of getting it to them? It's been pretty dramatic. I know when I first watched it, my wife and I were really avid fans; I called our LA office and said, 'Who do we know there? We've gotta get in there.' Before the first cycle, I had already signed

Randy Jackson, who was an ASCAP writer. Because I knew we were gonna have to be in that system. It was too compelling. So it's really changed the world.

Can you name — and you might not want to — but can you name five songs that you think stop the world?

I can give you songs that I think stopped the world 'cause they stopped me. And we all have a healthy enough ego to think that we can react as the fans do. And the songs I'm gonna give you are really hits, so I'm not necessarily wrong. "Ode To Billy Joe." "Pretty Woman." Stop the world. "MacArthur Park." Stop the world. A song that isn't in the caliber of all these, and

possibly not a standard but stopped my world when I heard it, was "Third Rate Romance." "Snowbird" hit me that way, Anne Murray's first hit. And her "Put Your Hand In The Hand." Both Murray and Gene MacLellan, the hit writer, his stuff was the perfect mixture of melody and lyric. "Gentle On My Mind" was that. Perfect. "A Horse With No Name." God, to me it didn't make any sense. The record just sounded so different. But who cared? So cool. There are a handful of Beatles songs, after they were already superstars, that continue to stop the world; what magic, songs like "The Fool On The Hill." And "Eleanor Rigby."

I've just been around for a long time. I'm opinionated and most of the opinions you get from me are really very old 'cause I got many of 'em from my father who really studied the alchemy of a hit.

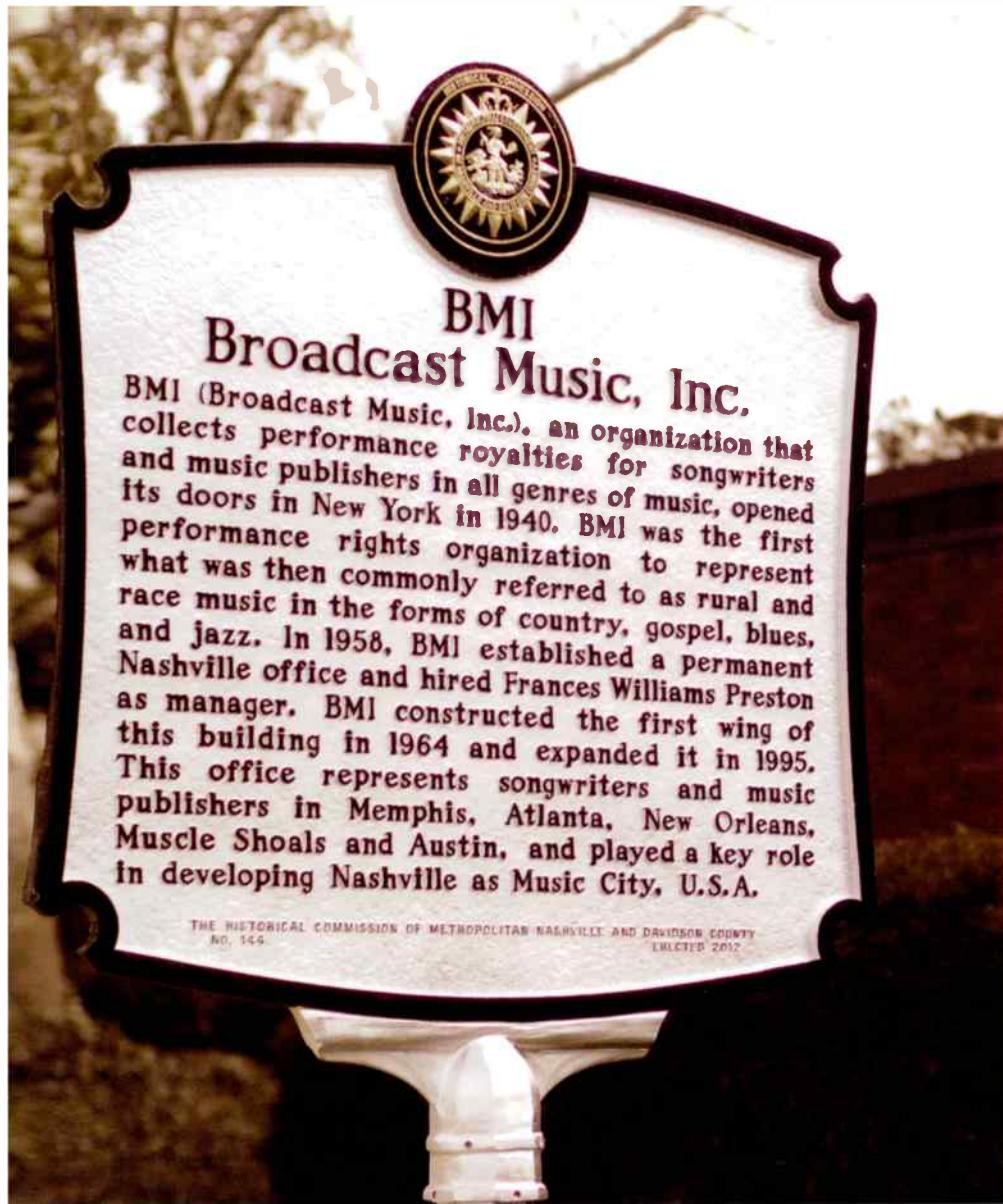
What are you most proud of?

I am very proud of the creative team that we have put together in every office. I was involved in most of them; I was head of the creative offices for an extremely long time.

I'm proud of my interaction with the creative community. I'm very proud that my 10 years as CEO of BMI have been the best in our history and that we've dramatically grown the business. I don't have a business degree, but as someone said to me a number of years ago, if three people tell you you're drunk, lie down. I've learned to listen well and trust others' expertise.

I've helped keep, and put a team together, of talented people I trust. And we do have a relationship with our creative brethren that is unique. We formed a bond a long time ago which still exists today. And I'm very proud to be part of an organization that has that history.





BMI plaque in Nashville



Cindy Walker,
BMI songwriter since 1955



Harlan Howard,
BMI songwriter since 1956

Jody Williams

Jody is VP, Writer/Publisher Relations in BMI's Nashville office

How did you get your start in the music business?

I went to the same high school with Frances Preston's sons. I would hang out at their house, take trips with them. I wanted to start up a record store. I walked into Frances Preston's office and she said, 'It's not a good time to do retail; there's a recession going on. Why don't you just come and work here as a management trainee? Learn the business here.' She offered me a real job! Benefits and a \$10,000 salary, which was a lot of money at the time.

One day, Del Bryant took me back into the listening room and he played me some songs by his parents, Boudleaux and Felice Bryant. He asked me who I thought should record them. I was making suggestions about which currently charting Billboard artists might be the best choices, and I found myself essentially doing what song pluggers do. That experience set me on a track.

Tell us about finding Taylor Swift.

Taylor Swift actually signed with BMI in its New York offices, and then encouraged her parents into moving down to Nashville. At that time, I had my own publishing company and when I met Taylor she was about 15. One of the writers I had signed to my company was Liz Rose, who was always finding new aspiring singer-songwriters. And Taylor was one of those people. We loved having Taylor around; she was so full of life. She was just a high school kid who was just eaten up with guitars and writing songs. She wrote so many songs with Liz, basically about how she was feeling that day, or what was going on at school. They started handing in this stream of songs that really hit it. The first song I remember really just loving was called "Tim McGraw." Turned out to be her first single. It wasn't too long after that that Scott Borchetta signed her at Big Machine Records and decided to let her sing her own songs. That was basically unheard of for a young act like that.



Jody with his wife, Karen

How does BMI help writers here?

We advise them, in a very special way. We are not their manager, record company or booking agents. So we're safe to come in to and talk to, to give advice, and to let them bounce things off of us.

What makes a hit song?

A hit song uncovers a universal truth that has never been uncovered quite that way before. And a great song can also be a great piece of music, with entertaining words. It's in the track, and it's fun, because we are in the entertainment business!

What makes a great songwriter?

Answer: Inspiration and perspiration. The guys who sit around waiting for inspiration to write a song are generally not the most successful songwriters. The guy who wakes up and maybe doesn't feel like working but goes in and makes himself a pot of coffee, closes the door, grabs the guitar, and waits for that idea to fall out of the ceiling onto his head. It's showing up! So many good songs have been written that way.

Of course, songwriters do wake up in the middle of the night, total inspiration, from up above, and they write that down and they go back to sleep, get up the next day and they write the song. Many of the more poignant songs, writers will tell you it was a gift from God. Of course that still happens.





BMI's Nashville office

BMI President Robert Burton breaks ground on the Nashville office

Collectors' Editions

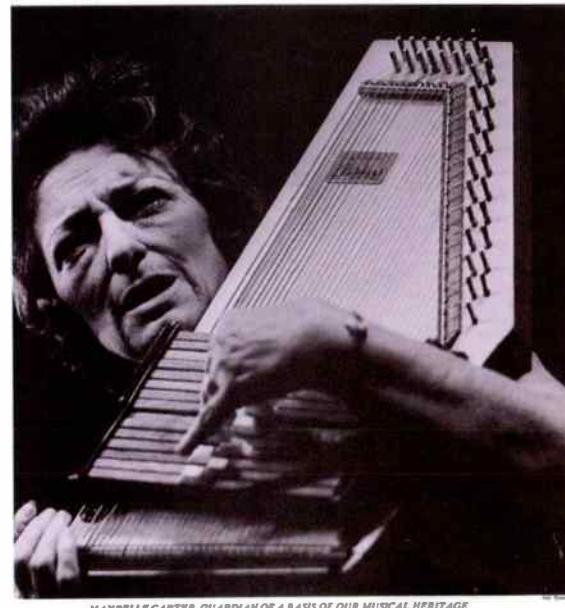
Read all about it!

In 1962, BMI launched its debut issue of what would later become *MusicWorld* magazine, as a black-and-white newsletter without any visuals, and without even a cover. It was titled *About BMI Music and BMI Writers — For Your Information*, and listed the career activity of affiliates.

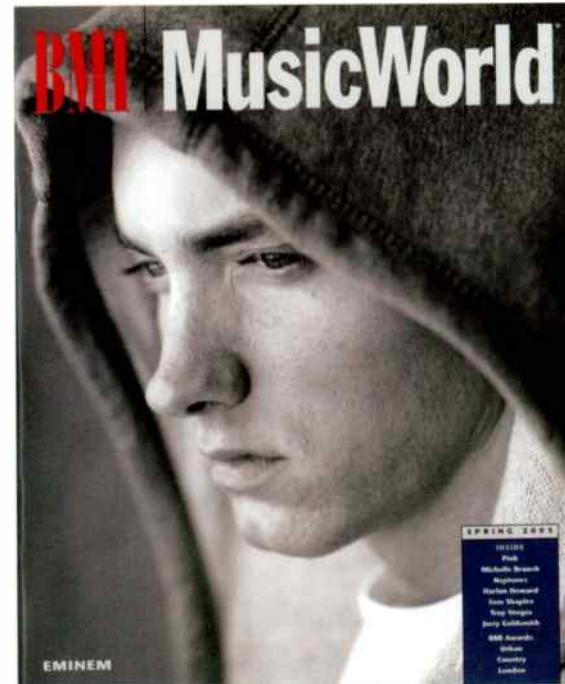
Two years later, it was reborn as a color, glossy magazine renamed *The Many Worlds of Music*. The magazine's content during the '60s and '70s paid homage to the many successful film/TV composers BMI represented, with striking scenes from movies on the covers (think James Bond scuba diving). Issues profiled writers and showcased activity in various musical genres. The '80s and beyond saw covers reflecting specific affiliate achievements, from Pulitzers to Grammys to Lifetime Achievement Awards. In 1988, the magazine's name was changed to *MusicWorld* and it visually grew, in recent years featuring edgy photography of Adele, Jack White, and, of course, Lady Gaga. For 47 years, musical legends appeared in the pages of *MusicWorld*.

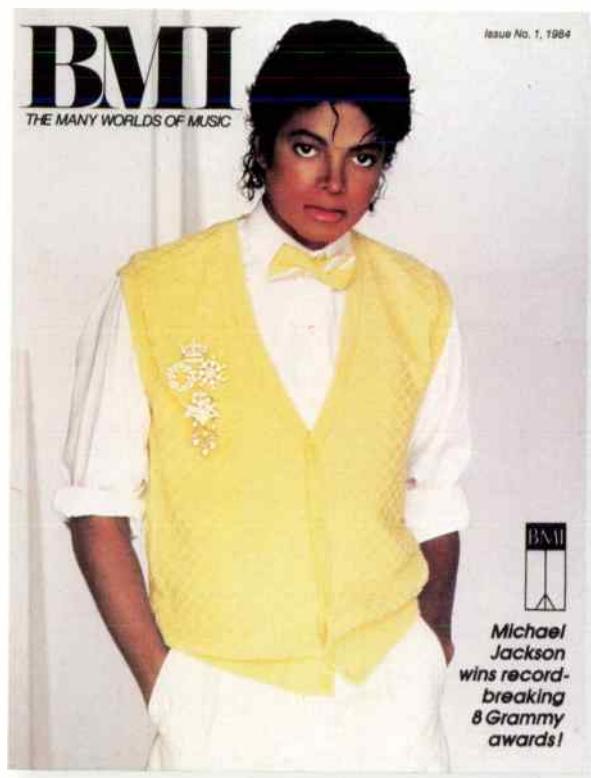
In 2011, BMI transformed the magazine into a digital format to expand its reach, while still publishing the print edition. Along with the iconic interviews with BMI writers and composers, the digital edition included coverage of issues that affected music. A resounding success, *MusicWorld* became exclusively digital in 2012, renamed *MusicWorld Online*. It continues to evolve, with advice from industry experts for songwriters, and video from BMI awards shows, stages and panels.

BMI THE MANY WORLDS OF MUSIC
DECEMBER ISSUE 1965

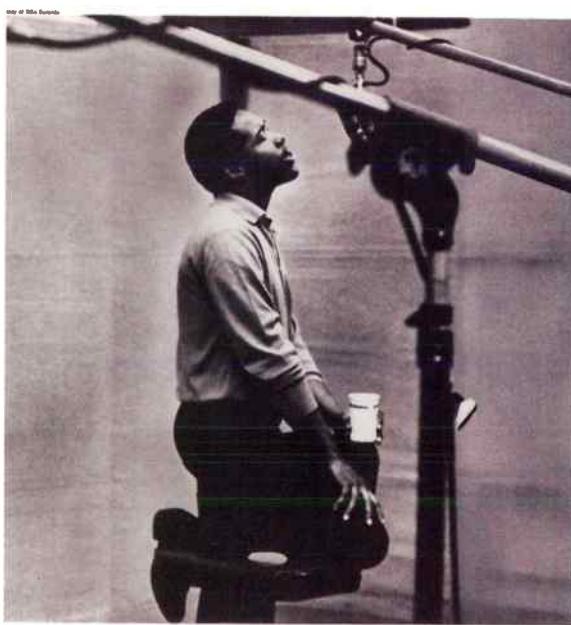
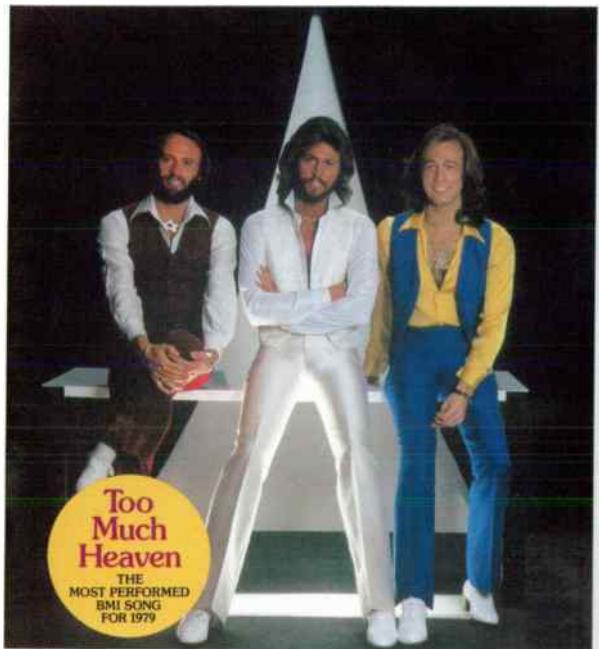


MAYBELLE CARTER, GUARDIAN OF A BASIS OF OUR MUSICAL HERITAGE





Issue 2, 1980

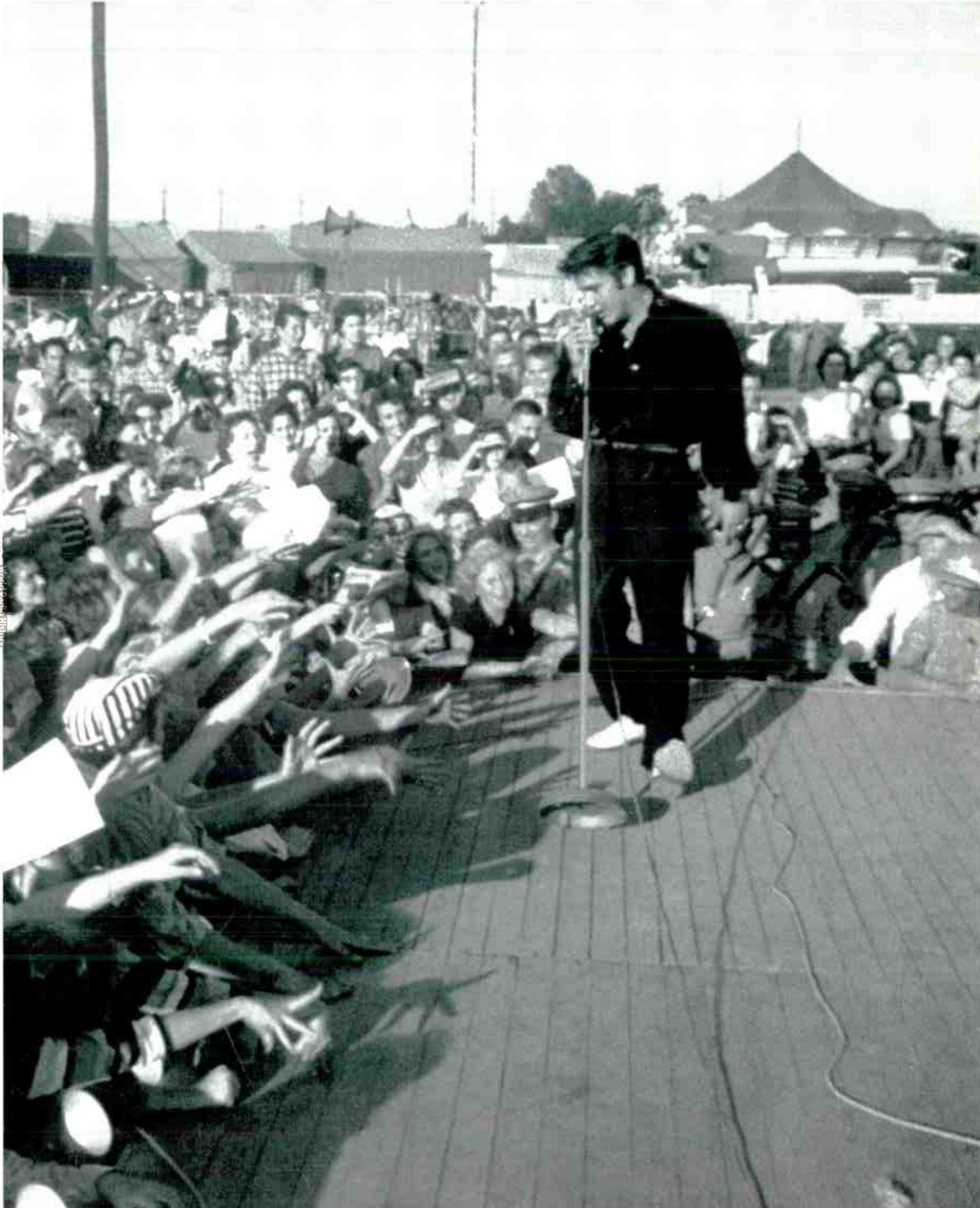


BOOM BOOM BOOM

As even some primitive tribes in the Amazon know, "rock 'n' roll" was first coined to describe the genre by legendary radio DJ Alan Freed, who one day on a trip to a local record store in 1951, noticed that a surprisingly high number of white teenagers were buying so-called "race" music — the then name for R & B. Freed was a DJ at WJW in

**Elvis Presley,
BMI songwriter since 1979,
Tupelo, 1956**





Cleveland but, historically, convinced the station's manager to let him air an overnight show he named "Moondog's Rock 'n' Roll Party," where he played these exciting records.

Freed and the record store owner Leo Mintz came up with rock 'n' roll after deciding this freshly discovered crossover appeal of the music warranted its own name. But they didn't invent the term. In the 1800s it was a nautical expression used for describing the pitch and roll of a ship. Later it came to mean Christ's loving embrace in Black Gospel churches, and the first ever recording to reference rock 'n' roll was an anonymously performed Negro Spiritual, "The Camp Meeting Jubilee," released in 1916 on the Little Wonder label. Later rock 'n' roll came to be a colloquialism for sex.

"Rock Around the Clock" by Bill Haley and the Comets, a modest regional airplay success in 1954, but a national hit after being included in the film *The Blackboard Jungle* a year later, went to number one on the Billboard pop charts, and the new era was branded. It's often cited as the acceptable, homogenized and, not coincidentally, white face of the beginning of rock 'n' roll, but it isn't. The first record, the real spark of creation, was "Rocket 88," named after an Oldsmobile, by Ike Turner's Kings of Rhythm.

Ike Turner and his band had made a name for themselves by early 1951 playing clubs across the south, and B.B. King arranged for them to get a recording session with Sam Phillips in Memphis. (Phillips created Sun Studio and later produced Elvis.) Originally, the song was credited to "Jackie Brenston and His Delta Cats" but that was a fabrication. Brenston was the lead singer in the Kings of Rhythm and Phillips wanted to save Ike's marquee for a different single he was releasing at the same time.

On the way to the studio, the group's guitar amp got damaged by rain leaking into the rear of their car. When they arrived, Ike stuffed newspapers into the soggy amp to try to wedge the woofer's cone in place, and inadvertently created a new sound, probably the first ever recorded instance of guitar distortion. Ike played the piano and accentuated the song's crude energy with that distinct, accidental off-sound of the guitar, Brenston's very raw vocal style, and by using deliberate feedback. Years later, Little Richard admitted he copied Ike's piano playing on the song almost note for note on "Good Golly, Miss Molly."

Turner earned \$40 from the song, for writing, producing and recording it. He was, he said, "beaten by some dude at

the record company." The song became a number one hit on the R&B charts. And Chrysler sold so many more Rocket "88" cars that they gave one to Brenston, in appreciation of the free publicity.

Let's flash forward. Let's skip the whole dividing of the cell of "Rocket 88" and the generation of pioneering rockers that evolved from it — Richard, Berry, Diddley, Elvis, The Big Bopper, Holly, and so forth. Let's fly over all that on our way to Woodstock, looking down at the landscape as we pass. There are the Everly Brothers, bringing harmony to the music and softening and expanding it and changing everything, presaging the Beach Boys and the Beatles. And there the Beatles are! On the Ed Sullivan show, changing the world, with their odd-accented singing and revolutionary hairstyles.

There's Hendrix (who as a teenager played with Ike in the Kings of Rhythm), and there's Jefferson Airplane, and the Allman Brothers, and Creedence, re-Americanizing rock 'n' roll after the British invasion. And there's Bob Dylan, originally Robert Zimmerman of Minnesota, about as plain American as you could get, now a hipster folk singer in New York's artsy Greenwich Village, skinny, attitudinal, bit of a scene-darling. And one day he simply changed the world again, by plugging in an electric guitar in the middle of a set started with an acoustic one. He literally threw a switch and made rock smart. From then on it was about things. It was no longer just boys looking for girls, or vice versa, and the inevitable ensuing angst. The Beatles were basically singing "I Want to Hold Your Hand" still, until Dylan not only opened a door, but tore it from the wall. Now rock 'n' roll mattered and would never not matter again.

So there's Crosby, Stills, Nash & Young, making us think about who we were as Americans in the '70s, how wretched we sometimes were and how we could be better than that. And there below is Woodstock, with all those bands and individual artists assembled at youth's greatest ever coming out party and culture's first and greatest bloodless revolution. There's Arlo Guthrie, there's Richie Havens, terrified, making up a song called "Freedom" in front of half a million people, because the next band wasn't ready yet. And there's Santana, mesmerizing everyone with a sound that had seemingly never before pierced the air.

Dylan never showed, not in the flesh. But he was there, really.



**John Sebastian,
BMI songwriter since 1965,
at Woodstock in 1969**



**Neil Sedaka,
BMI songwriter since 1956**

Barry Mann and Cynthia Weil

This husband and wife team were '60s songwriting powerhouses



**Barry Mann and Cynthia Weil,
BMI Songwriters since 1960 and 1958**

What was it like starting out together as a writing team in the early '60s in New York City?

CW: We had a fantastic publisher, Aldon Music, led by Don Kirshner and Al Nevins. Aldon had a stable of songwriters, including Carole King and Gerry Goffin, Howie Greenfield and Neil Sedaka, and a whole bunch of other people. And we were kind of like big, competitive children. And we learned from each other.

Was this in the Brill Building?

CW: No, it was 1650 Broadway, which Carole calls the Un-Brill Building. **BM:** We didn't have a real schedule. But if we did write, at the office there were about four cubicles. Each had an upright piano, piano bench, extra chair and a big ashtray 'cause everybody smoked then. Everybody would listen through the walls for anything that they could relate to. It was like a school for songwriters.

I remember when "Spanish Harlem" was released. It was written by Jerry Leiber and Phil Spector and Leiber and Stoller produced the record. I still remember Gerry Goffin talking about it and bringing the record into Aldon and we all gathered around and listened to it and got excited hearing how great and innovative it was.

How did "You've Lost That Lovin' Feeling" come to be?

BM: Phil Spector told Kirshner he wanted to write with us. We were living in New York and Phil was out in LA and Donny flew us out there to write with him. Phil played us a record by these two guys he had just signed called the Righteous Brothers, Bill Medley and Bobby Hatfield. The song was up-tempo, and they sounded as funky as Sam and Dave. When we were done with "Lovin' Feeling" and played it for them, Bill Medley thought it would be great for the Everly Brothers. **CW:** Bobby and Bill had always sung complete songs together in harmony. And when Phil had Barry play the song, he told them Bill would be singing the verse, and Bobby would come in for the chorus. Bobby

said, 'What am I supposed to do while the big guy is singing?' And Phil said, 'You can go to the bank.' He knew he was going to make a spectacular record.

How would you describe the evolution of American music and the sound of American music from when you were starting in the '60s, the arc to today?

CW: I think as far as the evolution of music goes, once synthesizers came in and people had their own studios at home, writing began to change and it's continued to evolve along those lines. Now you can create a track and then put a song on top of it.

BM: I think back then you had more freedom to write different kinds of songs with different musical backgrounds. There were many, many record companies and a lot of different artists.

Do you think music reflects the era in which it is written?

CW: There is no doubt about it, yeah. When rap came in, it was reflective of the anger that was always there. It became a kind of new poetry. Music always reflects what's going on. There are very few people who are able to see that, but one of them is Quincy Jones who is a part of every era. He's the Zelig of the music business. He can understand every era and become a part of it.

Do you think there are some challenges today that you didn't face before?

CW: There are less record companies, outlets. It's a very producer-driven business except for independent artists like Sara Bareilles and John Mayer who still have the freedom to express what they want. When we wrote, I used to feel that if I liked it, everybody would like it.

Each generation has something to say and they will find a way to say it musically and lyrically. I'm looking forward to hearing what they're going to be saying and perhaps we can still contribute to it.

Jeff Barry

What was it like in the early '60s in the Brill Building, collaborating with your wife Ellie Greenwich, and Phil Spector?

Like living in a pinball machine. It was so crazy. Ellie and I were married for three years and probably wrote for a little more than that. Writing with Phil for his artists, and then Ellie and I were part of Red Bird Records where we wrote and/or produced everything on that label. And finding Neil Diamond. We brought Neil to our partners on Red Bird, Jerry Leiber and Mike Stoller. And nobody there got him. 'With all due respect guys, how about I take him over to my best friend, Bert Berns, who had Bang Records at the time?' They said, 'Sure, go ahead!'

Who was your favorite singer that you wrote for?

Over the years there's been some. I've been lucky enough to have something recorded by Johnny Mathis, the theme song for *Family Ties*. And that's another one I'll never forget. He came to my house in LA and I taught him the song and he'd sit by the piano and then he sang it back. And it was like, oh my God. I produced some sides with Dusty Springfield and that was amazing too to hear. Just these wonderful, natural voices. Artists who sing the words, by the way, they're not really trying to show off their pipes.

Is that the difference between a great and a good artist?

That's certainly one of them. The artist who trusts the deal between their throat and their brain, that the right notes are gonna come out. Don't show off to other artists. Sing the message, sing the song, that's what the public wants to hear.

How did you stay relevant through different musical periods?

People thought when the Beatles came it must have been depressing, everything was British. The honest truth, I remember hearing "I Wanna Hold Your Hand" finally, after all this noise about the Beatles and I cocked my head at it and I went 'well, that's cute' and went about doing what I do.



And in the face of the British invasion, the first record on Red Bird, the first release was "Chapel of Love." Everything on the charts at the time was white boys from England playing instruments. And we put out a record with three African-American girls from New Orleans who didn't play anything, and "Chapel of Love" went to number one and locked in there for quite a while. I think most music is about the human condition but most of it's about romantic love.

What in your mind makes a song work?

It touches on an emotional truth. That's in the lyric sense, yes. And in the musical sense, the melody sticks and it's danceable and people like to hear it, it makes you move. There's many different ingredients. There isn't just one kind of stew, you know? Each kind of stew has its ingredients. But it has to hit an emotional core.

You've also written for TV, film and Broadway. What's your favorite medium?

Well, there is nothing like sitting down and co-writing. I really like co-writing a pop hit. And the crème de la crème of that is finding that angle about love and human relationships that hasn't been touched on before. And that's very rare and I probably maybe three times in my whole life found that little angle. It's all based on truth. Truth is what connects us all.

Writing for TV is great, too, when you have 41 seconds to capture the mood and try to write something that's classic. I love that challenge.

What song of yours do you hum in the shower?

Number one, I don't hum in the shower. But if you're asking what song of mine is my favorite? In the songwriting craft, I would have to say "I Honestly Love You," that I wrote with Peter Allen. That is one of the three or four songs that was about something that people hadn't really written about before. It was Song of the Year. Another interesting fact is the record has no bass or drums on it. It's Olivia Newton John singing a song she wanted to record no matter what the record company said.

Jeff Barry and Ellie Greenwich,
BMI songwriters since 1959 and 1958



Leiber and Stoller,
BMI songwriters since 1953



"BMI is the best house in town as far as getting your career started"

**Lamont Dozier,
BMI songwriter since 1961**

Lamont Dozier

The genesis of some of his biggest hits

Motown had just had a string of hits in 1961 including "Please Mr. Postman" by the Marvelettes and "Shop Around" by the Miracles. I had been with Anna Records, Berry Gordy's sisters' label, and they were just about closing their doors in 1961. After I saw the kind of success Motown was having, I thought it was about time to start thinking about joining the family. Berry wanted me to come over and be a producer and writer, put my own singing career on the shelf, as it were. He had so many artists who didn't write their own material, and really needed material.

I was at the studio at Motown working on a song called "Forever." I got to a point where I felt that I had gone as far as I could go, and that the song needed a bridge. Brian Holland came in and started to play some chords for the bridge. And that was the start of Holland and Dozier. We had the same sensibilities, feelings in a song. We were like soul brothers.

When Eddie Holland decided he didn't want to be a singer anymore, we realized we could get more done, the three of us, if I would pass some of the writing responsibilities on to him. We punched in at the office and went to the studio every day at 9 o'clock in the morning, and sometimes we didn't leave until 2 or 3 o'clock the next morning. That was the pace from 1961 to 1972. So many artists wanted us to be writing for them, like Marvin Gaye.

When I was a boy, my grandmother had a home beauty shop and I used to watch the ladies come and go from the beauty

shop — and so did my grandfather. He was a bit of a flirt, a rascal. And sometimes as those ladies would come up the walk, he would say 'Good morning, sugar pie' or 'How you doin', honey bunch?' Then those ladies would tell my grandmother all their stories of unrequited love and ask for advice. That stuck in my mind and I remembered it at Motown years later. I was doodling with a bass figure ('bum buh bum, buh bum buh bum') then I found a countermelody going against that, and I started singing, 'sugar pie, honey bunch,' and it just kind of rolled out. Sometimes songs kind of write themselves. That became "I Can't Help Myself."

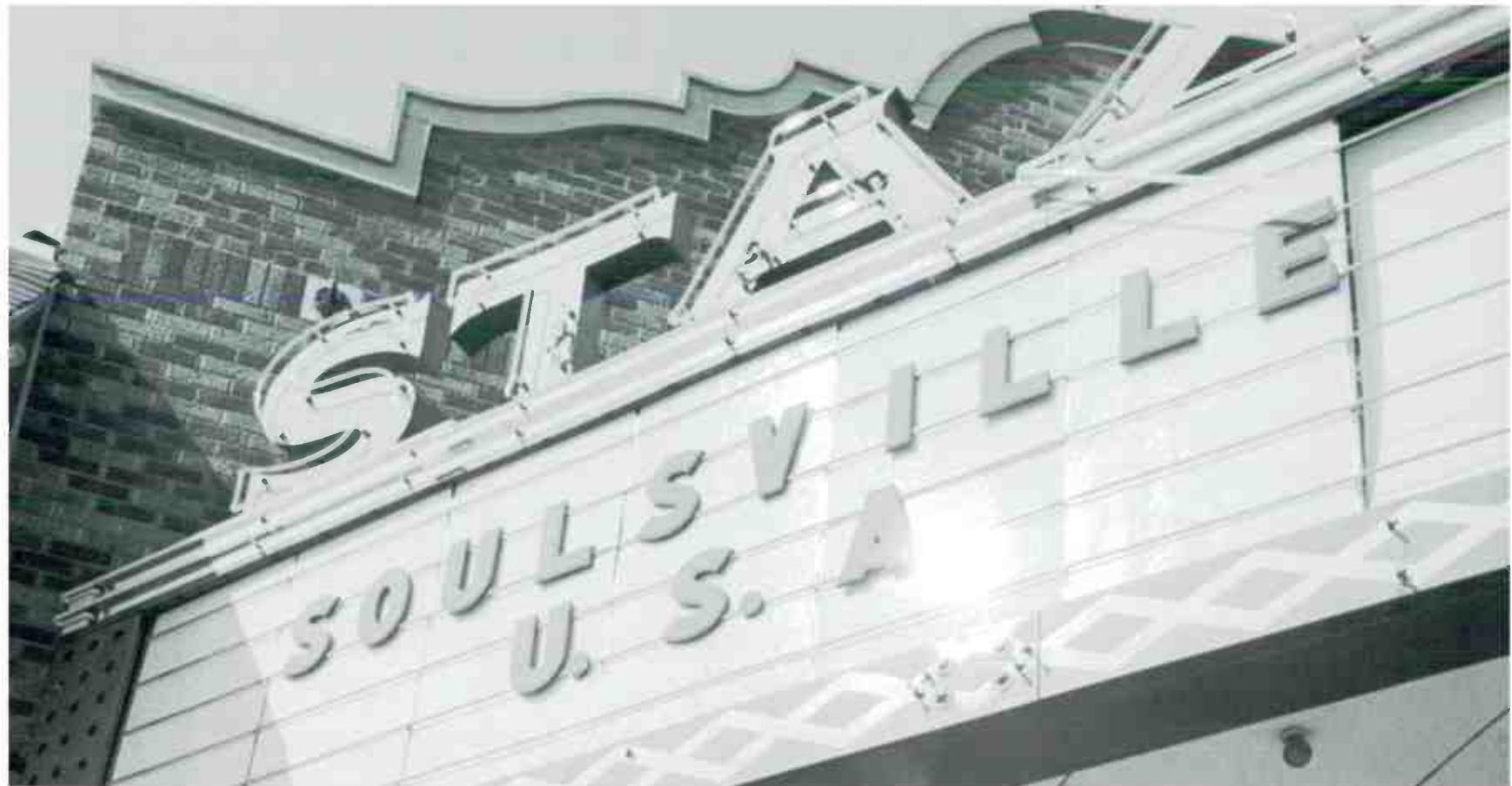
"Stop! In The Name of Love" was another one. I was having an infidelity moment. I was hanging out one night at a "No Tell Motel" with a woman who was not my girlfriend. But my girlfriend found out about it, and 2 or 3 o'clock in the morning there she was banging on the door. The other girl made a quick exit out through the bathroom window. I answered the door and told my girlfriend that I was working at the studio and just got tired and decided to come to the No Tell Motel to get some rest instead of going all the way across town to my home — but she didn't believe it and kept on screaming. Everybody was quite upset about the noise that she was making. I needed to calm her down. So I said, 'Stop, in the name of love!' Then I said: 'Hold it, hold it. Did you just hear that cash register?'

**The Supremes, Diana Ross,
BMI songwriter since 1981**





Motown Record Corporation, based in and named after a nickname for Detroit, was the recording home to BMI songwriters such as Jackie Wilson, the Four Tops, and the Supremes



A major contribution to the Memphis Soul sound, Stax Records launched the careers of BMI songwriters Isaac Hayes, Otis Redding, Wilson Pickett, Booker T & the MG's, and many others

Steve Cropper, BMI songwriter since 1961, and guitarist with Booker T & the MG's, in the control room at Stax Records

FAME

RECORDING STUDIOS INC.
PUBLISHING CO. INC.
PRODUCTIONS INC.

603





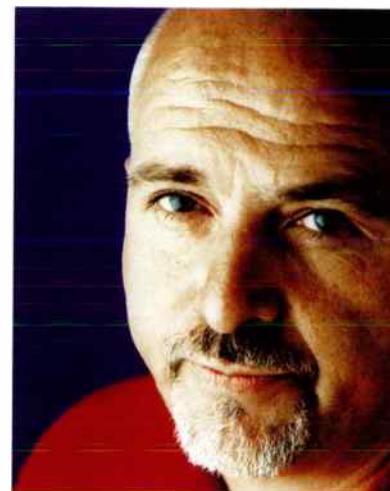
**Mort Shuman and Doc Pomus,
BMI songwriters since 1957 and 1955**

**Fame Studios in Muscle Shoals, Alabama,
with the studio house band the Swampers**



Otis Redding,
BMI songwriter since 1963

Peter Gabriel



What defines American music for you?

In many ways, it was soul, blues and gospel, for me initially. Otis Redding was a particular favorite. I remember seeing him in the Ram Jam Club in Brixton and being one of only 10 or 12 white faces there. He was like the sun coming out. It was just an extraordinary, uplifting, inspiring, passionate experience and is still to this day, I think, my favorite live gig ever. There were obviously so many extraordinary American groups. In a melodic sense, the Beach Boys opened up a whole style of composition that I think inspired musicians around the world, including the Beatles, who in turn led the chase for a whole other generation. People like the Byrds were big for me, and Sly and the Family Stone.

I guess other musicians that have been significant for me, are some of the extraordinary writers America has produced, like Randy Newman, Paul Simon and Tom Waits.

What's your earliest memory of arriving in America?

I first went to America, New York, with Genesis, a gig at the Avery Fisher Hall. New York was such an exciting place. You'd come into New York and see all these skyscrapers, and there weren't many cities with skyscrapers in those days. It also had this very alive quality, 24 hours a day. There weren't many 24-hour cities at that time. *The Lamb Lies Down on Broadway* began in New York, and I think there were nods to *West Side Story* in the Puerto Rican background.

How did American audiences first react to Genesis? Were you surprised at the vast popularity the band enjoyed here?

I think the first reactions to Genesis were bemusement and curiosity. We were, I think, many people's first encounter with what was being called Theatrical Rock, in that I used to put on wacky outfits, headpieces and costumes. It grew out of having to keep people entertained while all the 12-string guitars were tuned up. So I started telling stories and then illustrating them. I think what was important about early Genesis was that we were experimenters. I remember one early review called us 'folk blues mystical' and people found it hard to label what we were doing. In the UK they got hung up that we'd come from a middle class background, but that wasn't of any significance in America fortunately.

**In a wretched sliver
of a way, music is
sometimes used to fuel
racism. Can it help racial
understanding?**

What is fascinating about music is that it seems to plug straight into the nervous system. As a result, music has been used to arouse or calm people since time began. It has been used to promote racism, but much more effectively, in my mind, to combat and dissolve racism.

One of the inspirations for the WOMAD festival was that music made racism look stupid, and once people found things that they liked in other cultures, then there was a way in. I think, in some ways, if you look at animals, those that are different from them in any way, are often excluded and pushed away. So, maybe, we too, have an instinctive racist element within us, that we need to explore and reject, but not disown, because you have to understand all your strengths and weaknesses, and then find ways to cut through all the crap and get to what is important, what you need.

There are always songs that connect and inspire activism and protest. Victor Jara, for example, in Chile, his folk songs were for and about his people; their popularity made him dangerous and he was brutally murdered as a result. There are many musicians who have lost their lives for doing exactly what we do and from which we make a good living, and that does wake you up a bit.

Lou Reed appears on *And I'll Scratch Yours*, on "Solsbury Hill." What do you think of the interpretation?

I was really happy when he agreed to do it. He said, 'I like the catchy songs.' I think it was the 'boom, boom, boom' in "Solsbury Hill" that connected with him. It was quite different from my version of the song, but the more time I spent with it, the more I liked it. His contribution to music as a whole was huge. He was very happy not to be liked, which I think is a real advantage when you're an artist. I remember he told me about a conversation he'd had with Andy Warhol, who'd asked him, 'Why do you feel any obligation to tell the truth in interviews?' That was a liberating comment for Lou, and he mischievously and deliberately enjoyed fabricating mythology around himself, which I think, kept him smiling years after.

BMI has represented Peter Gabriel's work in the United States since 1968

Elton John

How has the U.S. music industry influenced your career?

The American music industry was the catalyst for my musical career. In August 1970, when I came to Los Angeles to perform at the Troubadour club, I was not especially well known on either side of the Atlantic. I had been performing live in England since the mid-1960s, and had released the *Empty Sky* album in 1969, but that first visit to LA literally changed everything. Happily for Bernie Taupin and me, a small, influential group of music industry executives, key journalists and radio people attended those shows — as well as some of the musicians we had long admired. Because of their enthusiasm for our music, the word spread quickly and very soon we achieved unimagined chart success.

It seemed completely unreal to have such a strong reaction from our first U.S. gigs. I had come to America with my band expecting to play a few shows and then go home. So when the success came so quickly I mainly felt surprised — and very excited.

What is the American sound in your mind? Who do you consider emblematic of American music? Is there a particularly American narrative in our music?

When I was a young boy my mother played records by Elvis and Bill Haley, and in 1957 Jerry Lee Lewis dazzled me with his rock 'n' roll piano on "Great Balls of Fire." At that time I thought this was the American sound, but of course that sound has broadened and deepened over the years. The American sound is multifaceted, and, I think, impossible to define, but you can hear its echoes in the jazz, country, soul, gospel and rock 'n' roll influences in my music.

When you first started coming to America in the '70s, which musical cultures and venues struck you as the most interesting/odd/memorable?

When Bernie and I came to America our expectations were based on the films, TV shows and music that we'd grown up with — and we weren't disappointed. Bernie was besotted with cowboys and the Wild West, as you can tell from many of his early lyrics. One unforgettable moment came soon after we arrived, when we did quite literally see Steve McQueen driving down Sunset in a red Porsche. When I played the Troubadour Club, I could see Leon Russell in the audience. Bernie and I adored his music and were quite terrified to meet him, but we

got on well and very soon went on tour with him.

John Lennon joined us onstage at the Garden on November 28, 1974, and that concert remains the most memorable and emotional of my entire career. America was the land of our dreams, and, even now, it seems unbelievable that our dreams were fulfilled so magnificently.

Who has inspired you musically and what are a couple of your collaborations?

Because our collaboration took place just before he died, I would have to cite the 2004 duet recording of "Sorry Seems To Be The Hardest Word" with Ray Charles as one of my most memorable collaborations. Although Ray was clearly very frail, his spark was as bright as ever.

Recording the 2010 album *The Union* with Leon Russell was a privilege and a thrill, as I finally got to work with the man who had such a great influence over my music. T Bone Burnett produced the album: just being there in the studio with Leon, Bernie and T Bone is a memory I will always treasure.

How does writing for films, such as *Friends* and *The Lion King*, differ from other types of songwriting?

Bernie Taupin and I wrote the soundtrack for *Friends* in 1971, and to our delight it received a Grammy nomination for Best Original Score for a Motion Picture. Our writing style was then as it is now — Bernie writes the lyrics first, gives them to me and I go and write the music. We have never sat together in the same room to compose a song.

There was more structure to the composition of *The Lion King* as Disney had specific requirements for the songs, but in essence it was the same process. Tim Rice wrote the lyrics, he would give them to me and I would go away and write the melodies.

What do you think are some of the best American albums of all time?

It's impossible to say — there are just too many truly great American albums. But if pushed I would say Stevie Wonder's *Songs In The Key Of Life* is one of the greatest albums ever made, and The Band's *Music From Big Pink* is another.

Why is the dancer so tiny?

You'll have to ask Bernie Taupin; they're his words.

BMI has represented Elton John's work in the United States since 1970





**Del Bryant and
BMI Board Chair
Jack Sander (right)
present Paul Simon
with a special citation
at the 2011 National
Association of
Broadcasters dinner**

Graceland

NATIONAL
The Mississippi Delta was rolling like a ~~National~~ guitar
I am following the river
Down the highway, through the cradle of the
civil war

I'm going to Graceland
Graceland

In Memphis Tennessee

I'm going to Graceland

Poor boys, Pilgrims ~~with~~ families and we
~~alone~~ are going to Graceland

My travelling companion is nine years old
In fact he's the child of my first marriage

But the reason to believe

We all will be received

In Graceland

She comes back to tell me she's gone
As if I didn't know that
As if I didn't know my own bed
As if I'd never noticed
The way she brushed her hair off her forehead

And she said Losing love
is like a window in your heart
Everybody sees you're blown apart
Everybody sees the wind blow

I'm going to Graceland
Memphis Tennessee
I'm going to Graceland

**Paul Simon's handwritten lyrics of
"Graceland," permanently housed
in the Library of Congress**



Gregg Allman

The origins of the Allman Brothers Band

Where did the Allman Brothers sound come from and who influenced you early on?

For me, it was all about R&B, man. We would listen to WLAC, the radio station out of Nashville, and that is how I got turned onto Otis Redding, Jackie Wilson, Bobby "Blue" Bland and Little Milton. Now, my brother loved the blues, so we would listen for hours to Howlin' Wolf, Muddy Waters, Sonny Boy Williamson - WLAC was our musical education, man. He loved the blues, I loved R&B, and that is how it started. We'd listen and then practice those songs over and over.

The thing was, though, in the early days of the Allman Joys, we had to play a lot of Top 40 hits and Beatles cover songs; if we tried to play the music we liked, we'd lose the gig because the club owner would tell us, 'You can't dance to that stuff.' Eventually we got fed up with being a jukebox on stage, and I decided to start writing my own songs. I wrote and I wrote and I wrote - I mean, hundreds of songs, man - and they were just terrible. I remember this time I was all excited about this one tune, but when I played for my brother, he looked at me kinda sad, shook his head and said, 'Congratulations bro; what you have there is an obscure cut off of the second Rolling Stones album that you re-arranged.' I was crushed, man, but I stuck with it, and eventually I wrote 'Melissa,' which was the first song I ever kept. My brother loved that song, and I've been at it ever since.

In 1967, our band, Hourglass, signed with Liberty Records out in California. They told us 'Come to L.A. We'll make you the next Rolling Stones.' I didn't think it was a good idea, but my brother did, so we all went along with it. Back then, the record company would give you an apartment and money to live on, but they would put it on your tab against future earnings, so real quick you started off in debt to the record label. They stuck us with a producer who didn't understand our sound at all. We wanted to play our stuff, but this guy wanted us to be some sugar-coated pop band, and so he made us play these horrific



Del Bryant presents Gregg Allman an award at a 2014 tribute concert in Atlanta for the southern rock pioneer

songs that had no soul to them. It was like trying to squeeze water from a rock, man.

The only good thing that happened in California actually came out of an accident my brother had. He broke his arm while we were riding horses, and he was laid up for a while.



The Allman Brothers Band,
BMI songwriters since 1980

He also came down with a cold, so he was really pissed off and ornery. His birthday was on November 20th, so I got him the first Taj Mahal record for a present. There was a version of "Statesboro Blues" on it, with Jesse Ed Davis playing slide guitar. I also bought Duane a bottle of Coricidin pills for his cold, wrapped them up nicely and put the package in front of his door, knocked and headed back home.

About two hours later my phone rings, I pick it up, and I hear, 'Hey brother, get over here quick - Quick, man. Hurry!' I hung up, go over there and open the door and I look on the coffee table and these red pills are all over the top of the table, the bottle is on the end of his ring finger and he is sitting there playing along with Jesse Ed Davis on "Statesboro" like he'd been playing slide guitar all his life. From the moment my brother put that Coricidin bottle on his finger, he was a natural.

Anyway, my brother just couldn't take it anymore; in late-68 he told Liberty to stick it, that we were splitting and heading back home. Now, our bill was way, way up there by this point, so I asked Duane, 'Well, what about the record company, man? They can freeze us from signing with another label unless we fulfill the contract.' Duane says, 'Screw them — we're outta here.' Well, the company said everyone could go except me; they wanted me to stay and make a record with this studio band. So I stayed and my brother left to go back home, all pissed off at me. I go into the studio with their little house band and a producer who used to be a shoe salesman in Miami, and it was just atrocious, man, it was the low point for me. I

hated being there and I was really lonely, because it was the longest Duane and I had ever been apart.

So I was over the top when my brother called me in March, 1969 from Jacksonville and said, 'Bro, I need you here. I got these five guys here; I got two drummers, a bass player from Chicago and a lead guitar player.' I thought two drummers was crazy, and I asked him, 'Aren't you a lead guitar player; why do you need another one?' He told me to shut up and get my ass to Florida, so I hitched a ride and showed up on March 26, 1969. I walked in, and saw my brother, Jaimoe, Butch Trucks, Berry Oakley and Dickey Betts. I was nervous as hell, but I sat down and we played "Trouble No More," and that's how it all started for the Allman Brothers Band.

What is the resonance of the blues? I understand the enduring resonance of rock and roll because it's about rebellion and that's forever, but the blues is less about rebellion and more about feelings.

You're right, man; the blues is all about a good man feeling bad, but singing the blues brings a relief to that. When you sing about what's troubling you, it's a release, man, that comes from way down deep. There's nothing like tilting your head back and just letting it all pour out. I love to sing like that, no doubt about it. I've said it before and I'll say it again: music is my life's blood, man, my life's blood. I'm gonna play until I can't play anymore; you can count on that!



Little Richard,
BMI songwriter since 1956



Michael Jackson

A matchless talent, the legendary artist redefined the modern pop star

In 1976, Michael Jackson affiliated with BMI, a partnership that spanned decades and saw the evolution of the former child star from Gary, Indiana, and Motown darling into the undisputed King of Pop, with a fan base that would transcend borders and generations.

Even as the youngest one among his brothers during the days of the Jackson 5, his precocious performances revealed his ability to completely steal the show. Summoning a well of feeling with each lyric, his version of "Never Can Say Goodbye" (which Jackson often sang, calling it one of his favorites) remains eternally wistful and deeply felt by fans. Jackson may have perfected pop, but he also knew how to use a brooding, soulful sensibility for many ballads, so skillfully that it was unimaginable how a young boy could learn to touch that depth of emotion at such an early age.

In the late seventies, coming into his own solo career, his cover of "She's Out Of My Life" from the album, *Off The Wall*, still feels like a surrender to lost love. On that same record, the rhythmic pop tune "Don't Stop 'Til You Get Enough" became his first single to reach number one on the Billboard Hot 100 chart, and his first solo number one on the Billboard Soul singles chart, where it remained for six weeks, a glimpse of what was yet to come.

His star rising, Jackson went on to work on his undeniable magnum opus, *Thriller*. Since its release in 1982, it has sold more than 100 million copies worldwide, making it the highest-selling album in history. Nearly all of the tracks on that album became BMI award-winning songs, which earned him the 1983 BMI Pop Songwriter of the Year distinction.

The *Thriller* album perfectly displayed the range of his musical talent: "The Girl Is Mine," a duet with Paul McCartney that illustrated the melodic differences between two generations of musicians, resulting in perfectly blended harmony. "P.Y.T." may well be the predecessor for all playful pop tunes, while "Beat It" became a pop-culture phenomenon, showcasing Eddie Van Halen's unmistakable guitar solo. Of course, the album's titular single, by featuring the voice of Vincent Price, added a level of macabre fascination to the riveting video. Indeed, Jackson redefined music videos, or as he called them, short films. For the

"Thriller" video, a 13-minute-43-second masterpiece, Jackson went, like he often did, where no artist had ever gone before, merging filmmaking and music. The video, directed by John Landis, was MTV's first world-premiere event.

In pushing the boundaries of pop music, Jackson took it to unexpected heights, while delivering a timeless message. His charitable work was unmatched in the pop world and his musical contributions and influence cannot be overstated. With a career that spanned more than four decades and estimated cumulative album sales of \$1 billion, Jackson is considered the most successful entertainer of all time by Guinness World Records. His often-imitated, never-duplicated dance moves have influenced countless entertainers after him.

For his millions of fans and followers, his legacy lives on. The first posthumous album, *Michael*, featured a collaboration with Akon entitled "Hold My Hand" (completed in 2008 but released in 2010), and employed an Afro-Caribbean groove that displayed Jackson's interest in exploring other genres. *Xscape*, the second posthumous album, contains several producers' contemporized versions of his previously unreleased tracks. "Slave To The Rhythm," another danceable track, which he recorded in 1991 with L.A. Reid and Babyface while working on the *Dangerous* album, is a testament to the timeless quality of his music. On "Chicago," his vocals return to his signature melancholy manner, mixed with rap reminiscent of "Billie Jean."

The most popular track from *Xscape* is "Love Never Felt So Good," co-written by Jackson and Paul Anka and originally demoed in the early '80s; the album features two versions, a Jackson solo and a duet with Justin Timberlake. These distinct contemporized takes feature the stylized pop-R&B combination that Jackson made famous, the very sound that generations of performers still attempt to capture in their own recordings. In the original version of the same song, stripped of production elements and layers of melody, the purity of his delivery carries emotion beyond the simple piano accompaniment. Pristine, soulful and heartbreakingly earnest throughout the tune, it serves as a reminder that his memory still resonates. June 25, 2014 marked five years since the world lost the King of Pop — a legend gone too soon.

Kenneth Gamble and Leon Huff

One of the most successful songwriting teams in history, they created the immortal Philly sound

What inspired you?

LH: Life itself. Things that we saw, heard. A songwriter is always listening, watching. For example, one of our biggest songs, "Me and Mrs. Jones." We watched that song play out. I knew the man, I knew that wasn't his wife; they came to the same cafeteria every day, went to the jukebox and played the same song every day. That's the way Gamble wrote the lyrics. We watched that and we wrote the story.

We were always watching and listening. We wrote about the world, current events. I'm an avid reader. We got ready to do a writing session; we're coming with about 20, 30, 40 titles, each one of us. We sit down and pick out the ones that inspire us most that day. We wrote "Family Reunion" because I grew up in a tight family; we had family reunions. It's life itself that was Gamble and Huff's inspiration.

We got a Ph.D. in relationships; we knew exactly how to speak to the females through Teddy Pendergrass.

What was your writing process?

LH: Gamble had an upright piano in his office on the third floor. Something comes to my head, I'm going to play it, Gamble might like it, and say, 'Hey what's that?' I say, 'I don't know, just ad libbing.' Then he'll sit down and he'll start free styling, come up with a melody, come up with the lyrics. We had a tape recorder sitting on top of the upright and that tape recorder is running from the time I come in to Gamble's office. Just out of a conversation, a title could come up.

So me and Gamble, when we are locked in that room, we are in our own world. When we were in there, it was like 'Gamble and Huff at the Apollo!' We had our own show going on in there! We might come out with four or five songs. We created a magic in that room that's just so mind-boggling.

Define the "Philly Sound."

LH: It all starts with the song. We came out of his room after we wrote the songs. The musicians would listen to the tape we had

recorded, and would feel the vibe that we felt writing the song. The horn players, violin players, that rhythm section, that whole MFSB orchestra ... that community of players was so tight. Every day we played together, the tighter we got. And we had a stable of songwriters that were very talented — Tommy Bell, Linda Creed, Dexter Wansell. Up on the third floor, every room you would go in, there would be magic coming out.

How did you work with the artists?

KG: I think that the approach that Huff and I took was that we were writing songs tailor-made for the artist ... like you were going to have a suit made. Made to measure. We tried to maintain a certain style for them. It didn't conflict because the O'Jays didn't sound like Harold Melvin and the Blue Notes. Teddy Pendergrass didn't sound like Lou Rawls. The Three Degrees didn't sound like the Jones Girls. They all had their own identity, and that was the key for helping to make sure that the music was always fresh and different.

Did your music change over the years?

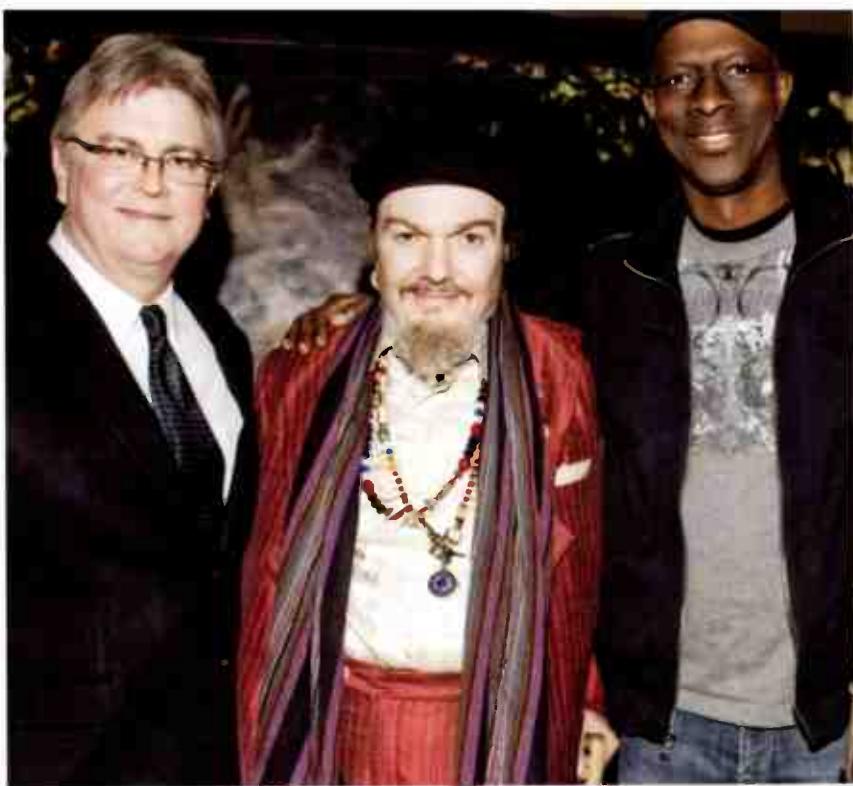
LH: The studio equipment, the technology kept changing. When we started it was two tracks, then four, then eight, 12, 16 and 24. And the musicians they changed over time; they evolved. **KG:** We had four or five different drummers. Even the keyboards; we started off with the Fender Rhodes, then we had the Clavinet. They had different sounds to them. We wrote about what we were feeling, but the sound of the music just kept evolving.

Do you remember when you came to BMI?

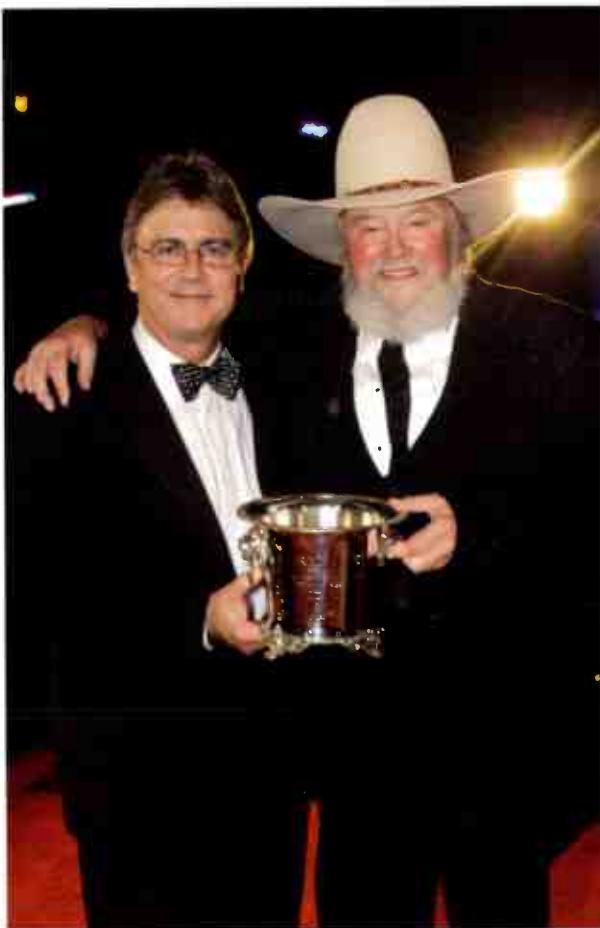
KG: We've been with BMI since 1963. I found out about BMI through [producer-songwriter] Jerry Ross, who I was working with at that time. I remember when I got into BMI, it was great. They were very service oriented. BMI was a home for African-American artists, songwriters and publishers, and producers. BMI was the place to go.

**Kenneth Gamble and Leon Huff,
BMI songwriters since 1963**





Phil Graham with Dr. John,
BMI songwriter since 1959,
and Keb' Mo,' BMI songwriter since 1974



Phil with BMI Icon Charlie Daniels



Phil presents Sting with a BMI "Million-Air"
award for "Wrapped Around Your Finger"

Phil Graham

Phil is BMI's Senior Vice President of Writer/Publisher Relations, heading the staff that deals with BMI's 650,000 plus songwriters, composers and music publishers

How does BMI remain relevant in the modern music world?

To be so over-the-top good on service company-wide that writers, composers and publishers realize the value and contribution that BMI adds to their careers and business. What we strive for across the department in all areas is to create an environment where people feel like they can create something that's of use to music users, and receive compensation for the use of their intellectual property.

What do you think the future of the music business is artistically?

I'm pretty positive. I think it's amazing now. It constantly evolves. There are really progressive parts, retro parts that take newly created work and mix it with old classics to create something new. I'm always amazed at youth, their desire to create and their appetite to consume music. They are going for it and I think that keeps the music business growing on the creative side.

Without a doubt, the digital technologies of it have been the pivotal point. Before digital, if you were a garage band, you made a tape. Then you burned a CD and mailed it to a label and hoped for a positive response. With the Internet and streaming, that all changed. Anybody that's making music in a garage, a bedroom, on a plane can transmit to the world in an instant. It enables people to connect; it enables people to discover. It promotes the whole next generation of music makers to a worldwide audience and that's good.

What does an artist have to do to get noticed, to get airplay, video play?

Any writer or artist who finds success has a unique product and angle in their approach. Assuming hard work is part of

every writer's success story, using collaboration and trend-stretching techniques to create the product that is truly your own gives you the platform to take it to the world. In today's digital anywhere-anytime lifestyle, music can be created and consumed in that way. Attention and traction can be started with an Internet presence or live performance at a local/regional level or placement in an AV medium that can quickly move the writer or artist into the mainstream.

Do you think music still has its ability to shock and surprise? The Beatles disrupted the world. Rap disrupted the world.

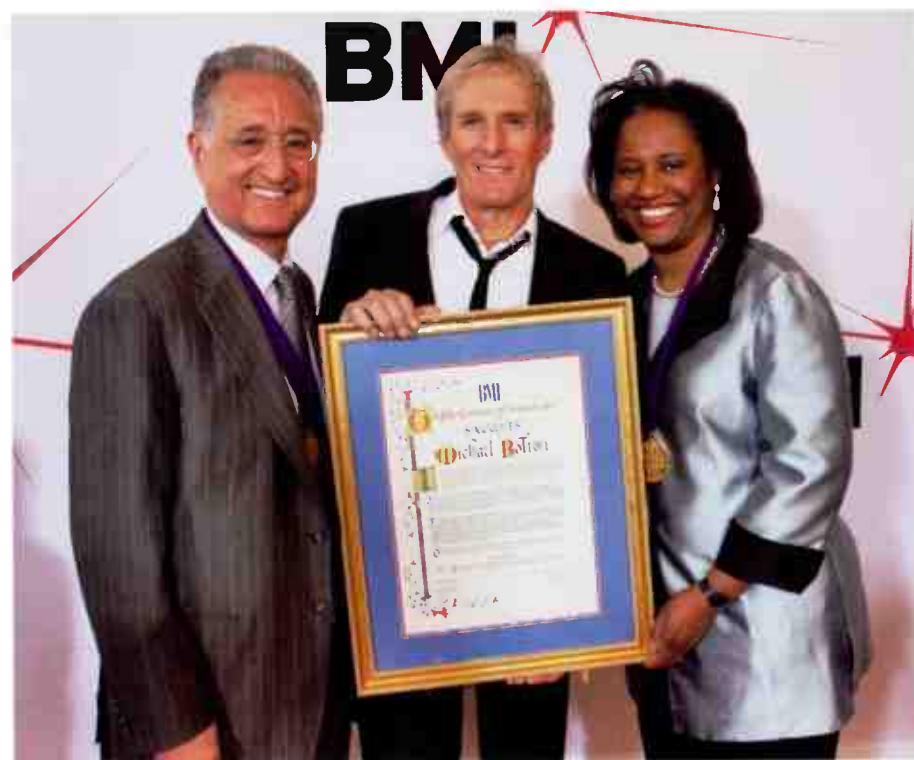
I think there's always disruptive music out there, and inevitably, if it's disruptive in a good way, that becomes popular in the mainstream. If you go back and listen to the Beatles or the Rolling Stones catalogs, they're pretty mellow by today's standard, but back then they were definitely on the edge.

What do you look for today in your department that is different than what you used to look for say twenty-five, thirty years ago?

Twenty-five, thirty years ago we were looking for the same thing as we do today. That is, the most talented writers, artists and composers who will make the creative contributions that will stand the test of time. Whatever we choose to pursue, it is in many cases our executive staff that plays the tastemaker role and operates in front of what is popular in an area that will be popular. This is an important dynamic in continuing the support of new music and keeping the BMI catalog stocked with product music users and consumers find valuable.



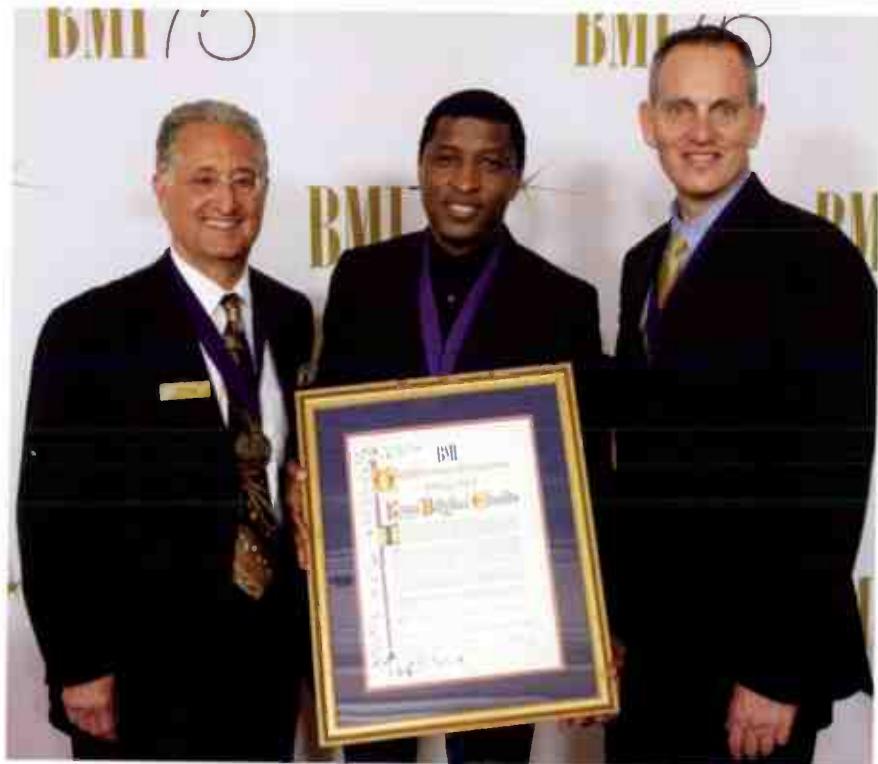
**Michael Bolton, BMI songwriter since 1989,
and Patti LaBelle, BMI songwriter since 1979,
with Frances Preston at the 1992 T.J. Martell
Foundation Gala where Frances was honored
with the Humanitarian of the Year Award**



**Del Bryant and BMI Board Chair
Susan Davenport Austin present
Michael Bolton with a special citation
at the 2013 National Association
of Broadcasters dinner**



**Kenneth Edmonds, BMI songwriter since 1977,
performs at BMI/NAB dinner**



**Del Bryant and Mike O'Neill present Kenneth
"Babyface" Edmonds with a special citation at
the 2014 National Association of Broadcasters
dinner**

Alison Smith

Alison is Senior VP of Distribution & Administration at BMI, overseeing royalty distribution and managing Writer/Publisher Administration and Research

What's the process from a public performance to payment?

There is really no mystery about what happens from the point a public performance takes place to when a songwriter, composer or publisher sees a payment from that performance result in a royalty payment. Although it may seem complex, the process is relatively simple after the license fees are collected - 1) performance occurs 2) BMI receives notice of the performance 3) BMI applies the appropriate rate of payment for the performance.

What is really complex is gathering and processing the amount of data that comes into BMI from so many sources, both domestically and internationally. It processes billions of transactions per quarter year, prior to issuing a royalty distribution and these transactions come from radio, TV, Cable TV, Internet sites and streaming services, live concerts, background music services, international societies, and many more. The in-between calculations are programmed into our massive royalty distribution systems and applied uniformly during the process to effectuate payment based on our rules. The seemingly most difficult part is explaining in an easy to understand way that the process is really simple; it just takes many steps to get from license fee to performance to royalty payment!

You helped a lot of artists in their lean early days. Who might we not have heard about if it weren't for your faith in them?

I met many young writers and composers before they were household names but they made it because they had faith in themselves and had unique and grand talents, not because of anything I did!!

How does technology help?

Without technology we would not be able to perform many of our daily functions. We utilize many tools every day, and monitor workflow with these tools so as to maximize our efficiencies and cut down on costs. Business intelligence and processing mapping tools are the primary ones we use on a daily basis but there are many, many more. We are continuously thinking of better ways to implement new technologies as the

service level demands increase from the people we represent, and we pride ourselves on being as far ahead of the technology curve as is possible.

How is BMI adapting to the needs of the modern music landscape?

When I started at BMI in 1984, I thought we had great royalty distribution capabilities and we did for that time! The distributions consisted of payments from radio, TV, a very small international distribution and a new media called cable television. General Licensing revenue was spread over the sources for which we actually had performance information on which to base payments.

Most, if not all, of the distribution was manual in nature and we were so excited to bring in computers. We converted song registrations from index cards into the computer mainframe, and began inputting music cue sheets for television performances into the computer as well. We had "stuffing meetings" to stuff the envelopes containing the royalty statements and were always excited when we got them done and out on time!

How have writers, composers and music publishers' needs changed, in terms of distribution and administration services that BMI can provide, and how is BMI adapting?

Writers still want to know 'how did I get paid,' or 'why didn't I get paid,' they want superior service as it relates to administration services and proper reflection of their songs and performance information in our database, and they want transparency in how we do what we do. BMI has always prided itself on service to its members and we still do. We just have to do it better and faster than our competition. We set internal service levels, we use state-of-the-art computing to assist us in processing merger/acquisition details for publishers and royalty distributions for everyone, and we strive to answer quickly each and every question or request that comes our way. We continuously refine ways to deal with volume, both of performance data and inquiries, and we offer online services to better assist a songwriter, composer or publisher with better managing their own accounts.

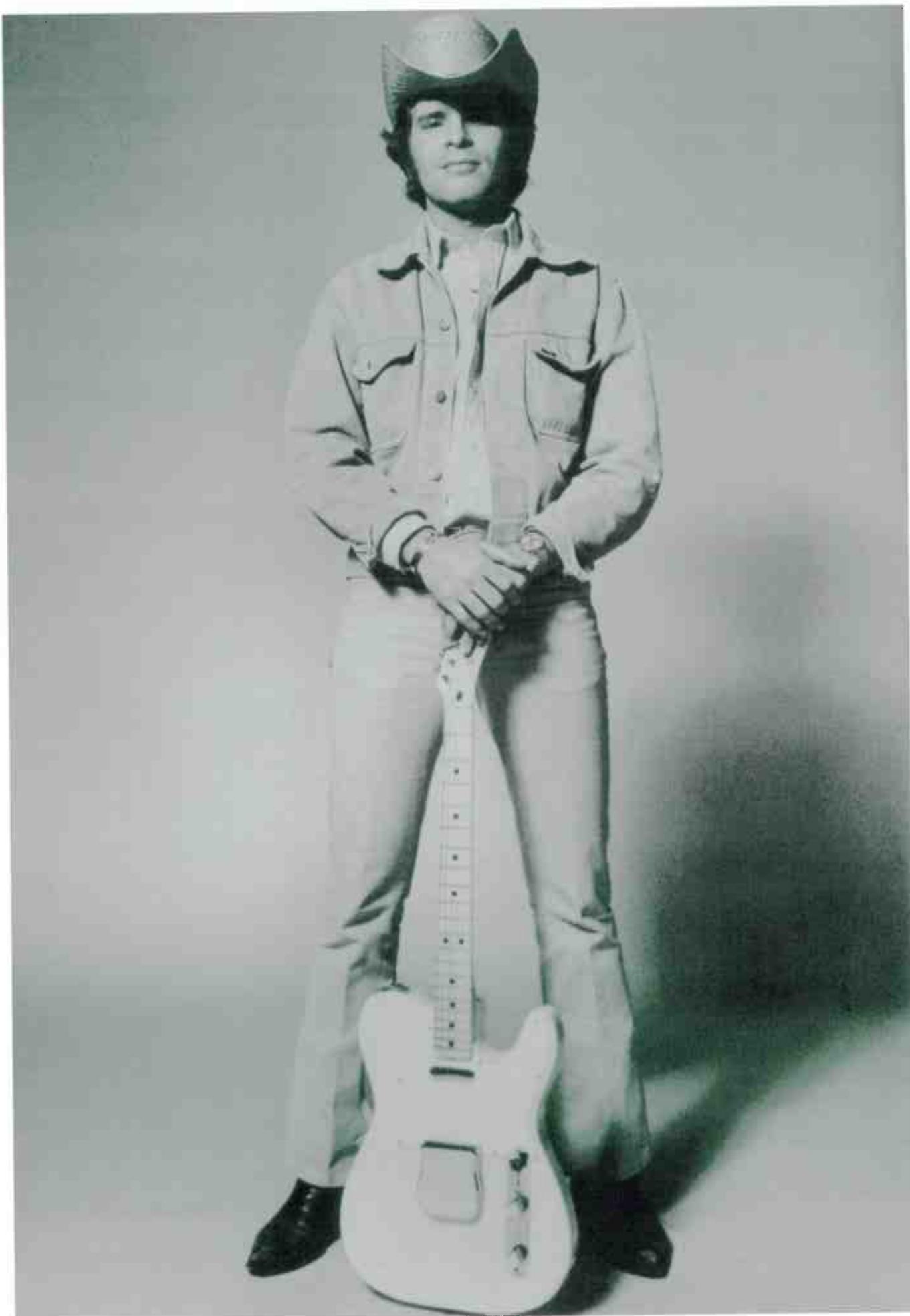


Toby Keith, BMI songwriter since 1991,
and Alison Smith

Alison, Charlie Feldman
and Carole King



Alison and John Williams



Barbara Cane

Barbara Cane is Vice President and General Manager, Writer/Publisher Relations, Los Angeles, and has worked with some of the industry's legends

How did you get started at BMI?

I started in 1970 in the Administration Department. There weren't any computers back then; we kept all of the information and made updates and revisions on 3 x 5 index cards. Looking back, it is almost unimaginable! In 1985, when Frances Preston was named Senior Vice President, Writer Publisher Relations, she encouraged me to take a more active role in Writer Relations, focusing on the creative, working with songwriters and artist acquisition. She told me: 'Go out there, sign writers and have fun.'

One of the very first people I helped sign was the songwriter-artist Robert Kraft, in 1977. He had a band called the Ivory Coast that played clubs in New York City. I loved his music and told him he needed to meet my dad who was a great music publisher. I called my dad and told him I was sending Robert over to his office. This helped jump start Robert's artistic career and paved the way for his becoming President of Music for Fox Pictures, and now an independent producer. Another memory is of my introduction to Michael Bolton, one of my heroes, and the close friendship and professional relationship we've shared through the years.

In the late '90s, one of my colleagues asked me to listen to a demo of a band in which his cousin's son, Adam Levine, was a member. I remember thinking that this is as good as, if not better, than what I had been receiving. The band was unsigned. They were called Kara's Flowers and consisted of four high school friends and bandmates — Adam, Ryan Dusick, Mickey Madden and Jesse Carmichael. The next thing I know, these 15- and 16-year-olds walk into my office and we begin a dialogue about dreams, making music, being artists, getting a label deal and touring. I met their parents who wanted to know who I was, what BMI did and we strategized which label executives to meet. We shared many weekend brunches and Saturday night "under age 21" shows together. Kara's Flowers grew into Maroon 5. I remember Adam, James and Jesse coming into my office to talk and play new songs, which became the Grammy winning album, *Songs About Jane*.

How has the profession of being a songwriter changed over your career?

The songwriter is always the heartbeat of the song. Even as trends and genres evolve, it always comes back to great songs



**Barbara Cane congratulating Adam Levine,
BMI songwriter since 1997**

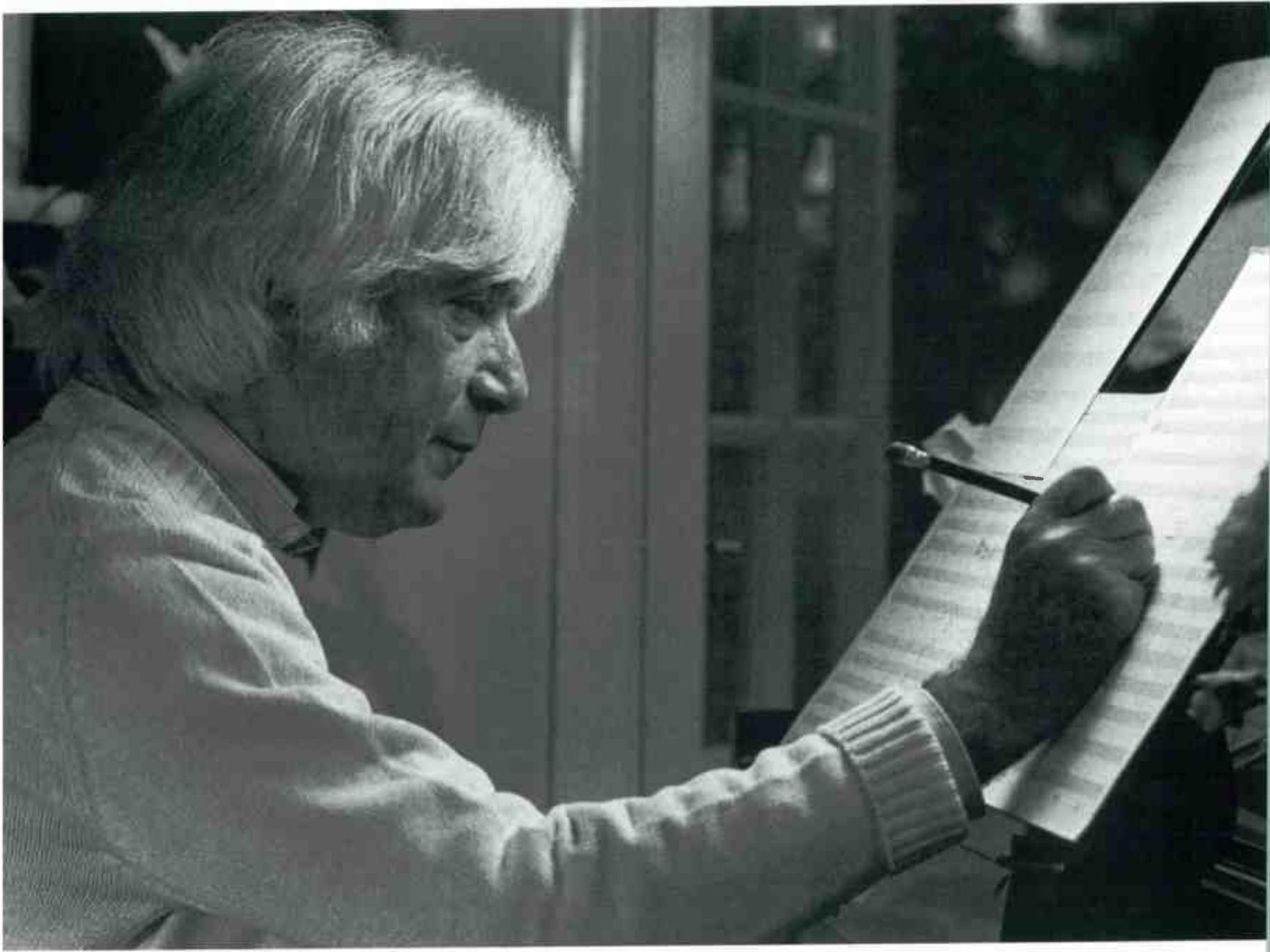
and great songwriters and producers. Writers are always adapting to change but never lose connection to craft and excellence. Great songwriters are born gifted with this special talent.

What does it take to be a successful songwriter today?

Listen to all music, as a fan and student of music. Be open to ideas. Be spontaneous. Write words and music that resonate. It's hard to believe something that doesn't connect the artist to the song and the listener to the music. Find emotion in your heart; it is the song's resilience. Don't give up. Persevere. Great songwriters never give up.

How has the industry changed?

I think today, the role of the independent songwriter, producer, artist, music publisher and label has never been as desirable and strong as it has become. New and social media have opened doors and boundless possibilities. It is an exciting, ever-changing, sometimes chaotic but enriching time in the music industry.



Jerry Goldsmith,
BMI composer since 1961

HEADING TO HOLLYWOOD

BMI understood the importance of having a national operation and opened its West Coast office in 1941, strategically located near the major motion picture studios of the time. Initially, BMI made little headway in signing film composers, as the major studios had substantial ASCAP publishing houses. This changed in the early '50s, when Richard Kirk established BMI as a presence in the field of film and television music, including not only featured songs and themes, but also the vital background music essential to film and TV productions.

Danny Elfman

Former Oingo Boingo rocker becomes master film score composer.
Who knew?

How did you go from rock 'n' roll to film scoring?

I had three careers in my life. I spent almost seven, eight years with a musical theatrical troupe and in those years essentially taught myself whatever I know about music by doing transcriptions. I had no training; I was self-taught. And I started doing transcriptions of Duke Ellington arrangements, and Cab Calloway, Django Reinhardt. We did a lot of early '30s big band.

In those theater years, I did a late night cult movie called *The Forbidden Zone* for my brother. I mean it was a kind of a score, that's the best way I can describe it 'cause it was really semi-improvised and rag-tag. Some parts were written out, some weren't. Then in the late '70s, I started Oingo Boingo, And everything I'd learned up to then became irrelevant. And then in 1985, six years later, I get a call about a meeting with this unknown animator, Tim Burton and Pee-wee Herman. I assumed they were looking for a song. I was surprised when they were interested in me scoring the movie. I got along with Tim. Paul Reubens/Pee-wee Herman, chimed in, yeah, I really liked that *Forbidden Zone* score. That launched what's now a 27, 28 year career.

And I had the good fortune to not care at all what anybody thought of my music. So, it enabled me to approach films where I absolutely didn't care if people love them, hate them, use it, throw it out, it makes no difference to me because it's not my profession. It was just for fun, really up until *Batman*. And then it all started to change.

It got serious.

Well, at that point, now I was really working hard at it. And I was starting to get pulled deeper into the gravitational pull of all the things that I could do in that realm. You know, *Beetlejuice* was another step and then *Batman*, which was my 11th film. And I'd been working very hard to hone my skills.

What is it about your style that resonates throughout these different themes of genres of movies?

Well, I don't know. I mean, in the beginning, of course, I got to experiment a lot in a way that was really helpful. I kind of came to a conclusion that there was no right or wrong thing ever to do in a film score. But I think I learned that from Bernard

Herrmann anyhow. I grew up on Herrmann's music. And he did so many things, which were so startling to me and so off the wall, that I came up thinking there really aren't any rules.

There are things that one genre might imply over another. But there's no reason why anything can't work for illogical reasons. There doesn't have to be any rationale behind what one does. I think I got a lot of courage from Herrmann, aside from the early years of not trying to impress anybody.

But I went from not trying to impress anybody in the first ten years to being incredibly motivated to prove myself. I became really fueled in those first ten years by all the negative energy that I got from my own profession. You know, I was really the most hated composer in Hollywood for years. And I took — weirdly — great, perverse pride in that.

I'm a product of the streets. Even though I grew up in a middle class environment, I had no schooling. I worked as a street musician. I played trombone and percussion on the street and passed the hat for years. I was a fire breather and everything I knew, I taught myself.

How do you stay creative and inspired?

I don't know how I stay inspired. I think the same thing inspires me now as it did for *Pee-wee's Big Adventure* and *Beetlejuice*. And that's called a deadline.

That's one thing that all successful film composers have in common. We can grab hold of a deadline and make it work for us. Some people can't do that. There's a reason why Stravinsky never finished a film score. He may have been the greatest composer of the 20th century, but the deadline part of it was a problem for him.

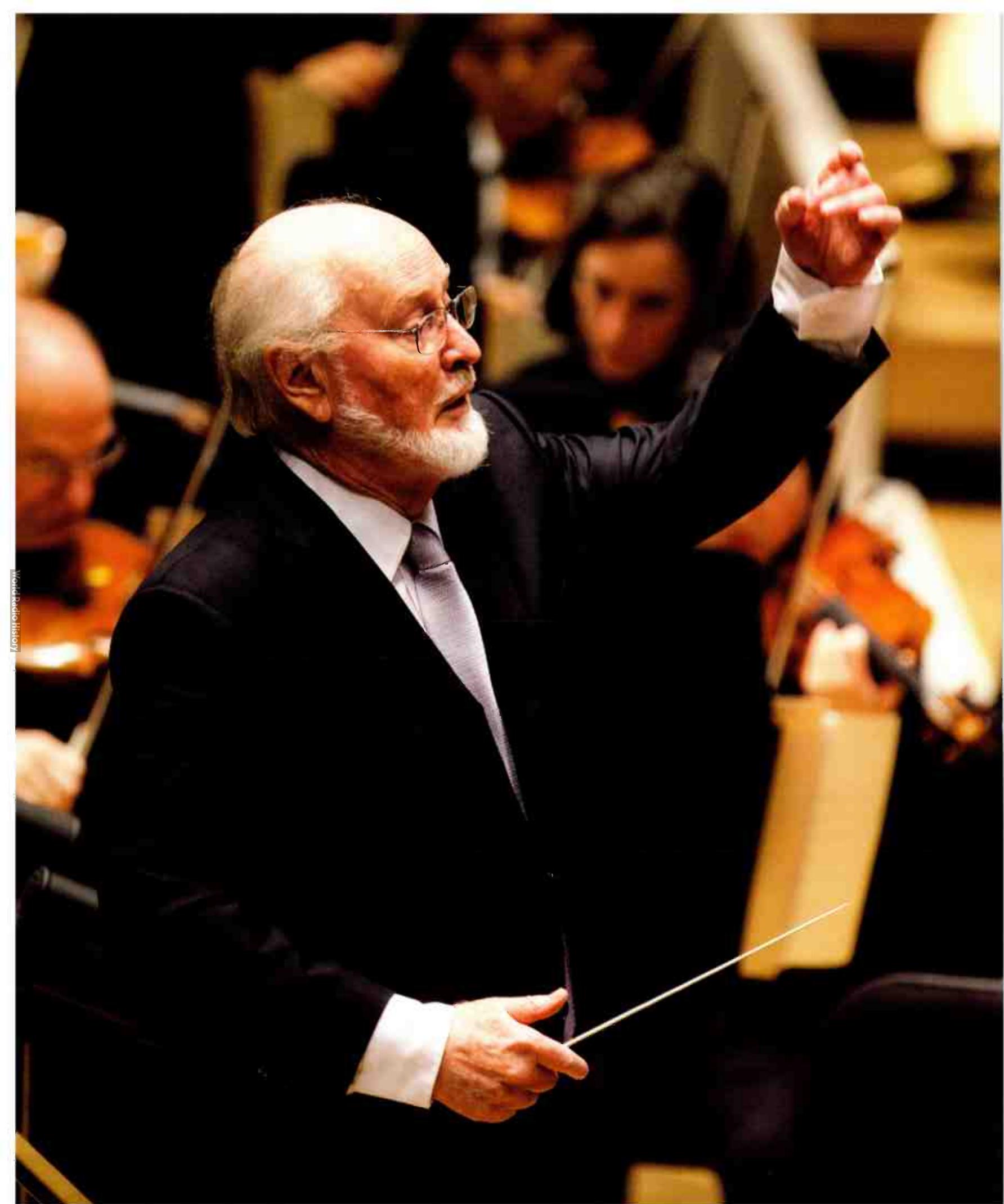
I think that's my great motivating force. I feel like, my god, I don't know what I'm doing. I've only got this many weeks left. And then I start going.

What do you hope for from a score?

I hope the audience forgives its flaws and finds its strengths and is moved by it or excited by it. Or if they laugh at it, whatever it's supposed to do. And you just kind of like silently pray, may an audience find this film. And that's all you can do. It's a tough job and it's not one for the faint of heart, let me put it that way.



Danny Elfman,
BMI composer since 1978



John Williams

The most successful film composer of all time discusses the process

"BMI serves music in the way the other great international performing rights societies do. In terms of practical application, it means a great deal for every working musician who is fortunate enough to be a member of BMI."

John Williams

How do you approach a score? What's the process?

Rather than read a script, I prefer to view the film, getting a clear first impression of the events contained in it. I study each scene and work out the various themes and approaches, sketching them, and eventually developing the orchestrations. It's a step-by-step building process.

Some of these films, particularly the action ones that we do, have as much as an hour and a half or sometimes even two hours of music, which is the length of an opera. Writing this much music for orchestra, chorus and other forces, makes it a voluminous and demanding job.

I didn't realize it was that much music. Does the director just take pieces of it?

No. Much of it may be partially unheard when mixed with sound effects and accompanying dialogue, but it remains a part of the internal energy of the film. If you take this energy away, the film can go very still and quite lifeless. Some of the music may not be consciously heard, and of course this situation might bruise the composer's ego a bit. It tells us a great deal about the whole audio-visual process... that in the end, our visual perceptions take precedence over what we might hear.

How do you capture a mood? There haven't been many darker movies than *Schindler's List*.

I can't say that I immediately "hear" an emotion or mood when working on a film. Translating that into an acceptable musical accompaniment is more art than craft. Every composer will have his or her different approach. It's very subjective, and in the end, we just hope that we get it right. In the case of *Schindler's List*, it was a very, very inspiring movie. It was dark, certainly, but it was also an inspirational one. I tried to capture the atmospherics of the film with the orchestra and with Itzhak Perlman, who was our violin soloist. As the work progressed, I found myself writing material for Itzhak to play, which I also hoped would fit the film.

For me, I don't have a "eureka moment," in which it all comes forward in one flash of the pen. It's more a process of sketching something... looking at it the next day, refining it, possibly rejecting it, and moving on to something new, if need be. I go to the piano each day, get some music paper, and begin to work on notes, phrases, musical clauses... it's very much like sculpting.

When you chose Perlman and gave him that music, did you anticipate that his Jewish heritage might elicit a visceral reaction to the material?

Itzhak's playing has a wonderful individuality, and his ability to evoke a variety of musical colors is magical. I think we all bring our experience and history, even our cultural and, quite possibly, genetic history to the work we do. Of course, we invited Itzhak to play on *Schindler's List* not so much because he is a Jewish violinist but because he is a great violinist. And I think Steven Spielberg and I also thought that he would bring a certain Hebraic or Jewish sensibility to his playing. It's often the case that vernacular inflection can sometimes make the difference between a good performance and a great one. For all these reasons, everyone involved in the making of this film was indeed fortunate to be the beneficiaries of his great art.

I heard that when you first saw the movie, you said to Steven Spielberg, "I think you need a better composer than I am for this film." And he responded, "I know, but they're all dead." Is that true?

Yes. Very true.

How do you go from *Fiddler on the Roof* to *Empire of the Sun*? How do you slot into each vastly distinct, different culture and produce something in sync with it?

Certainly a big part of what's necessary is to try to feel, think and hear how each individual film might best sound. All of the film's atmospherics need to be considered. Among the many

things required of a composer in this industry is the possession of a technique that is very versatile, and that is adaptable to a wide variety of subject matters.

Have you turned down movies because you felt that you couldn't do that?

Oh, probably I have. Certainly not very often. Maybe once or twice over a good number of years, but I don't recall right off hand an instance where I felt I couldn't to some extent manage the idiom.

When you did *Star Wars*, for instance, what, how were you thinking? This was a world that didn't exist! How did you approach capturing that in sound?

For the musical approach to *Star Wars*, I really have to credit George Lucas. His basic notion was that the film was going to introduce us to an unknown and previously unseen world, and that the music might connect us viscerally if it were based in a familiar idiom. In this way, the music might humanize what we were to see.

And so I interpreted that to mean that the music should be melodic and it should even be Romantic in the late 19th-century sense of that word... that the heroic fanfares and themes should be operatic in their sweep. And so the music, in a sense, contrasts with the otherworldly aspects of the visuals, and grounds us in the world of lyricism, melody and tonality which is so much a part of Western musical tradition.

What makes a good collaboration with the director?

I've been very lucky. The experiences with George Lucas have been wonderful and very direct and productive. With George, I'd have a meeting and a spotting session, in which we'd choose the scenes that would have music, and then I'd go off and write the score. The next thing he'd hear was the orchestra playing it in London, and it had a freshness for him.

The essential thing about Steven Spielberg, with whom I've enjoyed a more than 40-year collaboration, is that he also loves music. If there's to be 90 minutes of music for one of his films, and if I record 94 minutes... he's ecstatic. And if the session is to be six hours long and it goes eight, he's even happier! For the entire time we've been working together, he comes to the recording sessions with his camera and photographs the orchestra members, many of whom have become his friends, and some of whom were very young when we started together.

He always says that the scoring sessions are the happiest and most enjoyable part of his filmmaking process. And although he's very musical... in fact he studied music... I can truthfully say he was not a very good clarinetist. You've probably heard the story that he played on the soundtrack of

Jaws. For one scene in particular, members of our orchestra were asked to imitate an amateur high school band as realistically as possible. Steven grabbed a clarinet and played on this cue, and predictably enough, he had a devastating effect on the intonation of our woodwind section. It was just what we were looking for!

What great movie scores by other composers do you admire?

I always mention Bernard Herrmann, whose scores to *Vertigo* and *The Ghost and Mrs. Muir* I particularly admire. Certainly Alex North's *Spartacus* should be mentioned, and so many fabulous scores by Jerry Goldsmith that I admire greatly. Also, the marvelous French composer Maurice Jarre, who did both *Lawrence of Arabia* and *Dr. Zhivago* for director David Lean. Of contemporary composers working today, there are some very, very gifted people, and I'm particularly fond of Thomas Newman's work.

Has classical music become like poetry, a wonderful art form somewhat marginalized in people's consciousness? Is there any meaningful appreciation for new classical music? And is there enough of it being made?

That raises big questions about the information age we live in and the computerization of materials, the Internet, and what that's done to the broad public's sensibility and ability to sit patiently in a concert hall and listen to a work that's 30 minutes long, let alone one that's 60 or 90. However, all this being said, it's probably true that in Europe and in this country, we have arts institutions that are the envy of the world, and which artistically and technically are in better shape than ever.

I think that classical music is very vital as well. Our conservatories and music schools are turning out more and more students of greater and greater artistic accomplishment. Every time we have an audition for a major symphony orchestra position in this country, dozens of young people apply, each one better than the next. Our young composers are amazing as well. I can't believe that serious music is ever going to go away. It's too important an element in the fabric of our culture. There are so many fabulous composers, many of whom are sitting in university chairs and teaching... but they're there. Their drive and creativity will continue to be an engine moving our artistic culture forward. Of course, our symphony orchestras all have their fiscal challenges... that continues to be a problem. But they are playing better than ever, and as BMI will tell you proudly, they play a lot of new music. Our orchestras sometimes might be overshadowed by popular culture, but our country's musical life continues to be vigorous and our artistic future very promising.



**Mike Post,
BMI composer since 1985**



A Chapter in BMI's History: Film and Television

**By Doreen Ringer-Ross
VP Writer/Relations, Film/TV**

Television was flourishing back in the '50s and '60s and the late Richard Kirk, who ran BMI's newly formed Film/TV department then, signed composer Lionel Newman. Lionel was a good friend to have because he was also the music director at 20th Century Fox and he really helped Dick connect with, and ultimately sign, a whole crop of happening composers at that time, including: Earle Hagen (*The Andy Griffith Show theme*) and Jerry Goldsmith (who was scoring TV then, *The Man From U.N.C.L.E.*, *Dr. Kildare* before he went on to become the legendary film composer). Dick also signed Lalo Schifrin (*Mission Impossible*), Charlie Fox (*Happy Days*, *Laverne and Shirley*, *The Love Boat*), the Sherman brothers, who wrote songs for Disney's feature films. Dick signed John Barry (who scored the early Bond films), and the incomparable John Williams (whose career hit the stratosphere with the *Star Wars* and *Indiana Jones* franchises and never slowed down). Dick Kirk built an extremely strong foundation for us to build on.

We started cultivating alliances and activities designed to strengthen BMI's film and television repertoire. This includes hosting an annual Film/TV Awards Dinner to recognize our most successful composers and to honor a top composer with the Richard Kirk Award for career achievement. The '80s was when Mike Post and his late partner Pete Carpenter arrived at BMI, and Snuffy Walden's career took off. This put us in a new league in terms of television music. Mike Post alone went on to create music for more than 6,000 hours of television. The music itself started to change during this era with the infusion of synthesized sounds, the proliferation of home studios, new composers entering the field from the world of rock 'n' roll, and jazz, as well as the unprecedented success of song-driven soundtracks. During this time, our A-list composers grew to include Dave Grusin, Michael Kamen, Alan Silvestri, Hans Zimmer, James Newton Howard, Alan Menken, Thomas Newman, David Newman, Randy Edelman and Danny Elfman.

One thing that has remained constant is that trends come and go, ratings rise and fall but real talent prevails. Competitive payments, real deal talent and our reputation for cultivating it sells our company to the creative community.



**Doreen Ringer-Ross with
the late Michael Kamen,
BMI composer since 1967,
left, and Hans Zimmer**

**Lalo Schifrin,
BMI composer since 1963**

LATIN TRADITION

BMI has always been at the forefront of Latin music, believing it had a special place in American culture. In its early days, the organization worked with peermusic, representing the classic catalogs of composers including Rafael Hernández, Consuelo Velázquez and Pérez Prado, forming the basis of Latin music today. During the Big Band era, BMI experienced an explosion of Latin artists, with jewels like Prado's "Mambo No. 5" and Consuelo Velazquez's "Besame Mucho," a song that has romanced audiences around the world.

"BMI is a family."
Gloria Estefan



**Gloria and Emilio Estefan,
BMI songwriters since 1978**

**By Delia Orjuela,
Vice President, Latin Writer/Publisher Relations
Los Angeles**

There have been many other pioneers. Ritchie Valens brought the Mexican folk song "La Bamba" to everybody's attention with his rock rendition in 1958; nearly 30 years later, Los Lobos, whose sound is inspired by traditional music such as cumbia, boleros and norteños, recorded "La Bamba," which hit number one on the singles charts. Influencers like Gloria and Emilio Estefan opened the door for many writers and producers of Latin music. Sergio George revolutionized tropical music, creating the unique sound of what salsa is in the U.S. In the mid '90s, reggaeton, which has its roots in Latin and Caribbean music, took the world by storm. Although its beat and sound derives from Panama's

Latin reggae, reggaeton as a genre was shaped in Puerto Rico. The majority of the genre's songwriters, artists and producers, such as Don Omar, Wisin y Yandel, Gocho, Angel y Khriz, among others, are native Puerto Ricans.

Now there is a new generation of talent taking unexpected routes. Pitbull's cross-genre collaborations and danceable beats have brought Latin influence to mainstream rap and pop. Shakira has highlighted a range of Central and South American musical styles, bringing everything from dancehall to tango to her sound. Prince Royce takes

bachata to a whole new level, tropical but creating the current Latin pop. With his unique pop-rock sound, Juanes has changed the face of Latin music, while Carlos Vives' fusion of pop and vallenato has forged a musical and commercial triumph.

Currently in the U.S. most Latin format radio stations are regional Mexican. It's a thriving part of the culture. Artists in this genre like Tigres del Norte, Banda el Recodo, Tucanes de Tijuana, Espinoza Paz and Roberto Tapia are now playing in arenas such as the Staples Center or Madison Square Garden.

In any arrangement, good lyrics let the song communicate the writer's dream. Selena, whose career was cut short in 1995 after her tragic death, left a legacy that continues to influence many Latin artists to this day. In 1999, Ricky Martin's performance of "La Copa de la Vida" at the Grammys, declared to the world, 'This is Latin music.'

Today, Latin music in its many forms is a lustrous part of the American sound. Producers of all genres are including the Latin influence with a contemporary take. Many new DJs are integrating Latin music, mixing a classic with new rhythms, so that new listeners are exposed to a timeless song. There have been more opportunities today than ever before for Latin music in all aspects, from urban to tropical to regional, and on the horizon there is only more opportunity, more collaboration and room for the genre to keep growing through a new generation of talent.



Espinoza Paz, BMI songwriter since 2002 with Delia Orjuela



Juanes,
BMI songwriter since 1997



Los Lobos,
BMI songwriters since 1983

 **Juan Luis Guerra,**
BMI songwriter since 1990

Carlos Santana

He was a revelation at Woodstock and his 1970 album *Abraxas* revolutionized rock 'n' roll. He's still amazing after all these years

What is your enduring memory of playing Woodstock?

All I could see was an ocean of flesh and hair and teeth and hands. It was like plugging into a whole bunch of hearts — and all those people at the same time. It was incredible. I'll never forget the way the music sounded, bouncing up against a field of bodies. For the band as a whole, it was great. We knew that we were doing something that no one else was doing. Bill Graham believed in us and we are thankful for his vision. We knew Woodstock was extraordinary.

**What kind of emotion do you try to evoke with your music?
Are there messages or themes that you convey musically?**

For me when I started, and even more so today ... I play music that always brings six things: genuine, honest, sincere, true, for real and authentic on every song. We play music from the heart and for the heart.

**How would you describe the evolution of American music
from the '60s San Francisco rock scene through today?**

All music comes from Africa. Danzón, cha-cha-cha, mambo, bolero, cumbia. I can name one thousand rhythms — they all come from Africa. People call it different names like world music, jazz, blues, R&B, but it all comes from Africa. It all stems from there. It takes on various forms today in modern music, but it all comes from Africa.

What do you see as the future of American music?

Hopefully, music that brings spiritual peace and healing around the world.

**Carlos Santana,
BMI songwriter since 1969**





Eddie Palmieri,
BMI songwriter since 1972

Eddie Palmieri

He is one of the great musical artists of modern times, and pioneered Latin jazz

I know you don't like the word "salsa."

It's a misnomer and the reason is that these rhythmical patterns, when you analyze the music, the mother of all the rhythms is called La Rumba. Rumba was when the Spaniards brought the captives to the new world, and they had the rumba flamenco, and the first thing that the captives did was take away the word flamenco and kept rumba and as soon as they used the word rumba, it became the pre-judgment of not only the music, but those kind of people, naturally because they were black. And yet the rumba and those captives that were beaten half to death and nobody could comprehend what they went through, have put the world to dance. It's amazing, isn't it?

But out of the rumba you have three derivatives, guaguancó, yambú and columbia, and you have mambo, cha-cha-cha, danzon, son montuno, la guaracha, el changui. All of them have their proper names and to lump them under one word, 'salsa,' is a terrible, spiritual lack of respect to these great rhythmical patterns. Tito Puente put it best, 'I put salsa on my spaghetti, baby.'

Well, what happened is you started with Afro-Cuban and then it became Afro-Caribbean, especially when the doctrine ended when Fidel Castro came in. Then as all the other bands and more or less everything that Cuba stood for was persona non grata of that history, no one wanted to hear about those orchestras that suffered dearly.

But it was the Puerto Rican here that kept the tradition of the Cuban dance music going. The mambo, cha-cha-cha was certainly all over in the Palladium Ballroom in NY in the '50s, with the great Machito and his Afro-Cubans, and Tito Puente, which my brother Charlie Palmieri played with him.

And then Tito Rodriguez, who I played with in 1958–1960, he always had great orchestras. So those were the big three and then I came along, my brother came along, with his band, the La Charanga band, La Duboney, in 1958, going into 1959, and

then I came with La Perfecta in late '61, going into '62. I closed the Palladium Ballroom in 1966.

I do what they call instrumental mambos, which would have to be very exciting for the professional dance teams at the Palladium Ballroom. I stood for those spiritually, in my heart, called instrumental mambos. My Latin jazz presentation is definitely danceable and exciting because that's the structure.

What is this mélange of different Caribbean musical styles all put together; what is its place in American music history?

I dedicated my life to the Cuban structures of music that came out of Cuba, particularly after World War II, starting with Arsenio Rodriguez, the blind guitarist who had his conjunto in Cuba, then orchestras like Chappotin y Sus Estrellas who played trumpets for Arsenio, the pianist, Luis "Lili" Martínez Grinán. Arsenio is a bit to Latin music like Claude Debussy was to classical music. It's before or after Arsenio, like before or after Claude Debussy, because of his chordal structure.

I started playing when my brother recommended me to the Vicentico Valdés y Orquesta. They came through from Cuba, went through Mexico and came to New York, starting singing with Tito Puente. Manny Oquendo was the bongo player of Tito Puente, and my brother playing piano, Mongo Santamaria, the conga player and Tito Puente, timbales, in 1951–1953, approximately. I joined that band in 1956.

How has that very strong, very distinct sound influenced jazz in general or has it not?

You have to go way back, even to locate jazz and the Latin rhythm, all to the Caribbean when the captives arrived. They brought all the secrets of the drum and the drum making. They used their deities, camouflaged it with the captives' religion, and all these deities had their rhythmical patterns to play

and pray for with Batá drums, which I'm using now with my orchestra. So out of there comes the jazz, because you have musicians that came out of New Orleans — there was traffic going from Havana to New Orleans. Now naturally here in the New World they were not allowed their drum because of fear of revolt, communication and uprising, so what they did, as they worked the plantations, they came up with the vocal blues and classical blues, and that's certainly an element of jazz.

And then when Arsenio came around after World War II, he was the first one that puts three trumpets instead of one, with only him on the guitar — the tres — he was the blind genius, then piano, the great Lili Martínez. And then he's the first one that records bongo and a conga together 'cause they didn't use timbales.

And Chano Pozo, the great dancer, percussionist and *conguero* who wrote "Manteca" with Dizzy Gillespie [and Gil Fuller], became the phenomena of Latin jazz in New York City. Dizzy said 'Chano could not speak English and I couldn't speak Spanish, but we both spoke African.' They made all these great recordings. Unfortunately, Chano Pozo was rough and tough, you know, from Cuba, and he gets shot and killed in New York City in a bar and his career ended while he was at the height of his fame. By a friend of his who he smacked in the face, in front of all his friends. The guy came back and shot him to death.

1947 going into '50, Mr. Maxwell Hyman, who used to be in the Garment District, and his wife who was the heir of the Otis Elevator Corporation, opened up the Palladium Ballroom, which was the Alma Dance Studio. It was like a dime a dance, and they taught lessons of dancing. They turned that into the

greatest dance hall in the world. And Wednesdays you would have the great artists, stars like Marlon Brando, Kim Novak, Ava Gardner. All of them went to see the mambo show.

If you have a band and you didn't play the Palladium, you wasn't considered happening. And I got in.

House music and club music, electronic dance music, is an attempt to do what you did with your music forty years ago. But is house and club music underrated or overrated musically in your mind?

I think it's been completely overrated. If that's what the kids want, that's what the kids are gonna get, but that has nothing to do with the musical genre that we're talking about. Put on Count Basie, *The Atomic Mr. Basie* with Neal Hefti, a white arranger that all the compositions are his, arrangements are his and the band is black, there's one of your greatest concerts that you could ever hear. Or the Sinatra Reprise that he did with the Count Basie Band. So, here you have great, great musicians. That's all gone. There's no reason to study anymore. You gotta study music. What we're doing is going and taking giant steps backward and that's unfortunate. That is my opinion.

I had a bass player that told me, 'Eddie, you change with the times or the times will change you.' I listened to him. He's certainly correct. It has nothing to do with my belief. I believe that music strives to make it better; keep learning about music, you never end learning enough about music and if there's anything you want to be it's a great musical student. That's what I strive for.





**Shakira,
BMI songwriter since 1999**

**Los Tigres del Norte, BMI songwriters since 1984,
is the most influential norteño group in the history
of the genre**



**Nicki Minaj,
BMI songwriter since 2010**

RHYME REVOLUTION

From the early days of R&B through today's multifaceted hip-hop music scene, BMI has been at the forefront, recognizing the promise of musical geniuses before they came to be celebrated. In the postwar '40s, BMI allied with independent labels, small publishers and adventurous radio stations to find an avenue for an emerging musical form called R&B. During that era, BMI licensed more than 90 percent of R&B radio hits on a weekly basis. Legends like Ray Charles, Aretha Franklin, Muddy Waters, Chuck Berry, Bo Diddley, Etta James, and other greats formed the bedrock of modern blues, R&B and early rock. In the '70s, George Clinton's P-Funk, with its prominent bass lines that revolutionized the music world, laid the foundation for hip-hop. These groundbreaking forms still resonate in the hit-making hooks of today's hip-hop royalty.



neff

Catherine Brewton

Catherine Brewton is BMI's Vice President of Writer/Publisher Relations in Atlanta, where she oversees all Writer/Publisher activity in the hip-hop, R&B and gospel genres

The sounds of R&B, hip-hop and gospel have become today's popular music. Tell us about that.

What is pop music? It's a hybrid of rhythmic music. You have bass lines, there are melodies; there are some things that are just the core of songs. You find pop stars trying to sound R&B and rhythmic and soulful. I just watched a Beatles documentary and a big part of what they captured is how much the British used soul music, which is what it was called at the time, to cross over and become major stars in America. They needed to identify with the form of music that was happening in the U.S. So the Beatles and many of the British acts that later went on to become really major brands, a lot of their sounds came from Little Richard and James Brown. Even now, so much of what happens in all forms of music is very synergistic.

How would you describe the rise of hip-hop in America?

You cannot talk about hip-hop and not talk about Run DMC and so many greats that really came out of New York in the '70s and '80s. When we honored Run DMC, Rev Run in particular, one of the things that came out of it was when Run did "Walk This Way" with Aerosmith, hip-hop became mainstream. That song is still one of the most performed hip-hop songs of all time, and why is that? Because Run took a hip-hop beat with a rock track, with a rock guitar lick, and put Steven Tyler on it and it became an epic moment. Hip-hop became mainstream that very second.

How does your team facilitate emerging songwriters' careers?

'How I Wrote That Song' has become absolutely the staple of not only putting kids in a room with the real people behind the real hits, but it's provided a vehicle. People who aspire to get into this space a lot of times don't have the information. So when you can put some of the industry's biggest and best in front of a room of a thousand kids or aspiring songwriters and students and they really share their drum patterns, their production techniques, how they write their songs, how collaborations come about, it becomes really interesting.

We also do a lot of showcasing of unsigned talent, who may not ever have an opportunity to perform before label heads, publishers, other aspiring producers, songwriters or accomplished songwriter-producers. We put them in front of a room that matters. So much of what we do is when we see talent we cultivate it, and then we see it come to fruition. We have become the gatekeeper to the music business in every sense of the word.

How has the profession of songwriting changed through the years?

Two things — very much more a collaborative effort, where back in the day James Brown would write his own songs or he may have one writing team that he works with, today you may have five to eight writers on one album, in some cases, ten. And then songwriters are coming from all walks of life. Kids are locked into their craft really early on and parents are allowing them to pursue their dreams.

Do you think that social media plays a part in terms of getting attention in the music business?

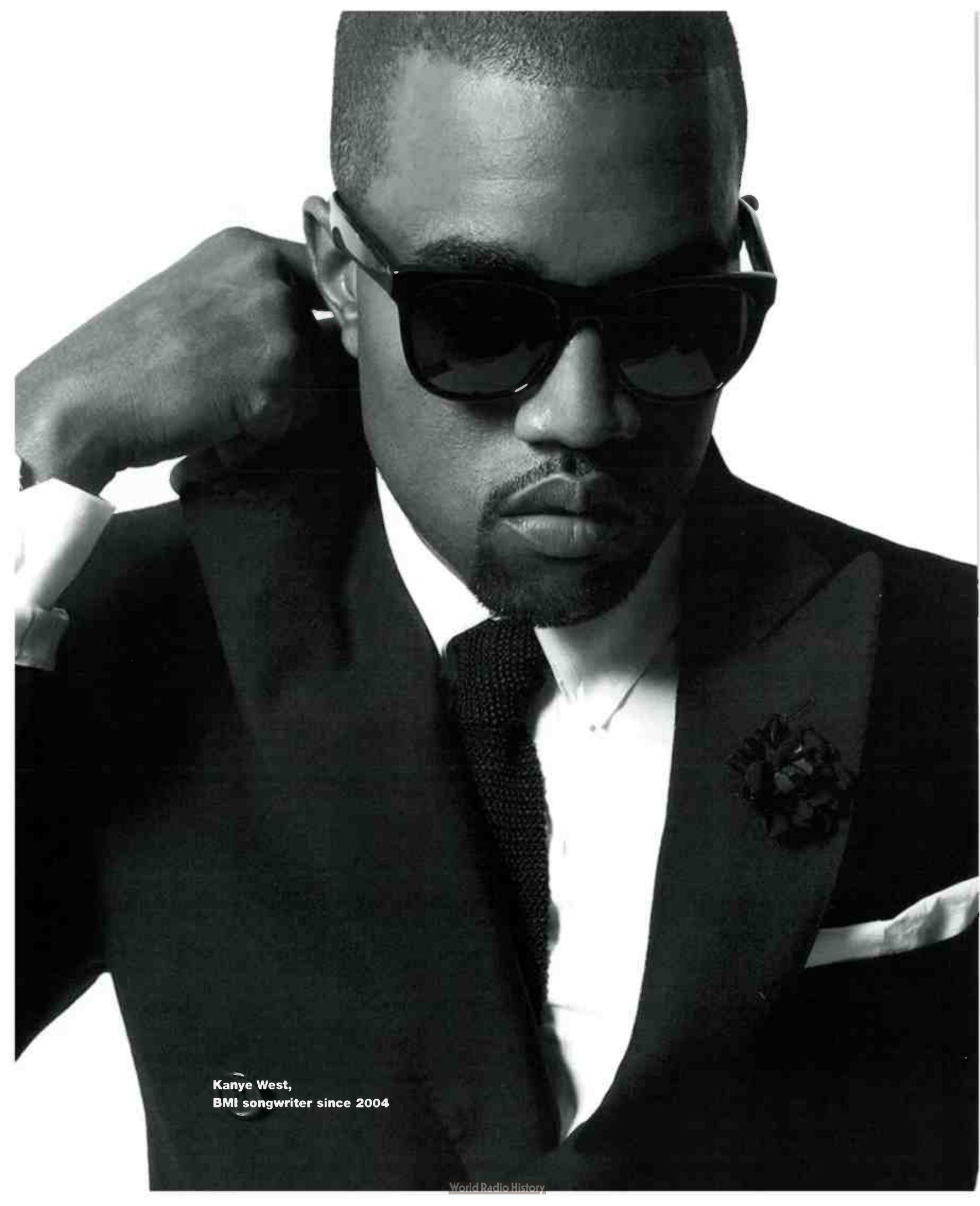
Absolutely necessary. If you don't have a viral presence it's almost unheard of for you to be discovered except by some fluke of a situation. In 80 percent of the cases, most people are really being found these days through social media.

What's next for hip-hop? In the earlier days, at times lyrics could be perceived as combative or controversial.

Hip-hop has really evolved. People don't want to buy into the angry beefs. They want music that really talks about things that are socially conscious and that really warm the soul. Or the other side of that is they want to hear hip-hop where they can go to the club and dance and party and have a good time. Those are the two spectrums we're operating in right now.



**Catherine Brewton with will.i.am,
BMI songwriter since 1996**



Kanye West,
BMI songwriter since 2004



**Lil Wayne,
BMI songwriter since 2001**



THE NEW SCHOOL

Suddenly you got laughed at for talking about “records.” Overnight, it seems, they morphed into CDs. Eventually you got laughed at for talking about *those*, because it’s all about streaming now, but then you remember you used to make fun of people with 78s, so it’s just karma. Vinyl, despite arguably giving the best sound of all, was certified legally dead when it became the sole province of hipsters. But in defeat and irrelevance comes peace. The now belongs to the new.

P!nk,
BMI songwriter since 2003



Pitbull

Known as "Mr. Worldwide," Pitbull has created a party-ready blend of dance music and catchy rap that is impossible to miss in today's pop music landscape. Born Armando Christian Perez, the son of first-generation Cuban immigrants, he has sold millions of singles, toured the globe, collaborated with Kesha, Jennifer Lopez, Christina Aguilera and Shakira, and released multiple chart-topping albums since his debut, *M.I.A.M.I.: Money Is A Major Issue*, in 2004.

Pitbull's career-making single, "I Know You Want Me (Calle Ocho)," as much a club staple as a workout anthem, followed up by his hit track, "Hotel Room Service," hooked fans on his blend of innuendo and rhymes. In the chart-topper "Give Me Everything," his talent in creating successful collaborations is on display, with artists including Ne-Yo delivering melodic hooks, Nayer's sultry vocals and Afrojack producing the smash

hit. With "Timber," Pitbull made crossing musical genres look easy by adding a jug band and mixing Latin flavor with bluegrass beats, proving his skills as mix master, expertly complementing Kesha's gritty vocals with his even modulation. That same signature sound led to a once in a lifetime performance — as part of its All In One Rhythm theme, Pitbull performed "We Are One" at the opening ceremony for the 2014 World Cup in Brazil.

Globalization, to be released in 2014, is set to feature more irresistibly danceable tracks, as its first single "Fireball" has shown. As for the motivation behind the disc, Mr. Worldwide says, "I want you guys to be out there, escaping, having fun and forgetting about all the negative things happening around the world; when I'm cutting records, that's how I feel."

Pitbull,
BMI songwriter since 2007

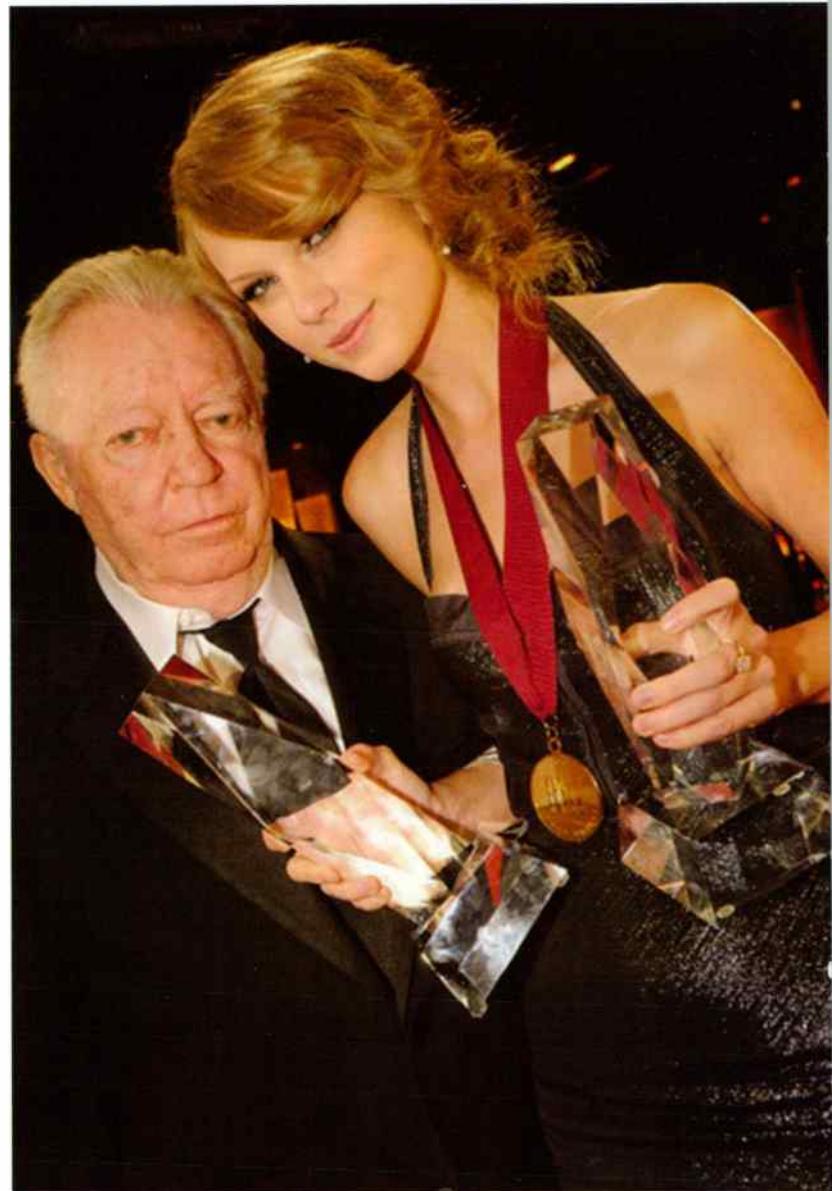
Taylor Swift

America has produced some of the world's greatest songwriters who are true storytellers, and you are a prime example of that as a seven-time Grammy winner. What are the challenges and pleasures in sharing the narrative of your life through music?

For me, sharing the narrative of my life has been the most natural decision I've made in my songwriting career. I feel so lucky to have been raised in a time and in a world where children are raised to believe that our stories matter. Over the years, as I've been fortunate enough to keep on writing songs and as those songs have had more and more impact, it's been more of a risky decision to let people into my life. Nowadays, the risks are that the details I provide in my confessional songs will be used as tabloid fodder, or twisted into gossip. Even with those risks, I still choose to write songs about my life because to me, letting people in will always be a better option than shutting them out. And if my writing about what I've actually been through can help someone get through a terrible day or be the soundtrack to their love story, it's all been worth it.

You started as a country artist and transformed the genre. Now you're one of the most successful crossover pop artists. What do you think it is about your songs that everyone can relate to?

I was raised in a house where every kind of music was played on a daily basis. We'd listen to country and pop and rock and folk. To me, genre is just an easy way to help people organize and classify music. I don't believe it's meant to fence us in as artists, so I just make the music that I want to make in hopes that the connection will be in the lyrics.



**BMI Icon Billy Sherrill with Taylor Swift,
BMI songwriter since 2003**

BMI headquarters, 7 WTC



I love this job. It's so chaotic — in a great way! Big picture, I try to increase BMI's market share. I want to find the next Eminem and the next Lady Gaga, and I do that through my relationships — with producers, labels, attorneys, managers, agents, other songwriters, musicians. We all turn each other on to new music.

I try to grow songwriters. For some, it means listening to early demos and giving constructive feedback, then setting up co-writes and meetings when I know they're ready. For others, I'm giving business advice and consulting with them as they make decisions throughout their career. I like to say it's like I manage thousands of individual artists on a day-to-day basis.

I met Stefani Germanotta in 2006, when Bob Leone, who was at the Songwriters Hall of Fame, called me. He had known Stefani since she was 13 years old, playing at events at the Hall. He told me she was really special and asked to bring her in to meet with me. As soon as I heard her, I just knew. It was one of those rare moments when you know you're encountering someone phenomenal. She already had so much passion, drive, and charisma — and I instantly loved her. Bottom line, Stefani had great songs! She would play them on the piano and I would go away humming them for days. I had no doubt in my mind that she was going to be a superstar.

We put her on one of our BMI New Music Nights in New York. After that, we included her in our 10 Songwriters on the Rise showcase the next year, and she was our July 2007 Pick of the Month. Then we included her in the BMI Lollapalooza stage line-up that year. Industry buzz built to a roar, show after show. The thing about Gaga is she's so authentic — a once in a generation talent. Above and beyond all, she is an amazing songwriter. As for BMI's part in Gaga's career, it really comes down to one simple thing: She was ready. I was just there, loving everything she did, wanting to do everything I could to get it out there.

Samantha Cox
Assistant Vice President,
Writer/Publisher Relations,
New York

Lady Gaga,
BMI songwriter since 2006





**Kenny Chesney, BMI songwriter since 1989,
with Clay Bradley**

I'm a third generation Bradley in the music business. My first paid job was in the mailroom at RCA records when I was 14 and this lead to a job at Acuff-Rose Music publishing when I was 16. This is where I fell in love with songs and songwriters. All summer my job was to transfer songs from a reel-to-reel tape onto a cassette. I was exposed to original songs by Whitey Shafer, Roy Orbison, Mickey Newbury and Skip Ewing. My ears and heart were opened to the wonderful world of songs and the great talent behind them. From music I get a sense of my own humanity and it helps me identify who I am. Music helps me find answers to the mysteries of life.

In my first seven years at BMI I signed Kenny Chesney, Toby Keith, the Dixie Chicks and many more great songwriters. I look for passionate, talented, hard-working people that want to build a team.

Over the last 25 years, Music Row has evolved from two streets producing country music to a whole city focused on all genres of music. BMI has been at the forefront of expanding the musical scene in Nashville. Through our ongoing sponsorships, promotions and development programs, BMI provides all types of songwriters an opportunity to grow their music. This will continue to be the case for years to come.

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



**Macklemore & Ryan Lewis,
BMI songwriters since 2010**

**Kacey Musgraves,
BMI songwriter since 2002**

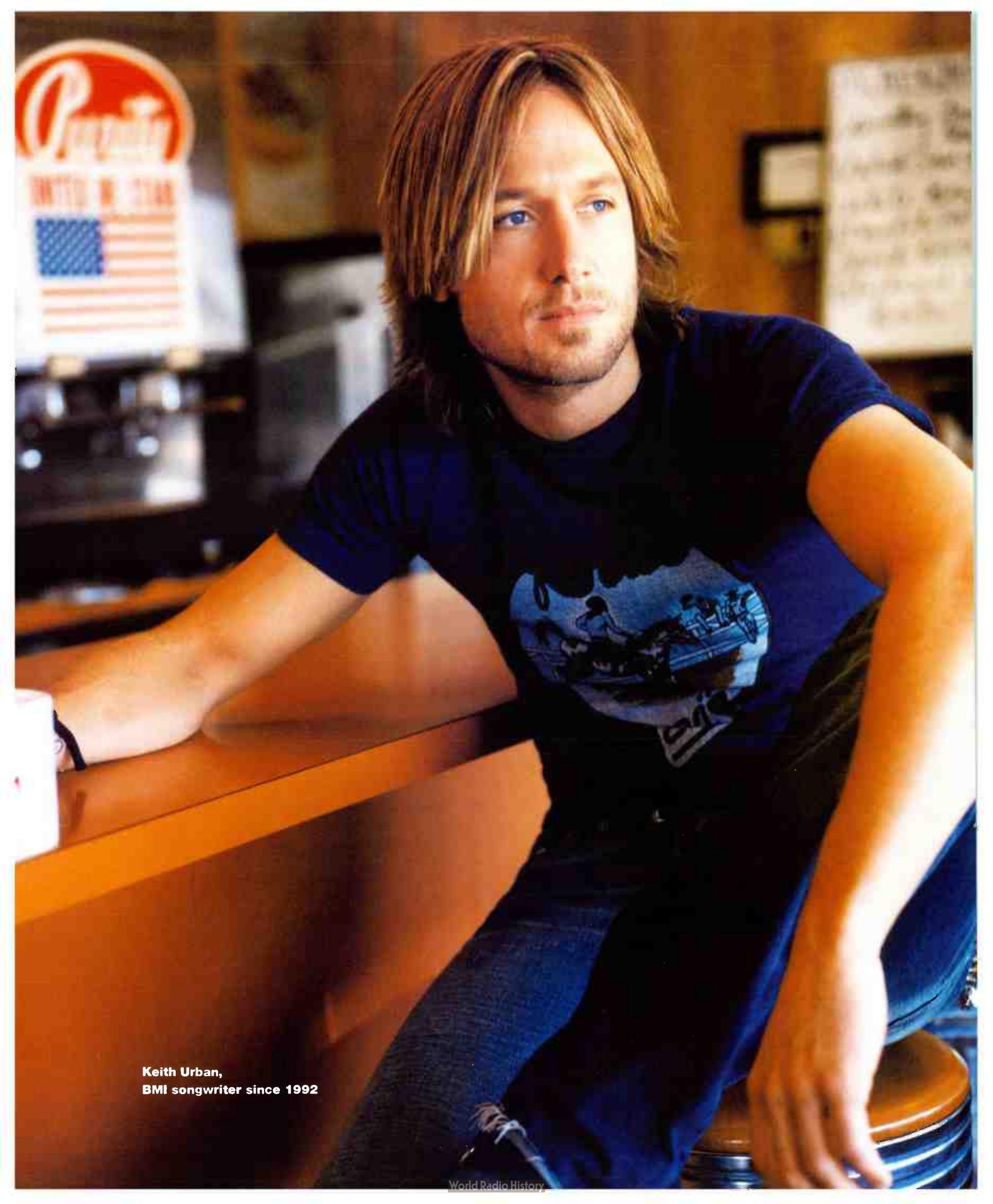




**BMI has represented Ed Sheeran's
works in the United States since 2011**

**Jason Derulo,
BMI songwriter since 2006**



A photograph of Keith Urban sitting at a piano in a bar. He has long blonde hair and is wearing a dark blue t-shirt with a graphic of a city skyline. He is looking directly at the camera with a slight smile. In the background, there is a bar counter with a sign that says "PINTS" and an American flag. The lighting is warm and focused on him.

Keith Urban,
BMI songwriter since 1992

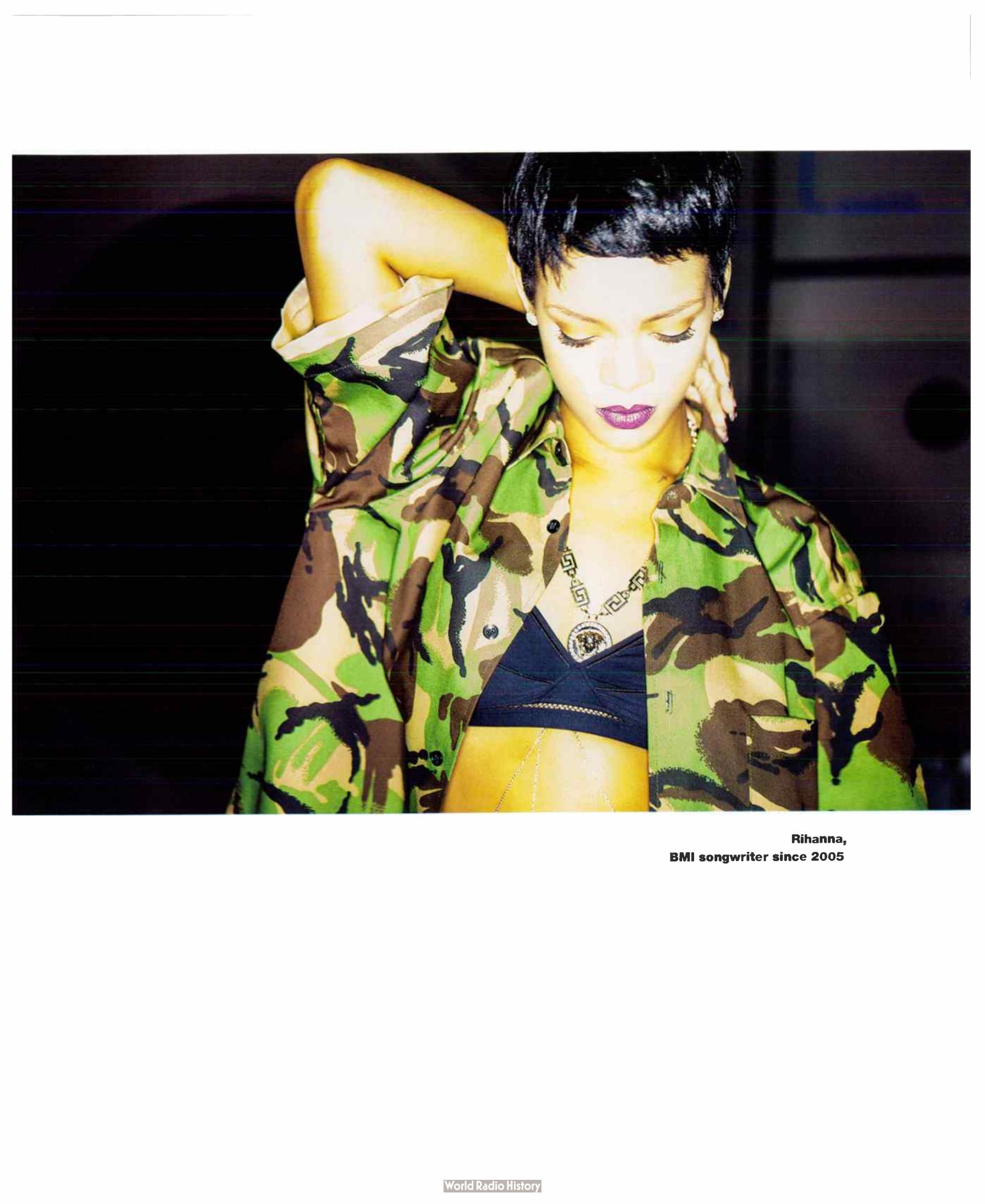


Neon Trees,
BMI songwriters since 2008

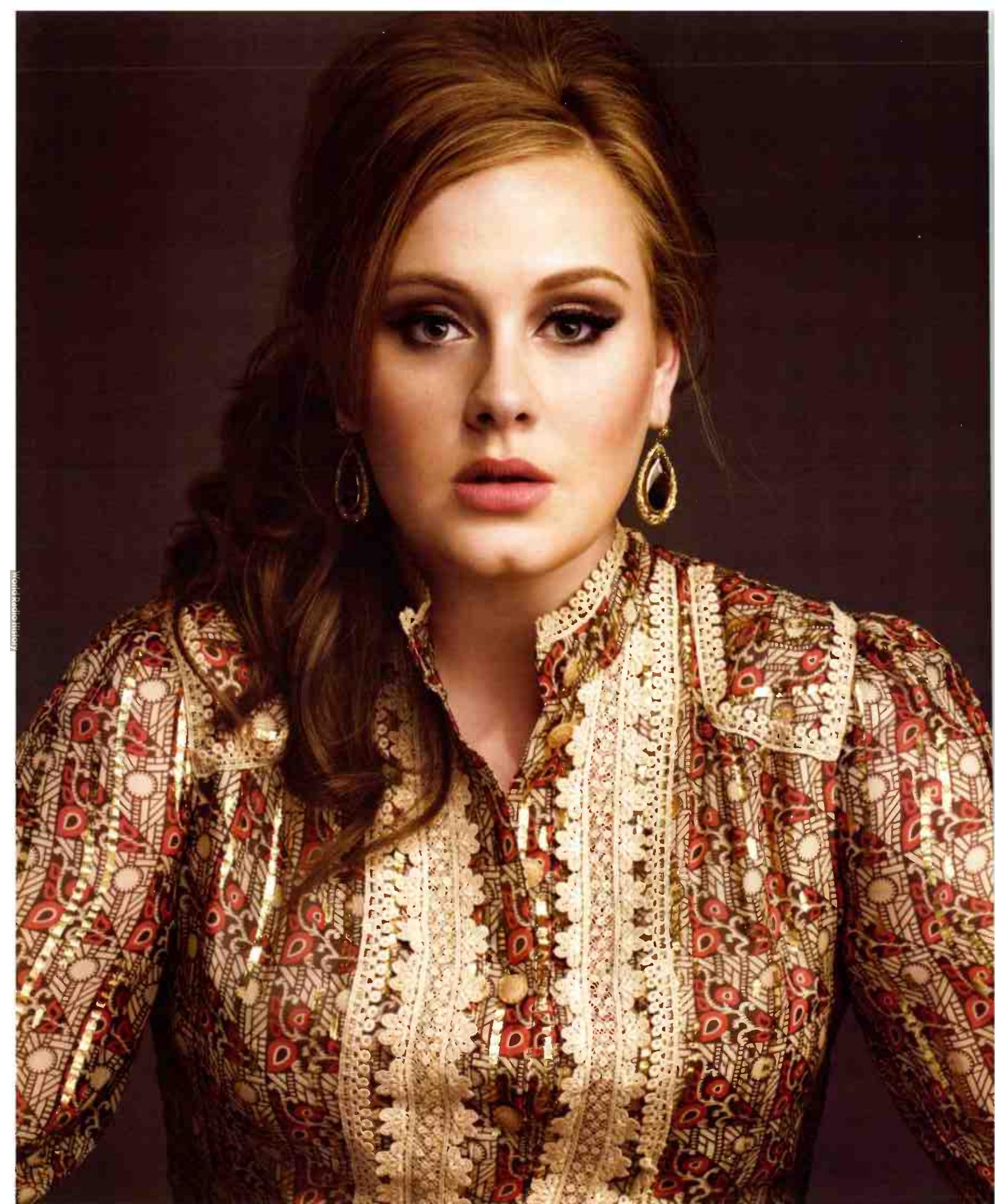
Rihanna

On her 2010 hit "Only Girl," Barbados-born singer Rihanna croons about being made to feel like the only girl in the world when it comes to love. When it comes to success, her life is certainly mirroring her art. She may not be the only girl in the world, but since Robyn Rihanna Fenty first arrived in the United States in 2003, met Jay Z and immediately got a deal with the Island Def Jam Music Group, it has sure seemed as if she was the only girl on the charts. Since 2005, she has released seven full-length albums and sent over more than a dozen songs to number one on the Billboard charts to date. She is also the record holder on the Billboard Pop chart, the only American Music Awards "Icon" and a seven-time Grammy winner.

She released her most artistically moving album to date, *Rated R*, a darker disc on which Rihanna co-wrote most of the tracks. The more personal material proved to be wildly successful, and she has continued to write for her records ever since, profoundly evolving as an artist. Rihanna, the world's sweetheart, shows no signs of slowing down, with a new album in the works and hit singles out with the likes of Eminem and Shakira.



Rihanna,
BMI songwriter since 2005



**BMI has represented Adele's
works in the United States
since 2008**

**The Lumineers,
BMI songwriters since 2011**



**Foo Fighters,
BMI songwriters since 1991**







**Imagine Dragons,
BMI songwriters since 2009**

**Jack White,
BMI songwriter since 2001**

BMI ICONS



Pop

2014
Stevie Nicks

2012
Carole King

2011
David Foster

2010
John Fogerty

2009
Gamble & Huff

2008
Hall & Oates

2007
The Bee Gees

2006
Crosby, Stills & Nash

2005
Paul Simon

2004
Brian Wilson

2003
Holland-Dozier-Holland

2002
Chuck Berry

2002
Bo Diddley

2002
Little Richard



Country

2014
Vince Gill

2013
Dean Dillon

2012
Tom T. Hall

2011
Bobby Braddock

2010
Billy Sherrill

2009
Kris Kristofferson

2008
Hank Williams, Jr.

2007
Willie Nelson

2006
Merle Haggard

2005
Charlie Daniels

2004
Loretta Lynn

2003
Dolly Parton

2002
Bill Anderson



Latin

2013
Banda El Recodo De Cruz Lizárraga

2009
Gloria Estefan

2008
Gustavo Santaolalla

2007
Los Tigres Del Norte

2006
Juan Luis Guerra

2005
Carlos Santana



London

2014
Sir Tim Rice

2013
John Lydon

2011
Queen

2010
Don Black

2009
Donovan

2008
Bryan Ferry

2007
Peter Gabriel

2006
Ray Davies

2005
Steve Winwood

2004
Van Morrison



R&B/Hip-Hop

2013
Bryan "Baby" Williams

2013
Ronald "Slim" Williams

2012
Mariah Carey

2011
Snoop Dogg

2009
George Clinton

2008
The Jacksons

2007
Joseph "Rev Run" Simmons

2006
Kenneth "Babyface" Edmonds

2006
Antonio "L.A." Reid

2005
The Gap Band

2004
Al Green

2003
Isaac Hayes

2002
James Brown



Film/TV Richard Kirk Career Achievement Award

2014
Mychael Danna

1999
John Williams

2013
Cliff Martinez

1998
Alan Menken

2012
Rolfe Kent

1997
Patrick Williams

2011
David Arnold

1996
Hans Zimmer (PRS)

2010
Rachel Portman (PRS)

1995
Alan Silvestri

2009
David Newman

1994
Mike Post

2008
Christopher Young

1993
Michael Kamen

2007
George S. Clinton

1992
Charles Fox

2006
Harry Gregson-Williams

1991
Richard Sherman

2005
Graeme Revell

1991
Robert Sherman

2004
Mark Mothersbaugh

1990
John Barry

2003
Randy Edelman

1989
Dave Grusin

2002
Danny Elfman

1988
Lalo Schifrin

2001
W.G. Snuffy Walden

1987
Earle Hagen

2000
Thomas Newman

1986
Jerry Goldsmith



R&

PRESIDENT'S AWARD RECIPIENTS

Country R&B/Hip-Hop

2009	2014
Brooks & Dunn	Christopher “Ludacris” Bridges
2004	
Frances Preston	2010 will.i.am
2001	
Willie Nelson	2000 Curtis Mayfield
2000	
Alabama	

1993	Film/TV
Harlan Howard	2003 Merv Griffin

Latin

2014	Pop
Carlos Vives	2013 Adam Levine
2012	
Pitbull	2009 Taylor Swift
2011	
Kike Santander	1995 Brian Wilson
2010	
Juanes	
1996	
Gloria & Emilio Estefan	



BMI'S TOP 75 MILLION-AIR SONGS

BMI has a long tradition of recognizing the achievement of the most successful songs in its catalog with "Million-Air" certificates, saluting works that have received one million performances on American radio and television. One million performances on radio of a three-minute song, if played back to back, would last nearly 6 years. At more than 13 million performances, "You've Lost That Lovin' Feelin'" by Barry Mann, Cynthia Weil and Phil Spector has ranked as the top song in the BMI repertoire for more than 18 years.

13 Million Performances

You've Lost That Lovin' Feelin'

Barry Mann | Phil Spector | Cynthia Weil

Above: Barry Mann and Cynthia Weil

12 Million Performances

Take It Easy

Glenn Frey | Jackson Browne*

Stand By Me

Ben E. King | Jerry Leiber | Mike Stoller

Every Breath You Take

Sting (PRS)



Van Morrison

11 Million Performances

Oh Pretty Woman

Bill Dees | Roy Orbison

Baby, I Need Your Loving

Lamont Dozier | Brian Holland | Eddie Holland

Brown Eyed Girl

Van Morrison

I Heard It Through The Grapevine

Barrett Strong | Norman Whitfield

10 Million Performances

Proud Mary

John Fogerty

(Sittin' On) The Dock Of The Bay

Steve Cropper | Otis Redding

When A Man Loves A Woman

Calvin Lewis | Andrew J. Wright

Mrs. Robinson

Paul Simon

You Can't Hurry Love

Lamont Dozier | Brian Holland | Eddie Holland

Can't Take My Eyes Off You

Bob Crewe | Bob Gaudio

Never My Love

Donald Addrisi | Richard Addrisi

(*designates a share not licensed by BMI)

9 Million Performances

Margaritaville

Jimmy Buffett

How Sweet It Is (To Be Loved By You)

Lamont Dozier | Brian Holland | Eddie Holland

Rhythm Of The Rain

John Gummoe

Yesterday

John Lennon (PRS) | Paul McCartney (PRS)*

Lean On Me

Bill Withers

Your Song

Elton John (PRS) | Bernie Taupin

I Will Always Love You

Dolly Parton

Layla

Eric Clapton (PRS) | Jim Gordon

Everlasting Love

Buzz Cason | Mac Gayden

Mony Mony

Bobby Bloom | Ritchie Cordell | Bo Gentry | Tommy James

Suspicious Minds

Mark James

On Broadway

Jerry Leiber | Barry Mann | Mike Stoller | Cynthia Weil



Ben E. King

8 Million Performances

(I Can't Get No) Satisfaction

Mick Jagger (PRS) | Keith Richards (PRS)

Listen To The Music

Tom Johnston

Happy Together

Garry Bonner | Alan Gordon

Oh Girl

Eugene Record

Dreams

Stevie Nicks

Sounds Of Silence

Paul Simon

Hotel California

Glenn Frey | Don Henley | Don Felder*

Old Time Rock And Roll

George Henry Jackson | Thomas Earl Jones III

Cherish

Terry Kirkman

Georgia On My Mind

Hoagy Carmichael | Stuart Gorrell

Killing Me Softly With His Song

Charles Fox | Norman Gimbel

My Maria

Daniel Moore | B.W. Stevenson*

(What A) Wonderful World

Lou Adler | Herb Alpert | Sam Cooke

Hooked On A Feeling

Mark James

If You Don't Know Me By Now

Kenneth Gamble | Leon Huff

Angel Of The Morning

Chip Taylor

(Your Love Has Lifted Me)

Higher And Higher

Gary Jackson | Raynard Miner | Carl William Smith

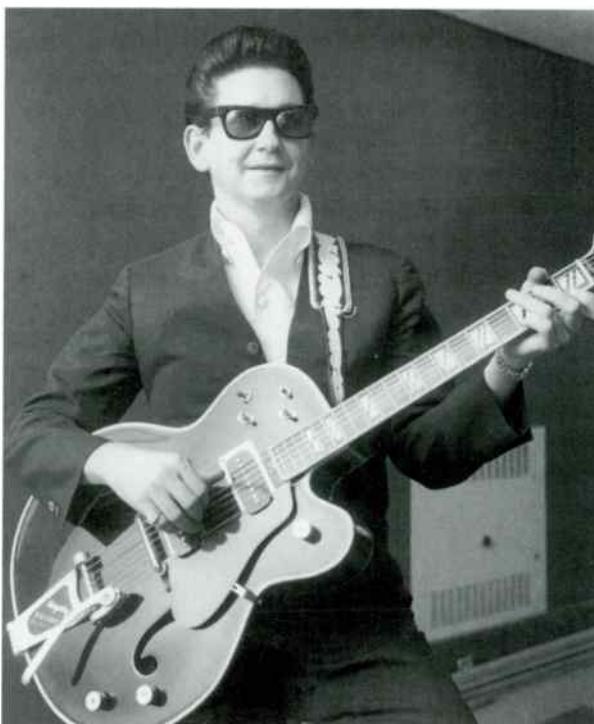
Maggie May

Rod Stewart | Martin Quittenton*

The Letter

Wayne Carson

(*designates a share not licensed by BMI)



Roy Orbison

7 Million Performances

Daydream Believer

John Stewart

Everybody's Talkin'

Fred Neil

American Woman

Randy Bachman (SOCAN) | Burton Cummings (SOCAN)
Jim Kale (SOCAN) | Garry Peterson (SOCAN)

Don't Stop

Christine McVie

Amazed

Marv Green | Chris Lindsey | Aimee Mayo

Wind Beneath My Wings

Larry Henley | Jeff Silbar*

The Kiss

Robin Lerner | Beth Nielsen Chapman* | Annie Roboff*

Daniel

Elton John (PRS) | Bernie Taupin

Born To Be Wild

Mars Bonfire

More

Marcello Ciorciolini (SIAE) | Norman Newell (PRS)
Nino Oliviero (SIAE) | Riz Ortolani (SIAE)

Goin' Out Of My Head

Teddy Randazzo | Bobby Weinstein

For What It's Worth

Stephen Stills

You're Still The One

Shania Twain (PRS) | Robert John "Mutt" Lange (PRS)*

The Boys of Summer

Don Henley | Mike Campbell*

Sweet Home Alabama

Gary Rossington | Ronnie VanZant | Edward King*

Sunny

Bobby Hebb

I Hope You Dance

Tia Sillers | Mark D. Sanders*



Tommy James

Save The Last Dance For Me

Doc Pomus | Mort Shuman

Breathe

Stephanie Bentley | Holly Lamar*

Desperado

Glenn Frey | Don Henley

I Can't Help Myself (Sugar Pie, Honey Bunch)

Lamont Dozier | Brian Holland | Eddie Holland

Bridge Over Troubled Water

Paul Simon

Imagine

John Lennon

Crocodile Rock

Elton John (PRS) | Bernie Taupin

Respect

Otis Redding

Dancing In The Street

William "Mickey" Stevenson | Marvin Gaye* | Ivy Hunter*

Don't Stop Believin'

Jonathan Cain | Steve Perry | Neal Schon

Evil Ways

Clarence A. Henry

Turn! Turn! Turn!

Pete Seeger

(*designates a share not licensed by BMI)



TONY AWARDS FOR BEST SCORE

2013

Cyndi Lauper

Kinky Boots

2012

Alan Menken
Jack Feldman

Newsies

2011

Trey Parker *
Matt Stone *
Robert Lopez

The Book of Mormon

2009

Tom Kitt
Brian Yorkey

Next to Normal

2007

Duncan Sheik
Steven Sater

Spring Awakening

2004

Robert Lopez
Jeff Marx

Avenue Q

2001

Mel Brooks

The Producers

2000

Elton John
Tim Rice (PRS)

Aida

1997

Maury Yeston

Titanic

1993

John Kander
Fred Ebb

Kiss of the Spider Woman

1993

Pete Townshend (PRS)

The Who's Tommy

1985

Roger Miller

Big River

1983

Andrew Lloyd Webber (PRS)

T.S. Elliot (PRS)

Cats

1982

Maury Yeston

Nine

1981

John Kander
Fred Ebb

Woman Of The Year

1976

Marvin Hamlisch*
Edward Kleban

A Chorus Line

1975

Charlie Smalls

The Wiz

1967

John Kander
Fred Ebb

Cabaret

1965

Jerry Bock
Sheldon Harnick

Fiddler on the Roof

(*designates a share not licensed by BMI)

PULITZER PRIZE FOR MUSICAL COMPOSITION

2014	John Luther Adams	1989	Roger Reynolds
	<i>Become Ocean</i>		<i>Whispers Out of Time</i>
2012	Kevin Puts	1988	William Bolcom
	<i>Silent Night: Opera in Two Acts</i>		<i>Twelve Etudes for Piano</i>
2009	Steve Reich	1987	John Harbison
	<i>Double Sextet</i>		<i>Flight Into Egypt</i>
2006	Yehudi Wyner	1984	Bernard Rands
	<i>Piano Concerto; Chiavi in Mano</i>		<i>Canti Del Sole</i>
2005	Steve Stucky	1983	Ellen Taaffe Zwilich
	<i>Second Concerto for Orchestra</i>		<i>Symphony No. 1 (Three Movements for Orchestra)</i>
2003	John Adams	1983	Milton Babbitt
	<i>On the Transmigration of Souls</i>		<i>Special Citation for Life's Work</i>
2000	Lewis Spratlan	1982	Roger Sessions
	<i>Life is a Dream, Opera in Three Acts: Act II, Concert Version</i>		<i>Concerto for Orchestra</i>
1998	Aaron Jay Kernis	1979	Joseph Schwantner
	<i>String Quartet No. 2 (musica instrumentalis)</i>		<i>Aftertones of Infinity</i>
1994	Gunther Schuller	1976	Ed Kleban Marvin Hamlisch*
	<i>Of Reminiscences and Reflections</i>		<i>A Chorus Line</i>
1993	Christopher Rouse	1974	Donald Martino
	<i>Trombone Concerto</i>		<i>Notturno</i>

(*designates a share not licensed by BMI)



John Luther Adams

1973
Elliot Carter
String Quartet No. 3

1971
Mario Davidovsky
*Synchronisms No. 6 for Piano
and Electronic Sound*

1970
Charles Wuorinen
Times Encomium

1969
Karel Husa
String Quartet No. 3

1968
George Crumb
Echoes of Time and the River

1967
Leon Kirchner
String Quartet No. 3

1966
Leslie Bassett
Variations For Orchestra

1962
Robert Ward
The Crucible

1961
Walter Piston
Symphony No. 7

1960
Elliot Carter
Second String Quartet

1960
Jerry Bock
Sheldon Harnick
Fiorello!

1954
Quincy Porter
*Concerto Concertante For Two Pianos
and Orchestra*

1947
Charles Ives
Symphony No. 3

1943
William Schuman
Secular Contata No. 2, A Free Song

ACADEMY AWARDS

2013

Let It Go

Original Song

Robert Lopez

Kristen Anderson-Lopez

2012

Life Of Pi

Music Score

Mychael Danna

2012

Skyfall

Original Song

Adele Adkins (PRS)

Paul Epworth*

2011

The Artist

Music Score

Ludovic Bource

2010

The Social Network

Music Score

Atticus Ross

Trent Reznor*

2009

The Weary Kind

Original Song

Ryan Bingham

T Bone Burnett

2008

Slumdog Millionaire

Music Score

A.R. Rahman (PRS)

2008

Jai Ho

Original Song

A.R. Rahman (PRS)

Gulzar (PRS)



2006

Babel

Music Score

Gustavo Santaolalla

1998

Life Is Beautiful

Music Score

Nicola Piovani (SIAE)

2005

Brokeback Mountain

Music Score

Gustavo Santaolalla

1998

Shakespeare In Love

Music Score

Stephen Warbeck (PRS)

2005

It's Hard Out Here

For A Pimp

Original Song

Jordan Houston

Cedric Coleman

Paul Beauregard

1997

My Heart Will Go On

Original Song

Will Jennings

James Horner*

2002

Lose Yourself

Original Song

Eminem

Jeff Bass

Luis Resto*

1996

Emma

Music Score

Rachel Portman (PRS)

(*designates a share not licensed by BMI)



Kristen Anderson-Lopez and Robert Lopez

1995
Pocahontas
Music Score
Alan Menken

1995
Colors of the Wind
Original Song
Alan Menken
Stephen Schwartz*

1994
The Lion King
Music Score
Hans Zimmer

1994
**Can You Feel
The Love Tonight**
Original Song
Alan Menken
Tim Rice (PRS)

1993
Schindler's List
Music Score
John Williams

1992
Aladdin
Music Score
Alan Menken

1992
**A Whole New
World**
Original Song
Alan Menken
Tim Rice (PRS)

1991
**Beauty And The
Beast**
Music Score
Alan Menken

1991
Beauty And The Beast
Original Song
Alan Menken
Howard Ashman*

1990
Dances With Wolves
Music Score
John Barry

1989
The Little Mermaid
Music Score
Alan Menken

1989
Under The Sea
Original Song
Alan Menken
Howard Ashman*

1988
**The Milagro Beanfield
War**
Music Score
Dave Grusin

1987
The Last Emperor
Music Score
Ryuichi Sakamoto (JASRAC)
Cong Su (GEMA)
David Byrne*

1986
Round Midnight
Music Score
Herbie Hancock

1985
Out of Africa
Music Score
John Barry

1982
**E.T. (The Extra
Terrestrial)**
Music Score
John Williams

(*designates a share not licensed by BMI)



Alan Menken

1982
Up Where We Belong
Best Song
Will Jennings
Jack Nitzche*
Buffy Sainte Marie*

1982
Victor/Victoria
Music Score
Leslie Bricusse
Henry Mancini*

1981
Arthur's Theme
Best Song
Peter Allen
Carole Bayer Sager
Burt Bacharach*
Christopher Cross*

1980
Fame
Music Score
Michael Gore

1980
Fame
Best Song
Michael Gore
Dean Pitchford

1979
It Goes Like It Goes

Best Song

Norman Gimbel
David Shire

1978
Last Dance
Best Song

Giorgio Moroder (SUISA)

1978
Midnight Express
Music Score

Giorgio Moroder (SUISA)

1977
Star Wars
Music Score

John Williams

1976
Bound For Glory
Music Score Adaptation

Leonard Rosenman

1976
The Omen
Music Score

Jerry Goldsmith

1975
Barry Lyndon
Music Score Adaptation

Leonard Rosenman

1975
JAWS
Music Score

John Williams

1974
The Great Gatsby
Music Song Score or Adaptation

Nelson Riddle

1974
We May Never Love Like This Again
Best Song

Joel Hirschhorn
Al Kasha*

1972
The Morning After
Best Song

Joel Hirschhorn
Al Kasha*

1971
Fiddler On The Roof
Music Score Adaptation

John Williams

1971
Theme From Shaft
Best Song

Isaac Hayes

1970
For All We Know
Best Song

James Griffin

Fred Karlin*

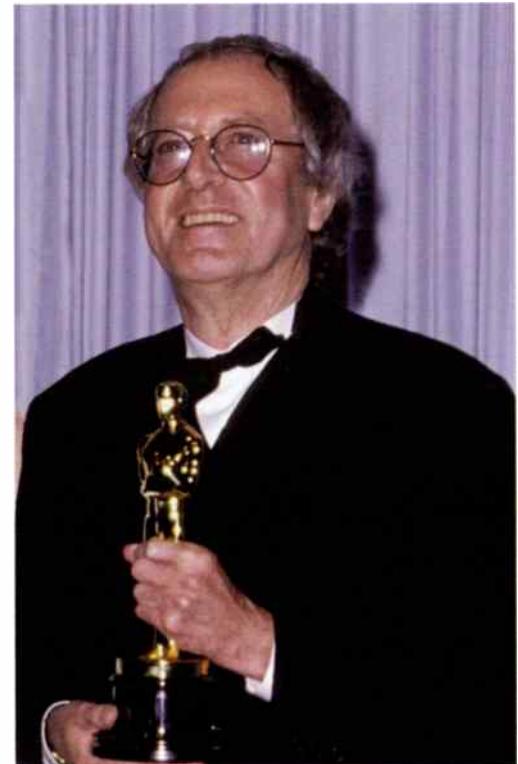
Robb Wilson*

1970
Let It Be
Best Original Song Score

John Lennon (PRS)

Paul McCartney*

(*designates a share not licensed by BMI)



John Barry



**The Sherman Brothers
with Oscar presenter
Fred Astaire (center)**

1969
Hello Dolly

Music Score
Lionel Newman

1968
The Lion In Winter

Music Score
John Barry

1967
Talk To The Animals

Best Song
Leslie Bricusse

1966
Born Free

Music Score
John Barry

1966
Born Free

Best Song
John Barry

1964
Chim Chim Cher-ee

Best Song
Richard M. Sherman
Robert B. Sherman

1964
Mary Poppins

Music Score
Richard M. Sherman
Robert B. Sherman

1962
Lawrence Of Arabia

Music Score
Maurice Jarre (SACEM)

1960
Never On Sunday

Best Song
Manos Hadjidakis (SACEM)
Billy Towne*

(*designates a share not licensed by BMI)



An early BMI Board of Directors meeting. At the head of the table is Justin Miller, who served simultaneously as President of the National Association of Broadcasters and Chairman of the BMI Board

Board of Directors



Paul Karpowicz
Chairman
BMI Board of Directors
President
Meredith Local Media Group
Atlanta, Georgia
BMI Director Since 2007



Susan Davenport Austin
Presiding Director
BMI Board of Directors
Vice Chairman
Sheridan Broadcasting Corporation
Senior Managing Director
Brock Capital Group LLC
New York, New York
BMI Director Since 2007



Michael O'Neill
President & CEO
BMI
New York, New York
BMI Director Since 2013



Caroline Beasley
EVP & CFO
Beasley Broadcast Group, Inc.
Naples, Florida
BMI Director Since 2014



Amador Bustos
President & CEO
Bustos Media Holdings, LLC
Portland, Oregon
BMI Director Since 2002



Albert Cheng
EVP & Chief Product Officer
Digital Media
Disney/ABC Television Group
Burbank, California
BMI Director Since 2013



N. John Douglas*
Chairman & CEO
AIM Broadcasting, LLC
Palo Alto, California
BMI Director Since 1998



Craig A. Dubow
Retired Chairman & CEO
Gannett Company Inc.
Great Falls, Virginia
BMI Director Since 2002



Ken J. Elkins*
Retired President & CEO
Pulitzer Broadcasting Co.
St. Louis, Missouri
BMI Director Since 1991



Michael J. Fiorile
Vice Chairman & CEO
Dispatch Broadcast Group
Columbus, Ohio
BMI Director Since 2010



Bill Hoffman
President
Cox Media Group
Atlanta, Georgia
BMI Director Since 2014



Catherine L. Hughes
Founder & Chairperson
Radio One, Inc.
Silver Spring, Maryland
BMI Director Since 2002



Philip A. Jones
Mission Hills, Kansas
BMI Director Since 1991



Jerome L. Kersting
Cincinnati, Ohio
BMI Director Since 2001



Dave Lougee
President
Gannett Broadcasting
McLean, Virginia
BMI Director Since 2013



Virginia Hubbard Morris
Vice President
Hubbard Broadcasting, Inc.
Chair & CEO
Hubbard Radio, LLC
St. Paul, Minnesota
BMI Director Since 2005



Steven W. Newberry
President & CEO
Commonwealth Broadcasting
Corporation
Glasgow, Kentucky
BMI Director Since 2012



Mark Pedowitz
President
The CW Network
Burbank, California
BMI Director Since 2006



Jack Sander
Scottsdale, Arizona
BMI Director Since 2002



G. Neil Smith
President
GNS Media, LLC
Liberty, South Carolina
BMI Director Since 1995

* Honorary Director

BMI Senior Vice Presidents



Bruce A. Esworthy
Finance & Administration,
Chief Financial Officer



Phil Graham
Writer/Publisher Relations



James King
Business Operations &
Technology



Stuart Rosen
General Counsel



Alison Smith
Distribution & Administration
Services



Ron Solleveld
International



Michael G. Steinberg
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19	B.B. King	Publicity Photo
21	Milton Babbitt/Gunther Schuller/David Cooper	BMI Archives
22	Lead Belly	Michael Ochs Archives/Getty Images
24	Billie Holiday	Photo by Chuck Stewart
26	Art Blakey/John Coltrane/Kenny Burrell Album cover art	Courtesy of Blue Note Records
27	Stan Getz	Michael Ochs Archives/Getty Images
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28	Brad Mehldau	Publicity Photo
29	Herbie Hancock	Michael Ochs Archives/Getty Images
31	John and Alice Coltrane	Photo by Chuck Stewart
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33	Dexter Gordon/Sonny Clark/Freddie Hubbard album art	Courtesy of Blue Note Records
33	Chet Baker in New York album art	Courtesy of Concord Music Group
35	Miles Davis	Photo by Chuck Stewart
37	Ray Charles/Charlie Feldman	Personal collection of Charlie Feldman
38	Acuff-Rose Studio	Personal collection of Bryant Family
40	Hank Williams	BMI Archives
42	Jerry Lee Lewis	BMI Archives
45	Willie Nelson	Publicity Photo
46	Carrie Underwood	Publicity Photo
47	Kris Kristofferson	Publicity Photo
48	Miranda Lambert	Publicity Photo
50	Del Bryant	"From The Tennessean, November 4, 2013 © 2013 Gannett-CN. All rights reserved. Used by permission and protected by the Copyright Laws of the United States. The printing, copying, redistribution, or retransmission of this Content without express written permission is prohibited." Photo by Lester Cohen
52	Del Bryant/Lady Gaga/Samantha Cox	

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56	Robert Burton breaking ground	BMI Archives
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**Carole King and Gerry Goffin,
BMI songwriters since 1959**