Continue

of 1The summer touring combination of John Fogerty and ZZ Top has resulted in a Holy Grail musical moment.Fogerty and ZZ Tops Billy F. Gibbons have joined forces for a gritty, shuffling new rocker called Holy Grail written by Fogerty that will be released digitally on June 8 and is the first track from Fogertys next album, which hes currently writing and hopes to record this fall.Fogerty tells Billboard that the song was the result of a short session he and Gibbons did during late February and posted on Facebook to promote the tour, which kicks offFridayin Atlantic City. We played short versions of a few of each of our songs, Fogerty recalls, and even before that, as the (tour announcement) was going to happen I began to think, Yknow, we ought to write a song and record it kind of in honor of this tour.' The two men met up at Fogertys house not long after that, though he wound up doing the heavy lifting due to Gibbonsschedule, with the song finally finished just a few days ago. Billy was really busy during this time, and I think I might have grabbed the reins at some point becauseI was starting to feel the deadline for our tour coming, Fogerty explains. I got a track recorded and then Billy came in and put his voice and guitar on it. I probably wouldve had this thing come out two months ago, but we havent quite started the tour yet. So by this Friday well start to really groove on the song. Its not hard to figure out where Holy Grails lyrics come from, either. It just occurred to me that standing on a stage somewhere playing guitar with Billy Gibbons, thats gonna be the Holy Grail, Fogerty says. I wanted to write a song about the Holy Grail, but of course Im not so specific in the song. Gibbons feels much the same way about playing with Fogerty, saying in a statement that, Its not an overstatement to say that writing a song with John Fogerty is a genuine bonus. Its fair to say that John and I are both pumped about our collaboration and we think this new one called Holy Grail holds true with some great storytelling and some solid guitarist movin the number right along. It begs a shout of, Turn it up!'Fogerty says he expects the joint tour to be a lot of fun and plans to play Holy Grail with Gibbons, and hopefully more. Fogerty will be taking out the horn section that accompanies him at his Las Vegas residencies, and he plans to keep working on his new album his first since 2013sWrote A Song For Everyone while hes on the road. Morgan Wallen Featuring Tate McRae Morgan Wallen Enjoy sharper detail, more accurate color, lifelike lighting, believable backgrounds, and more with our new model update. Your generated images will be more polished thanever.See What's NewExplore how consumers want to see climate stories told today, and what that means for yourvisuals.Download Our Latest VisualGPS ReportData-backed trends. Generative AI demos. 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Our original video podcast covers it allnow ondemand.Watch Now Berkeley, California, United States May 28, 1945 at 7:28 PM (Birthtime accuracy: excellent) John Cameron Fogerty (born May 28, 1945) is an American musician, songwriter, and guitarist, best known for his time with the swamp pop/roots rock band Creedence Clearwater Revival (CCR) and as a solo recording artist. Fogerty has a rare distinction of being named on Rolling Stone magazine's list of 100 Greatest Guitarists (at number 40) and the list of 100 Greatest Singers (at number 72). You can think of the planets as symbolizing core parts of the human personality, and the signs as different colors of consciousness through which they filter.* Sidereal Planetary Positions enabled in settings.* Because the birth time information is missing for this chart, the Moon may range up to 6 before or after this position. The aspects describe the geometric angles between the planets. Each shape they produce has a different meaning. 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They are considered to have the same effect as conjunctions. Contraparallels are when one star in the north and another in the south are at the same declination. They are considered to have the same effect as oppositions. Display the unique planetary positions of a birth chart with this custom wall print. The advanced seach feature allows you to filter famous people by any planet, aspect, etc. Stream the best podcasts from your favorite stationsAll TopicsAll TopicsTop OverallTop True CrimeComedySociety & CultureSportsTrue CrimeRadio On-DemandNewsHealthLatinxBusiness & FinancePoliticsLGBTQ+SpiritualityBlack CultureEntertainmentMusicHistoryRewatch TV PodcastsScience & TechnologyFictionGames & HobbiesInfluencers & HostsFoodKids & FamilyMindfulnessRelationshipsSpookyTalkbackTravelClimateDoes hearing about a true crime case always leave you scouring the internet for the truth behind the story? Dive into your next mystery with Crime Junkie. 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What happens when the line between the two starts to blur? On 7th July 2010, Kelly Harnett says her abusive boyfriend murdered a man right in front of her. So how did she end up in prison for it?Anna Sinfield - the journalist behind the global number 1 podcast, The Girlfriends, returns with her toughest story yet. This series isnt a whodunnit. Its not even really about what happened. Its about how a woman who was a victim of domestic violence became a villain in the eyes of the law. Found guilty of murder and locked up for over a decade; Kelly Harnett taught herself the law. And as she battled to overturn her conviction, she became a beacon of hope, fighting for the freedom of the abused women locked up alongside her. If youre affected by any of the themes in this show please reach out to NO MORE at a domestic violence charity weve partnered with. The Girlfriends: Jailhouse Lawyer is produced by Novel for iHeart Podcasts. Because The Girlfriends: Jailhouse Lawyer has been selected as one of Apple Podcasts Summer Listens, were offering a 30-Day Free Trial to iHeart True Crime + for a limited time. This includes early access to episodes, 100% ad-free listening, and exclusive bonus content. Open your Apple Podcasts app, search for iHeart True Crime+, and subscribe today!*** In Season 1, its 1995 and Carole Fisher is a high-flying divorcee looking for love in Las Vegas. Its slim pickings in the medical community she works in. But then Bob comes to town. Bob Bierenbaum is a plastic surgeon who flies planes and speaks several languages. Her mom loves that hes Jewish - but theres something off about him. Hes perfect on paper but hes quick to anger and he never talks about his ex-wife. Who, it turns out, is missing and presumed dead. After Carole and Bob break up, she tells her friend Mindy all about Bobs wife and his bizarre behavior. You see, Mindy dated Bob too, in fact a lot of women in Vegas dated Bob and they all have their own strange stories to tell. Before too long they form a club dedicated to bitching about Bob, eating noodles and figuring out what happened to his wife, Gail. In this riveting nine part series, Carole Fisher uncovers the truth of Gail Katzs death, the systems that failed her and all the girlfriends that brought her justice.In Season 2, The Girlfriends are back to investigate one part of the story thats still a mystery. During the investigation into Gails case, a torso washed up on Staten Island and was misidentified as Gail. Nobody knows her name or what happened to her after she was ruled out from the case. The amateur lady's detective club have a new mission: to uncover the identity of this woman and finally find Our Lost Sister. The Girlfriends is produced by Novel for iHeartPodcasts. For more from Novel visit Novel.AudioC-sections are the most frequently performed major surgeries in the world. So why do so many patients feel severe pain during them? Season 2 of the award-winning podcast The Retrievals is an investigation into this underreported problem and the new effort to solve it. To get full access to this show, and to other Serial Productions and New York Times podcasts on Apple Podcasts and Spotify, subscribe at nytimes.com/podcasts. To find out about new shows from Serial Productions, and get a look behind the scenes, sign up for our newsletter at nytimes.com/serialnewsletter. Have a story pitch, a tip, or feedback on our shows? Email us at serialshows@nytimes.comGood Game with Sarah SpainGood Game is your one-stop shop for the biggest stories in womens sports. Every day, host Sarah Spain gives you the stories, stakes, stars and stats to keep up with your favorite womens teams, leagues and athletes. Through thoughtful insight, witty banter, and an all around good time, Sarah and friends break down the latest news, talk about the games you cant miss, and debate the issues of the day. Dont miss interviews with the people of the moment, whether they be athletes, coaches, reporters, or celebrity fans.HelpPrivacy PolicyTerms of UseAmerican rock band (1959-1972)This article is about the band. For their debut album, see Creedence Clearwater Revival (album)."Creedence" redirects here; not to be confused with Credence.Creedence Clearwater RevivalCreedence Clearwater Revival in 1968. From left to right: Tom Fogerty, Doug Clifford, Stu Cook and John FogertyBackground informationAlso known asThe Blue VelvetsTommy Fogerty and the Blue Velvets (19591964)VisionThe Golliwogs (19641967)OriginEl Cerrito, California, U.S.GenresSwamp rockroots rockblues rockcountry rockSouthern rockWorksCreedence Clearwater Revival discographyYears active19591972[nb 1]LabelsFantasySpinoffsCreedence Clearwater RevisitedPast membersDoug CliffordStu CookJohn FogertyTom FogertyCreedence Clearwater Revival, commonly abbreviated as CCR or simply Creedence, was an American rock band formed in El Cerrito, California, in 1959. The band consisted of lead vocalist, lead guitarist, and primary songwriter John Fogerty, his brother, rhythm guitarist Tom Fogerty, bassist Stu Cook, and drummer Doug Clifford. These members had played together since 1959, first as the Blue Velvets and later as the Golliwogs, before settling on Creedence Clearwater Revival in 1967.[1] The band's most prolific and successful period between 1969 and 1971 produced 14 consecutive top-10 singles (many of which were double A-sides) and five consecutive top-10 albums in the United States, two of whichGreen River (1969) and Cosmo's Factory (1970)topped the Billboard 200 chart. The band performed at the 1969 Woodstock festival in upstate New York, and was the first major act signed to appear there.[2]CCR disbanded acrimoniously in late 1972 after four years of chart-topping success. Tom had quit the band the previous year, and John was at odds with the remaining members over matters of business and artistic control, all of which resulted in lawsuits among the former bandmates. John's disagreements with Fantasy Records owner Saul Zaentz led to more court cases and John refused to perform with the two other surviving members of the bandTom had died in 1990at Creedence's 1993 induction into the Rock and Roll Hall of Fame.[3][4] Though the band has never publicly reunited, John continues to perform CCR songs as part of his solo act, while Cook and Clifford performed as Creedence Clearwater Revisited from 1995 to 2020.CCR's music remains popular and is a staple of U.S. classic rock radio airplay;[5] 45 million CCR records have been sold in the U.S. alone.[6] The compilation album Chronicle: The 20 Greatest Hits, originally released in 1976, is still on the Billboard 200 and reached the 600-week mark in August 2022. It has been certified 12-times platinum by the Recording Industry Association of America for at least 12 million copies sold in the U.S.[7]John Fogerty, Doug Clifford, and Stu Cook met at Portola Junior High School in El Cerrito, California. Calling themselves the Blue Velvets, the trio played instrumentals and "jukebox standards",[8] and backed John's older brother Tom at recordings and performances before he joined the band. The band had also released three singles, the second of which was picked up by Casey Kasem, who worked at KEWB, Oakland. In 1964, they signed with Fantasy Records, an independent jazz label in San Francisco.[9] The band was attracted to the label after hearing Vince Guaraldi's instrumental "Cast Your Fate to the Wind", which the label had released to national success.[10]For the band's first release, Fantasy co-owner Max Weiss renamed the group the Golliwogs (after the children's literary character Golliwog). Prior to the Golliwog name, Weiss had renamed them Vision. Band members' roles changed during this period; Cook switched from piano to bass guitar and Tom Fogerty from lead vocals to rhythm guitar; John became the band's lead vocalist and primary songwriter. In Tom's words: "I could sing, but John had a sound!"[11] For their work with this band, Tom took on the name "Rann Wild", and John became "Toby Green". Both sides of each of the group's first six singles (issued between 1964 and 1966) were credited to the writing team of Wild/Green. In 1966, John Fogerty and Doug Clifford were drafted into the U.S. armed forces; Fogerty joined the U.S. Army Reserve, while Clifford joined the U.S. Coast Guard Reserve. Speaking of his experience in the US Army, Fogerty has said: "I would become delirious and go into a trance. And I started narrating this story to myself, which was the song 'Porterville'."[12] John Fogerty eventually took control of the group by singing lead vocals and blossoming into a multi-instrumentalist who played keyboards, harmonica, and saxophone in addition to lead guitar. By 1967, he was producing the group's recordings, although without credit. The group's final single, "Porterville", failed to chart (like every other Golliwogs recording), but the exact same recording was very shortly thereafter issued as a track by Creedence Clearwater Revival on that group's first album.In 1967, Saul Zaentz bought Fantasy Records and offered the band a chance to record an album. Having hated the name "the Golliwogs" from day one, the band decided on their own name, Creedence Clearwater Revival (CCR), which they took in January 1968.[13] According to interviews with the band members 20 years later, the name's elements came from three sources: Tom Fogerty's friend Credence Newball, whose name they changed to form the word Creedence (as in creed); a television commercial for Olympia Brewing Company ("clear water"); and the four members' renewed commitment to their band.[14] Rejected contenders for the band's name included "Muddy Rabbit", "Gossamer Wump", and "Creedence Nuball and the Ruby"; the last was the starting point, though, from which the band derived their final name. Cook described the name as "weirder than Buffalo Springfield or Jefferson Airplane".[15] In early 1968, the band began appearing regularly at local San Francisco-area clubs and venues, including Deno and Carlo's, the Avalon Ballroom, and the Fillmore West. Later that year, the band began touring across the US and made their first appearances in New York City at the Fillmore East.By 1968, AM radio programmers around the U.S. took note when CCR's cover of the 1956 rockabilly song[13] "Susie Q" received substantial airplay in the San Francisco Bay area and on Chicago's WLS-AM.[16] It was the band's second single, its first to reach the top 40 (number 11), and its only top-40 hit not written by John Fogerty. Two other singles were released from their May 1968 debut self-titled album, a cover of Screamin' Jay Hawkins's "I Put a Spell on You" (number 58) and "Porterville" (released on the Scorpio label with writing credited to "T. Spicebush Swallowtail"), written during Fogerty's time in the Army Reserve.CCR in concert in Inglewood, California, December 1969After their breakthrough, CCR began touring and started work on their second album, Bayou Country (released January 1969), at RCA Studios in Los Angeles. A number-seven platinum hit, the record was their first in a string of hit albums and singles that continued uninterrupted for two years. The single "Proud Mary", backed with "Born on the Bayou", reached number two on the national Billboard chart. The former eventually became the group's most-covered song, with some 100 versions by other artists to date, including the number-four 1971 hit by Ike & Tina Turner, two years to the week after the original peaked. John cites this song as being the result of high spirits on gaining his discharge from the Army Reserve.[13] The album also featured a cover of the rock and roll classic "Good Golly, Miss Molly"[13] and the band's nine-minute live-show closer, "Keep On Chooglin'".Months later, during April 1969, "Bad Moon Rising" backed with "Lodi", was released and peaked at number two in the US. In the United Kingdom, "Bad Moon Rising" spent three weeks at number one on the UK Singles Chart during September and October 1969, becoming the band's only number-one single in the UK.[17] The band's third album, Green River, followed in August 1969, was their first album to top the Billboard 200, and went gold along with the single "Green River", which again reached number two on the Billboard charts. The B-side of "Green River", "Commotion", peaked at number30, and the band's emphasis on covers of their old favorites continued with "Night Time Is the Right Time". CCR continued to tour constantly with performances in July 1969 at the Atlanta Pop Festival and in August 1969 at the Woodstock Festival. At Woodstock, the band took the stage in the early morning, hours after their scheduled start time. They followed the Grateful Dead, whom John said had put the audience to sleep; as he scanned the audience, he saw a "Dante scene, just bodies from hell, all intertwined and asleep, covered with mud".[15] In addition to the low-energy crowd, the band also experienced issues with their equipment and lighting, resulting in John vetoing their inclusion in the Woodstock film or soundtrack.[18] Cook, however, praised their set, saying, "The performances are classic CCR and I'm still amazed by the number of people who don't even know we were one of the headliners at Woodstock '69."[19] Creedence Clearwater Revival ... were progressive and anachronistic at the same time. An unapologetic throwback to the golden era of rock and roll, they broke ranks with their peers on the progressive, psychedelic San Francisco scene. Their approach was basic and uncompromising, holding true to the band members' working-class origins. The term "roots rock" had not yet been invented when Creedence came along, but in essence, they defined it, drawing inspiration from the likes of Little Richard, Hank Williams, Elvis Presley, Chuck Berry, and the artisans of soul at Motown and Stax. In so doing, Creedence Clearwater Revival became the standard bearers and foremost celebrants of homegrown American music.Rock and Roll Hall of Fame[3]After Woodstock, CCR was busy honing material for a fourth album, Willy and the Poor Boys, their second top-three LP, released in November 1969. "Down on the Corner" and "Fortunate Son", both of which they performed on The Ed Sullivan Show on November 16, 1969,[20] climbed to number three and number14, respectively, by year's end. The album was CCR in standard mode, featuring Fogerty originals and two reworked Lead Belly covers, "Cotton Fields" and "Midnight Special". The year 1969 had been remarkable for the band - three top-10 albums, four hit singles (three charting at number two and one at number three) with three additional charting B-sides.CCR released another double A-side hit, "Travelin' Band"/"Who'll Stop the Rain", in January 1970. The speedy "Travelin' Band", with a strong Little Richard sound, however, bore enough similarities to "Good Golly, Miss Molly" to warrant a lawsuit by the song's publisher; it was eventually settled out of court.[21] The song ultimately topped out at number two. The band also recorded its January 31, 1970, live performance at the Oakland Coliseum Arena, which was later marketed as a live album and television special. In February, CCR was featured on the cover of Rolling Stone, although only John was interviewed in the accompanying article.[22]In April 1970, CCR was set to begin their first European tour. To support the upcoming live dates, John wrote "Up Around the Bend" and "Run Through the Jungle"; the single reached number four that spring. The band returned to Wally Heider Studios in San Francisco in June to record Cosmo's Factory. The album contained the earlier top-10 hits "Travelin' Band" and "Up Around the Bend", plus popular album tracks such as the opener "Ramble Tamble".Cosmo's Factory was released in July 1970, and it was number one in the US for nine weeks. It was released along with the band's fifth and final number-two national hit, "Lookin' Out My Back Door"/"Long as I Can See the Light". Although they topped some international charts and local radio countdowns, CCR has the distinction of having had five number-two singles without ever having had a number one on the Hot 100, the most of any group.[23] Their five number-two singles were exceeded only by Madonna (six), Taylor Swift (seven), and Drake (nine), and tied with Elvis Presley and the Carpenters. Conversely, on station WLS-AM, the band had three number ones, four number threes, and two number fours, but no number-two singles, with "Down on the Corner" the only top-10 CCR single registering the same peak position (number three) on the Hot 100 and on WLS.[24]Other cuts on the Cosmo's Factory album included an 11-minute jam of Marvin Gayes 1968 cover of "I Heard It Through the Grapevine" (a minor hit when an edited version was released as a single in 1976), and a nearly note-for-note homage to Roy Orbison's "Ooby Dooby". The album was their biggest seller, going to number one on the Billboard 200 album charts and number11 on Billboard Soul Albums chart.Pendulum, released in December 1970, was another top seller, spawning a top-10 hit with "Have You Ever Seen the Rain?" John played the Hammond B3 organ on many of the Pendulum tracks, notably in "Have You Ever Seen the Rain?", in recognition of the deep respect and influence of Booker T. & the M.G.'s, with whom the members of the band had jammed. The single's flip side, "Hey Tonight", was also a hit.This section needs additional citations for verification. Please help improve this article by adding citations to reliable sources in this section. Unsourced material may be challenged and removed. (January 2025) (Learn how and when to remove this message)Trade advertisement for the release of CCR's single "Sweet Hitch-Hiker" in July 1971CCR in 1972 after Tom Fogerty's departure; John Fogerty, Stu Cook, Doug CliffordAround this time, an overwhelming perception among the other band members that John was being overly controlling and domineering was approaching a boiling point.[25][pageneeded] Tom Fogerty decided he had enough and resigned from CCR in early 1971 after the recording of Pendulum, with his departure being made public in February of that year. The remaining members initially considered replacing him, but ultimately continued as a trio.In the spring of 1971, John Fogerty, frustrated with his remaining bandmates' constant complaining that they were not allowed to write and produce their own songs,[25][pageneeded] relented and informed Cook and Clifford that CCR would continue only by adopting a "democratic" approach; each member would now write and perform his own material with each band member contributing three songs apiece to the next album. Fogerty would only contribute guitar parts to his bandmates' songs.[25][pageneeded]Conflicting views exist regarding Cook and Clifford's reaction to this proposed new arrangement, although everyone seemed to acknowledge that Cook and Clifford had wanted more input in CCR's artistic and business decisions. For his part, Fogerty recounts that Cook and Clifford were initially excited about this new opportunity to write and perform their own songs free of his meddling, since they had been the ones who asked for it in the first place, and they only soured on the concept after the record's lack of success (Fogerty also mentions a time while recording the album when he refused Cook's request to "fix" one of his (Cook's) songs to make it sound more like other Creedence material, which may have also played a role in the band members' attitudes toward the project).[26] However, other sources imply that Cook and Clifford were resistant to this approach from the start.[27] Allegedly, Fogerty at one point insisted they accept the arrangement or he would quit the band.[28] Despite the conflict, the trio put its new work ethic to the test in the studio, releasing the top-10 single "Sweet Hitch-Hiker" in July 1971, backed with Cook's "Door to Door". The band toured both the U.S. and Europe that summer and fall with Cook's song a part of the live set. In spite of their continuing commercial success, relations among the three had become increasingly strained.The band's final album, Mardi Gras, was released in April 1972, featuring songs written by John Fogerty, Cook, and Clifford, as well as a cover of "Hello Mary Lou" (a song Gene Pitney had originally written for Ricky Nelson). Each member sang lead vocal on the songs written by that member. The album was a critical failure, considered by critics to be of inconsistent quality and lacking in cohesion. Rolling Stone reviewer Jon Landau deemed it "relative to a group's established level of performance, the worst album I have ever heard from a major rock band".[29] The sales of Mardi Gras were weaker than previous albums, ultimately peaking at number12, though it still became the band's seventh consecutive studio album to be certified gold. Fogerty's "Someday Never Comes", backed with Clifford's "Tearin' Up the Country", also cracked the U.S. top 40.By this point, Fogerty was not only at direct odds with his bandmates, but he also had come to see the group's relationship with Fantasy Records as onerous, feeling that Zaentz had reneged on his promise to give the band a better contract. Cookwho held a degree in businessclaimed that because of poor judgment on Fogerty's part, CCR had to abide by the worst record deal of any major U.S. recording artist. Despite the relatively poor reception of Mardi Gras and deteriorated relationships among the remaining band members, CCR embarked upon a two-month, 20-date U.S. tour. However, on October 16, 1972less than six months after the tour endedFantasy Records and the band officially announced its disbanding.[30] CCR never formally reunited after the breakup, although Cook and Clifford eventually started the band Creedence Clearwater Revisited. John Fogerty later commented on the demise of CCR in a 1997 edition of the Swedish magazine Pop:I was alone when I made that [CCR] music. I was alone when I made the arrangements, I was alone when I added background vocals, guitars, and some other stuff. I was alone when I produced and mixed the albums. The other guys showed up only for rehearsals and the days we made the actual recordings. For me, Creedence was like sitting on a time bomb. We'd had decent successes with our cover of "Susie Q" and with the first album, when we went into the studio to cut "Proud Mary". It was the first time we were in a real Hollywood studio, RCA's Los Angeles studio, and the problems started immediately. The other guys in the band insisted on writing songs for the new album, they had opinions on the arrangements, they wanted to sing. They went as far as adding background vocals to "Proud Mary", and it sounded awful. They used tambourines, and it sounded no better.That's when I understood I had a choice to make. At that point in time, we were just a one-hit wonder, and "Susie Q" hadn't really been that big a hit. Either this [the new album] would be a success, something really big, or we might as well start working at the car wash again. There was a big row. We went to an Italian restaurant and I remember that I very clearly told the others that I for one didn't want to go back to the car wash again. Now, we had to make the best possible album and it wasn't important who did what, as long as the result was the very best we could achieve. And of course I was the one who should do it. I don't think the others really understood what I meant, but at least I could manage the situation the way I wanted. The result was eight million-selling, double-sided singles in a row and six albums, [which] all went platinum. And Melody Maker had us as the best band in the world. That was after the Beatles split, but still. ... And I was the one who had created all this. Despite that, I don't think they understood what I was talking about. ... They were obsessed with the idea of more control and more influence. So finally, the bomb exploded, and we never worked together again.[31]John Fogerty performing in 2011In 1973, John Fogerty began his solo career with The Blue Ridge Rangers, his one-man band collection of country and gospel songs. Under his old CCR contract, however, Fogerty owed Fantasy eight more records. In the end, he refused to work for the label. The impasse was resolved only when Asylum Records' David Geffen bought Fogerty's contract for $1 million. In 1975, he released his only Asylum album, the self-titled John Fogerty. His next major hit was Centerfield, a chart-topping success in 1985. On tour in 1986, however, Fogerty suffered complaints over his steadfast refusal to perform CCR songs and suffered with recurring vocal problems, which he blamed on having to testify in court. Fogerty's explanation for not playing CCR material was that he would have had to pay performance royalties to copyright holder Zaentz, and that it was "too painful" to revisit the music of his past.With the Centerfield album, Fogerty also found himself entangled in new, tit-for-tat lawsuits with Zaentz over the song "The Old Man Down the Road", which was, according to Zaentz, a blatant rewrite of Fogerty's own 1970 CCR hit "Run Through the Jungle". Since Fogerty had traded his rights to CCR's songs in 1980 to cancel his remaining contractual obligations, Fantasy now owned the rights to "Run Through the Jungle" and sued Fogerty essentially for plagiarizing himself. While a jury ruled in Fogerty's favor, he did settle a defamation suit filed by Zaentz over the songs "Mr. Greed" and "Zanz Kant Danz". Fogerty was forced to edit the recording, changing the "Zanz" reference to "Vanz".On February 19, 1987, at the Palomino Club (North Hollywood) in Los Angeles, Fogerty broke his self-imposed ban on performing CCR hits. Bob Dylan and George Harrison (along with Taj Mahal and Jesse Ed Davis) had joined him onstage, admonishing, "If you don't, the whole world's gonna think 'Proud Mary' is Tina Turner's song." At a 1987 Independence Day benefit concert for Vietnam veterans, Fogerty finally ran through the list of CCR hits, beginning with "Born on the Bayou" and ending with "Proud Mary". In 1986, he also released his second Warner Bros. album, Eye of the Zombie. Fogerty retreated from music again in the late 1980s, but returned in 1997 with the Grammy-winning Blue Moon Swamp. Fogerty still tours frequently and now performs CCR classics alongside his solo material.Tom Fogerty released several solo albums, though none reached the success of CCR. His 1974 solo album Zephyr National was the last to feature the four original CCR band members on the track "Mystic Isle of Avalon", although John recorded his parts separately. Several tracks sound very much like the CCR style, particularly the aptly titled "Joyful Resurrection". His album Excalibur featured all four members of the Jerry Garcia Band (who recorded live albums for Fantasy)... Garcia played lead guitar to Tom's rhythm guitar, and has since become a popular cult album.Tom Fogerty died at his home in Scottsdale, Arizona, in September 1990 of an AIDS complication, which he contracted via a tainted blood transfusion he received while undergoing back surgery. Tom and John barely reconciled before Tom's death, and in the eulogy that he delivered at Tom's funeral, John said, "We wanted to grow up and be musicians. I guess we achieved half of that, becoming rock 'n roll stars. We didn't necessarily grow up".[32]CCR's rhythm section formed Creedence Clearwater Revisited in 1995Junior high school friends Doug Clifford and Stu Cook continued to work together following the demise of CCR, both as session players and members of the Don Harrison Band. They also founded Factory Productions, a mobile recording service in the Bay Area. Clifford released a solo record, Cosmo, in 1972. Cook produced artist Roky Erickson's The Evil One and was a bassist with the popular country act Southern Pacific in the 1980s.Clifford also produced Groovers Paradise for former Sir Douglas Quintet and Texas Tornados frontman Doug Sahm. Both Clifford and Cook played on the album, which was released on Warner Bros. in 1974. Clifford continued to perform and record with Sahm through the 1980s.Following a relatively long period of musical inactivity, Cook and Clifford formed Creedence Clearwater Revisited in 1995 with several well-known musicians. Revisited continues to tour globally performing the original band's classics. John's 1997 injunction forced Creedence Clearwater Revisited to temporarily change its name to "Cosmo's Factory", but the courts later ruled in Cook and Clifford's favor.After CCR, Fantasy Records released several greatest-hits packages, such as 1972's Creedence Gold, 1973's More Creedence Gold, and 1975's Pre-Creedence, a compilation album of the Golliwogs' early recordings. Fantasy also released the highly successful double album Chronicle, a collection of Creedence's 20 hit singles, in 1976. Several years later, the label released a live recording entitled The Royal Albert Hall Concert. Contrary to its title, the 1970 performance was recorded in Oakland, California, not at the Royal Albert Hall in London. Subsequent issues of the original 1981 album have been retitled simply The Concert. Another double album of their best material was issued in 1986 as Chronicle: Volume Two.The success of CCR made Fantasy and Zaentz a great deal of money, and Fantasy built a new headquarters building in 1971 at 2600 Tenth Street in Berkeley, California.[33] Zaentz also used his wealth to produce a number of successful films, including Best Picture Oscar winners One Flew Over the Cuckoo's Nest, Amadeus, and The English Patient.In 2004, Zaentz sold Fantasy to Concord Records. John Fogerty then purchased from Concord a majority stake in the global rights to the Creedence Clearwater Revival songs he had written.[34] In 2005, the label released The Long Road Home, a collection of CCR and Fogerty solo classics. After Revival came out on the Fantasy label in October 2007, but before his following album Blue Ridge Rangers Rides Again (a sequel to his 1973 album) was issued in 2009, Fogerty switched from Fantasy to his own label, Fortunate Son Records, distributed by Verve Forecast Records.The original CCR lineup reunited just once for a performance after their breakup, at Tom Fogerty's wedding on October 19, 1980. Six years prior, all four members were present on the song "Mystic Aisle Avalon" on Tom's 1974 album Zephyr National, but John recorded his parts separately from everyone else. John, Cook, and Clifford played at their 20th El Cerrito High School reunion in 1983, but as their original incarnation, the Blue Velvets. In the 1980s and 1990s, new rounds of lawsuits between the band members, as well as against their former management, deepened their animosities. By the time CCR was inducted into the Rock and Roll Hall of Fame in 1993, John refused to perform with Cook and Clifford. The pair were barred from the stage, while John played with an all-star band that included Bruce Springsteen and Robbie Robertson. Tom's widow Tricia had expected a CCR reunion and even brought the urn containing her husband's ashes to the ceremony. Furious, Cook and Clifford, who were seated with their families at a table across the room from Fogerty's, walked out of the ballroom just as the performance began, and would later write separate letters to the Rock and Roll Hall of Fame's board of directors, saying it was "hurtful" and "insulting" to allow the performance to continue without them.[35]In a July 2011 interview with the Calgary Herald, John admitted that he would at least be willing to consider reuniting with Cook and Clifford:Years ago, I looked at people and I was so full of some sort of emotion and I'd say, 'Absolutely not!' ... But I have to admit, people have asked me more recently, and even though I have no idea how such a series of events would come to pass, I can tell that there isn't the bombast in my voice, in the denial, in the refusal. It's more like, 'Well, I dunno.' Never say never is I guess is what people tell you. In this life, all kinds of strange things come to pass. Realizing that it doesn't really kick up a big firestorm of emotion, it kind of suggests that at least if someone started talking I'd sit still long enough to listen.[36]When asked again in October 2011 about the prospect of a reunion, he said: "I'm saying it's possible, yeah. I think the call [laughs] would maybe have to come from outside the realm. Somebody would have to get me to look at things in a fresh way."[37] However, Cook and Clifford both stated in the February 2012 edition of Uncut magazine that they are not interested in a CCR reunion. "Leopards don't change their spots. This is just an image-polishing exercise by John. My phone certainly hasn't rung", Cook said. Added Clifford: "It might have been a nice idea 20 years ago, but it's too late."[38]In May 2013, Fogerty once again said he would be open to a reunion, but he does not see Cook and Clifford being willing to change their stance. He told Charlie Rose on CBS This Morning: "From time to time, I'll say something, and it'll get in print that maybe that will happen, and then immediately I'll hear back stuff that doesn't sound like it's possible... I think it's a possibility in the future, you know. It's not something I'm actively seeking, but I'm not totally against the idea either."[39] In September 2017, Clifford again ruled out any chance of Cook and himself reuniting with John, restating, "It would have been great 20, 25 years ago. It's way too late now."[40]This section needs expansion. You can help by adding to it. (March 2023)Despite hailing from California, CCR "mythologized the American South with an exotic mixture of blues, New Orleans R&B, and rockabilly," according to NPR.[41] According to AllMusic, CCR "created a unique synthesis of punchy rock & roll, swamp pop, blues, and country."[42] CCR has been cited as pioneers of swamp rock[43] and country rock.[44] The band also played roots rock,[45] blues rock,[46] Southern rock,[47] Americana[48] and blue-eyed soul.[49] The band often utilized lyrics about bayous, catfish, the Mississippi River and other elements of Southern United States iconography. The band's songs rarely dealt with romantic love, concentrating instead on political and socially conscious lyrics about topics such as the Vietnam War.[50]CCR's catalog of songs has frequently been used or referenced in popular culture, partly because John Fogerty signed away legal control of his old recordings to the band's record label, Fantasy Records.[51][52] In an NPR interview, Fogerty objected to what he regarded as a misuse of his music:Folks will remember Forrest Gump and that was a great movie, but they don't remember all the really poor movies that Fantasy Records stuck Creedence music into: car commercials, tire commercials. I'm remembering a paint thinner ad at one point, the song "Who'll Stop the Rain." Oh, boy. That's clever, isn't it?[53]Of particular interest was the use of his protest song "Fortunate Son" in a blue jeans commercial.[51] In this case, the advertiser eventually stopped using the song, as Fogerty related in a later interview:Yes, the people that owned Fantasy Records also owned all my early songs, and they would do all kinds of stuff I really hated in a commercial way with my songs. Then one day somebody from the L.A. Times actually bothered to call me up and ask me how I felt, and I finally had a chance to talk about it. And I said I'm very much against my song being used to sell pants. So my position got stated very well in the newspaper, and lo and behold, Wrangler to their credit said, "Wow, even though we made our agreement with the publisher, the owner of the song, we can see now that John Fogerty really hates the idea," so they stopped doing it.[54]Rolling Stone ranked CCR 82nd on its 100 Greatest Artists of All Time.[55]In 2003, Rolling Stone's 500 Greatest Albums of All Time list included Green River at number 95,[56] Cosmo's Factory at number 265,[57] and Willy and the Poor Boys at number 392.[58] The following year, on their 500 Greatest Songs of All Time list, Rolling Stone included "Fortunate Son" at number 99, "Proud Mary" at number 155, "Who'll Stop the Rain" at number 188, and "Bad Moon Rising" at number 355."Fortunate Son" was added to the Library of Congress' National Recording Registry list of sound recordings that "are culturally, historically, or aesthetically important" in 2013.[59]"Fortunate Son", "Proud Mary", and Cosmo's Factory have all been inducted into the Grammy Hall of Fame.[60] "Proud Mary" is ranked at number 39 on VH1's "100 Greatest Rock Songs" list.[61] "Bad Moon Rising" is ranked at number 363 on NME's "500 Greatest Songs of All Time" list.[62]Doug Clifford drums, percussion, backing and occasional lead vocals (19591972, 1974, 1980, 1983)Stu Cook bass guitar, backing and occasional lead vocals, keyboards, rhythm and lead guitar (19591972, 1974, 1980, 1983)John Fogerty lead vocals, lead guitar, keyboards, harmonica, saxophone (19591972, 1974, 1980, 1983)Tom Fogerty rhythm guitar, backing and lead vocals (19591971, 1974, 1980; died 1990)Main article: Creedence Clearwater Revival discographyCreedence Clearwater Revival (1968)Bayou Country (1969)Green River (1969)Willy and the Poor Boys (1969)Cosmo's Factory (1970)Pendulum (1970)Mardi Gras (1972)Singles[63]TitleWriter(s)Catalog #RecordedLocationReleasedVocalsProducer"Come on Baby"Tom FogertyOA-6177Fall 1961Orchestra Studios, Oakland, CaliforniaOctober 1961Tom Fogerty"Oh My Love"Tom FogertyOA-6177Fall 1961Orchestra Studios, Oakland, CaliforniaOctober 1961Tom Fogerty"Have You Ever Been Lonely"John FogertyOA-611010Late 1961Orchestra Studios, Oakland, CaliforniaEarly 1962Tom Fogerty"Bonita"John and Tom FogertyOA-611010Late 1961Orchestra Studios, Oakland, CaliforniaEarly

them in the heart of a potential crisis in Venezuela.In 1958, Vice President Richard Nixon and his wife Pat were caught in a dangerous upheaval in Venezuela, with mobs threatening their safety. In response, President Eisenhower deployed over 1,000 U.S. Marines and paratroopers to protect them, including Julies dad, as part of the force.SGT. Kramer was among the Marines poised for action, illustrating the unpredictability and courage required in military service. This event is not just a historical footnote but a personal family legacy for Julie, showcasing her fathers readiness to serve and protect at a moments notice.Parallel to this story of service, Julies mother made her mark in the labor movement, dedicating 20 years to the United Auto Workers (UAW) as a Union Steward at Adams and Westlake in Elkhart, Indiana, from the 1960s to the 1980s.Julie has two siblings both sisters,Kristy and Cheryl Renne Kramer. The trio of Kramer sisters had a fun-filled childhood. Julie (middle) with her siblings and mom.Speaking of her heritage, she comes from Polish/Dutch ethnicity.John Was Mesmerized By Julies Beauty At Their First MeetJohn was touring in Indiana in 1986 to promote his album Zombie when he had a moment that felt like it was straight out of a movie. He was at a hotel party in Indianapolis, hanging out with some band members, when he saw Julie. He told Mount Airy News,I was at a party at the hotel after the show with a couple of the band members when suddenly the crowd parted, and there was the most beautiful girl Id ever seen in my life.Johns been quoted saying,I always tell people thatit was like this light came out of the sky.In addition, he shared in his book Fortune Son that Julie was actually the one who approached him first, asking if she could shake his hand. Thats how they started talking. Before long, John offered to buy her a drink. At that time, Julie was finalizing her divorce. A young photo of Julie Lebiedzinski (left) with her younger sister (Cheryl).Whats pretty cool is that when they got together, they both already had kidsJohn had three from his previous marriage, and Julie had her daughter Lyndsay from her first marriage. So, it wasnt just John and Julie coming together, but their families blending too.After making things official, they along with their four children moved in together in Johns residence in Los Angeles before tying the knot.She Is a Mother of Seven; Four are Hers and Three are JohnsJohn and Julie Fogertys house must have been pretty lively with seven kids running around. Theyve got a full squad: four sons, Shane, Tyler, Josh, and Sean, and three daughters, Kelsey, Laurie and Lyndsay.Shane, 33, Tyler, 32, and Kelsey, 23, are the pairs biological kids. Julie with John and their children. Source: FacebookThen theres Laurie, Josh, and Sean, Johns kids from his previous marriage to Martha Paiz, and Lyndsay, Julies daughter from her first husband, Michael Lebiedzinski.Now, Shane and Tyler? Theyve pretty much followed in their dads footsteps and hit the music scene. Theyve rocked out at their dads gigs and even formed their own band, Hearty Har.Lyndsay, on the other hand, took a different path and went into real estate. Seems like theres no shortage of talent in the Fogerty family.Oh, and theres Via, Johns granddaughter, adding another generation into the mix.Julie Lebiedzinski and John currently live in the state of California, in the city of Berkley. Back in 2023, they listed their home for a whopping $20 million. ,the free encyclopedia that anyone can edit.107,583 active editors 7,025,866 articles in EnglishTaylor Swift on the Red Tour in 2013Red is the fourth studio album by the American singer-songwriter Taylor Swift (pictured). It was released in October2012 by Big Machine Records. Swift designated Red as a breakup album and her last to be promoted as country music. The album incorporates styles of pop, rock, folk and country, and is composed of acoustic instruments, electronic synths and drum machines. Initial reviews mostly praised Swift's songwriting for its emotional exploration and engagement, but critics deemed the production inconsistent and questioned her identity as a country artist. Swift supported Red with the Red Tour (20132014). Red topped the charts and received multi-platinum certifications in Australia, Canada, New Zealand and the United Kingdom. In the United States it spent seven weeks atop the Billboard200. Red was nominated for Album of the Year at the 2013 Country Music Association Awards, and Album of the Year and Best Country Album at the 2014 Grammy Awards. (Fullarticle...)Recently featured: Sir William Gordon-Cumming, 4th BaronetGreat Wilbraham (causewayed enclosure)Henry de HinuberArchiveBy emailMore featured articlesAboutTrichogenes claviger... that Trichogenes claviger (examples pictured) can climb nets using outgrowths from its head?... that Philippe Housiaux took a law examination instead of competing in the 1972 Summer Olympics?... that helical strakes can be used to reduce structural fatigue on structures such as chimneys and pipelines?... that "Whistle" was composed because of a miscommunication between a film director and the songwriters?... that Fletcher Ransom wrote and illustrated a book of satirical cartoons about Theodore Roosevelt titled My Policies in Jungleland?... that art students designed the stained-glass windows of the Chapel at George Fox University?... that Don Summers signed with an NFL team despite having gone more than 400 days without catching a football?... that AHOF, a K-pop group formed on a reality show, includes two members who were not on the winning team?... that Worrall Reed Carter wrote about beans, bullets and black oil?ArchiveStart a new articleNominate an articleMuhammadu BuhariFormer president of Nigeria Muhammadu Buhari (pictured) dies at the age of 82.Clashes between Druze militias and the Syrian Armed Forces result in hundreds of deaths.The International Criminal Court issues arrest warrants for Taliban leaders Hibatullah Akhundzada and Abdul Hakim Haqqani over their alleged persecution of women in Afghanistan.Flooding in Central Texas, United States, leaves at least 140 people dead.Ongoing: Gaza warRussian invasion of UkrainetimelineSudanese civil wartimelineRecent deaths: Andrea GibsonRaymond GuiotFelix BaumgartnerFauja SinghBradley John MurdochFrank BarrieNominate an articleJuly 21: Belgian National Day (1831), Marine Day in Japan (2025)Sirimavo Bandaranaike905 Louis III, Holy Roman Emperor, was captured and blinded during his attempt to restore Carolingian power over Italy by King Berengar I.1877 Much of central Pittsburgh, Pennsylvania, was burned and looted during the Great Railroad Strike of 1877.1960 Sirimavo Bandaranaike (pictured) was sworn in as prime minister of Ceylon, becoming the world's first democratically elected female head of government.1990 The Taiwanese military ordered the deportation of dozens of illegal immigrants from mainland China in sealed boat holds, causing 25 deaths due to suffocation.2007 Harry Potter and the Deathly Hallows, the final book in the popular Harry Potter series by J. K. Rowling, was released and sold 15 million copies in its first 24 hours, making it the fastest-selling book in history.Nelson Dewey (d.1889)Fiammetta Wilson (d.1920)Johnny Peirson (b.1925)Erling Haaland (b.2000)More anniversaries: July 20July 21July 22ArchiveBy emailList of days of the yearAboutOne Direction performing in 2015The EnglishIrish boy band One Direction released five studio albums, seventeen singles, and numerous music videos between 2011 and 2015, becoming one of the most commercially successful groups of the 2010s. Formed during the seventh series of The X Factor in 2010 and signed to Simon Cowell's Syco Records, One Direction quickly rose to international fame. Their debut single, "What Makes You Beautiful", was a global hit, followed by chart-topping albums Up All Night, Take Me Home, and Midnight Memories. The latter made them the first band ever to have their first three albums debut at number one on the Billboard200. They extended this streak with their fourth album, Four, and capped their discography with Made in the A.M. in 2015 before going on an indefinite hiatus. (Fulllist...)Recently featured: KerivoulinesAccolades received by Inception1956 Summer Olympics medal tableArchiveMore featured listsThe southern scrub robin (Drymodes brunneopygia) is a species of bird in the family Petroicidae, the Australasian robins. It is endemic to Australia, where it occurs in mallee and heathland in the semi-arid southern parts of the continent. Its range includes several disjoint regions from central New South Wales through western Victoria and southern South Australia, through to the southwestern area of Western Australia. It is a relatively dull and large robin, with adults around 19 to 20 centimetres (7.5 to 7.9in) in length, of which around a third are the tail feathers. Most of the plumage is grey. It breeds between July and December and has a nest on the ground, built of twigs and lined with twigs, grass and bark. Unusually for a passerine, it lays only a single egg. This southern scrub robin was photographed in the Nombinnie Nature Reserve in New South Wales.Photograph credit: JJ HarrisonRecently featured: C/2022E3 (ZTF)Passion fruitBasilica of StPaul, RabatArchiveMore featured picturesCommunity portal The central hub for editors, with resources, links, tasks, and announcements.Village pump Forum for discussions about Wikipedia itself, including policies and technical issues.Site news Sources of news about Wikipedia and the broader Wikimedia movement.Teahouse Ask basic questions about using or editing Wikipedia.Help desk Ask questions about using or editing Wikipedia.Reference desk Ask research questions about encyclopedic topics.Content portals A unique way to navigate the encyclopedia.Wikipedia is written by volunteer editors and hosted by the Wikimedia Foundation, a non-profit organization that also hosts a range of other volunteer projects: CommonsFree media repository MediaWikiWiki software development Meta-WikiWikimedia project coordination WikibooksFree textbooks and manuals WikidataFree knowledge base WikinewsFree-content news WikiquoteCollection of quotations WikisourceFree-content library WikispeciesDirectory of species WikiversityFree learning tools WikivoyageFree travel guide WiktionaryDictionary and thesaurusThis Wikipedia is written in English. Many other Wikipedias are available; some of the largest are listed below. 1,000,000+ articles DeutschEspaolFranaisItalianoNederlandsPolskiPortugusSvenskaTing Vit 250,000+ articles Bahasa IndonesiaBahasa MelayuBn-lm-gCataletinaDanskEestiEsperantoEuskaraMagyarNorsk bokmlRomnSimple EnglishSloveninaSrpskiSrpskohrvatskiSuomiTrkeOzbekcha 50,000+ articles AsturianuAzrbaycancaBosanskiFryskGaeilgeGalegoHrvatskiKurdLatvieuLietuviNorsk nynorskShqipSloveninaRetrieved from " 2Event56th Annual Grammy AwardsOfficial posterDateJanuary26,2014(2014-01-26)5:008:30 p.m. PSTLocationStaples Center, Los Angeles, California, U.S.Hosted byLL Cool JMost awardsDaft Punk (5)Most nominationsJay-Z (9)Website56th Annual Grammy AwardsTelevision/radio coverageNetworkCBSViewership28.5 million viewers.[1]55thGrammyAwards57thThe 56th Annual Grammy Awards presentation was held on January 26, 2014, at Staples Center in Los Angeles.[2] The show was broadcast on CBS at 8 p.m. ET/PT and was hosted for the third time by LL Cool J. The show was moved to January to avoid competing with the 2014 Winter Olympics in Sochi, as was the case in 2010.The eligibility period for the 56th Annual Grammy Awards was October 1, 2012, to September 30, 2013.[3] The nominations were announced on December 6, 2013 during a live televised concert on CBS, The Grammy Nominations Concert Live Countdown to Music's Biggest Night.[4] Jay-Z received the most nominations with nine. Justin Timberlake, Kendrick Lamar, Macklemore & Ryan Lewis and Pharrell Williams each received seven nominations. Daft Punk and Pharrell Williams were nominated twice for both Album of the Year and Record of the Year. Sound engineer Bob Ludwig received the most nominations by a non-performing artist, with five.[5]Daft Punk won five awards,[6] including Album of the Year for Random Access Memories and Record of the Year, with Pharrell Williams, for "Get Lucky", Best Pop Duo/Group Performance, and an additional win for Best Engineered Album, Non-Classical completing a clean sweep for the project that night.[7][8] Macklemore and Ryan Lewis won four trophies, including Best New Artist, and led an industry show of support for gay marriage with a performance of their song "Same Love" to accompany a mass wedding of gay and heterosexual couples, which was presided over by Queen Latifah.[9] Lorde's "Royals" received awards for Best Pop Solo Performance and Song of the Year.[10][11] Carole King was honored as MusiCares Person of the Year on January 24, two days prior to the awards ceremony.[12]On June 4, 2013, the Recording Academy approved a number of changes recommended by its Awards & Nominations Committee, including adding a new category for Best American Roots Song to the American Music field. This songwriters' award will encompass all the subgenres in this field such as Americana, bluegrass, blues, folk, and regional roots music. The Best Hard Rock/Metal Performance category was renamed Best Metal Performance and became a stand-alone category. Hard rock performances will now be screened in the Best Rock Performance category. The Music Video field will become the Best Music Video/Film field. Its two categories will be renamed: Best Short Form Music Video will now be known as Best Music Video and Best Long Form Music Video will change into Best Music Film. These changes bring the total number of categories at the 2014 Grammy Awards to 82, up from 81 at the 2013 Grammy Awards.[13]Artist(s)Song(s)BeyoncJay-Z"Drunk in Love"Lorde"Royals"Hunter Hayes"Invisible"Katy PerryJuicy J"Dark Horse"Robin ThickeChicago"Does Anybody Really Know What Time It Is?""Beginnings""Saturday in the Park""Blurred Lines"Keith UrbanGary Clark Jr.[14]"Cop Car"John Legend"All of Me"Taylor Swift[15]"All Too Well"P!nkNate Ruess"Try""Just Give Me a Reason"Ringo Starr"Photograph"Kendrick LamarImagine Dragons[16]"m.A.A.d city""Radioactive"Kacey Musgraves"Follow Your Arrow"Paul McCartneyRingo Starr"Queenie Eye"Merle HaggardKris KristoffersonWillie NelsonBlake Shelton[17]"Highwayman""Okie from Muskogee""Mammas Don't Let Your Babies Grow Up to Be Cowboys"Daft PunkNile RodgersStevie WonderPharrell Williams"Get Lucky""Harder, Better, Faster, Stronger""Lose Yourself to Dance""Le Freak""Another Star""Around the World"Sara BareillesCarole King[15]"Beautiful""Brave"MetallicaLang Lang[18]"One"Macklemore & Ryan Lewis[15]Mary LambertMadonna[19]Queen LatifahTrombone Shorty & Orleans Avenue"Same Love""Open Your Heart"Billie Joe ArmstrongMiranda Lambert[14]Tribute to Phil Everly"When Will I Be Loved"Nine Inch NailsQueens of the Stone AgeDave GrohlLindsey Buckingham[20]"Copy of A""My God Is the Sun"Pharrell Williams and Anna Kendrick presented Best New ArtistAnna Faris and Juanes presented Best Pop Duo/Group PerformanceSteve Coogan introduced Katy PerryBruno Mars introduced P!nkAriana Grande and Miguel presented Best Pop Solo PerformanceBlack Sabbath introduced Paul McCartney and Ringo StarrJamie Foxx presented Best Rap/Sung CollaborationJulia Roberts introduced Paul McCartneyGloria Estefan and Marc Anthony presented Best Pop Vocal AlbumJeremy Renner introduced Willie Nelson, Blake Shelton, Merle Haggard and Kris KristoffersonZac Brown and Martina McBride presented Best Country AlbumNeil Patrick Harris introduced Daft PunkCyndi Lauper introduced Sara Bareilles and Carole KingSara Bareilles and Carole King presented Song of the YearJared Leto introduced MetallicaSmokey Robinson and Steven Tyler presented Record of the YearQueen Latifah introduced Macklemore & Ryan LewisJohn Legend and Ryan Seacrest presented Music Educator AwardLang Lang introduced "In Memoriam"Olivia Harrison, Alicia Keys and Yoko Ono presented Album of the YearThe winners and nominees per category were:[21]Record of the Year"Get Lucky" Daft Punk, Pharrell Williams & Nile RodgersThomas Bangalter & Guy-Manuel de Homem-Christo, producers;Peter Franco, Mick Guzauski, Florian Lagatta & Daniel Lerner, engineers/mixers;Bob Ludwig & Antoine Chabert, mastering engineers"Radioactive" Imagine DragonsAlex Da Kid, producer;Manny Marroquin & Josh Mosser, engineers/mixers;Joe LaPorta, mastering engineer"Royals" LordeJoel Little, producer;Joel Little, engineer/mixer;Stuart Hawkes, mastering engineer"Locked Out of Heaven" Bruno MarsJeff Bhasker, Emile Haynie, Mark Ronson & The Smeezingtons, producers;Alalal, Josh Blair, Wayne Gordon, Ari Levine, Manny Marroquin & Mark Ronson, engineers/mixers;David Kutch, mastering engineer"Blurred Lines" Robin Thicke featuring T.I. and Pharrell WilliamsPharrell, producer;Andrew Coleman & Tony Maserati, engineers/mixers;Chris Gehringer, mastering engineerAlbum of the YearRandom Access Memories Daft PunkJulian Casablancas, DJ Falcon, Todd Edwards, Chilly Gonzales, Giorgio Moroder, Panda Bear, Nile Rodgers, Paul Williams & Pharrell Williams, featured artists;Thomas Bangalter, Julian Casablancas, Guy-Manuel de Homem-Christo, DJ Falcon & Todd Edwards, producers;Peter Franco, Mick Guzauski, Florian Lagatta, Guillaume Le Braz & Daniel Lerner, engineers/mixers;Antoine Chabert & Bob Ludwig, mastering engineersThe Blessed Unrest Sara BareillesSara Bareilles, Mark Endert & John O'Mahony, producers;Jeremy Darby, Mark Endert & John O'Mahony, engineers/mixers;Greg Calbi, mastering engineerGood Kid, M.A.A.D City Kendrick LamarMary J. Blige, Dr. Dre, Drake, Jay Rock, Jay-Z, MC Eiht & Anna Wise, featured artists;DJ Dahi, Hit-Boy, Skhye Hutch, Just Blaze, Like, Terrace Martin, Dawaun Parker, Pharrell, Rahki, Scoop DeVille, Sounwave, Jack Splash, Tabu, Tha Bizness & T-Minus, producers;Derek Ali, Dee Brown, Dr. Dre, James Hunt, Mauricio "Veto" Iragorri, Mike Larson, Jared Scott, Jack Splash & Andrew Wright, engineers/mixers;Mike Bozzi & Brian "Big Bass" Gardner, mastering engineersRed Taylor SwiftGary Lightbody & Ed Sheeran, featured artists;Jeff Bhasker, Nathan Chapman, Dann Huff, Jacknife Lee, Max Martin, Shellback, Taylor Swift, Butch Walker & Dan Wilson, producers;Joe Baldridge, Sam Bell, Matt Bishop, Chad Carlson, Nathan Chapman, Serban Ghenea, John Hanes, Sam Holland, Michael Ilbert, Tyler Johnson, Jacknife Lee, Steve Marcantonio, Manny Marroquin, Justin Niebank, John Rausch, Eric Robinson, Pawel Sek, Jake Sinclair, Mark "Spike" Stent & Andy Thompson, engineers/mixers;Tom Coyne & Hank Williams, mastering engineersThe Heist Macklemore & Ryan LewisAb-Soul, Ben Bridwell, Ray Dalton, Eighty4 Fly, Hollis, Mary Lambert, Baffalo Madonna, Evan Roman, Schoolboy Q, Allen Stone, The Teaching & Wanz, featured artists;Ryan Lewis, producer;Ben Haggerty, Ryan Lewis, Amos Miller, Reed Ruddy & Pete Stewart, engineers/mixers;Tom Coyne & Brian "Big Bass" Gardner, mastering engineerSong of the Year"Royals"Ella Yelich O'Connor, Joel Little, songwriters (Lorde)"Just Give Me a Reason"P!nk, Jeff Bhasker and Nate Ruess, songwriters (P!nk featuring Nate Ruess)"Locked Out of Heaven"Bruno Mars, Philip Lawrence, Ari Levine, songwriters (Bruno Mars)"Roar"Katy Perry, Lukasz Gottwald, Max Martin, Bonnie McKee and Henry Walter, songwriters (Katy Perry)"Same Love"Ben Haggerty, Ryan Lewis and Mary Lambert, songwriters (Macklemore & Ryan Lewis featuring Mary Lambert)Best New ArtistMacklemore & Ryan LewisJames BlakeKendrick LamarKacey MusgravesEd SheeranBest Pop Solo Performance"Royals" Lorde"Brave" Sara Bareilles"When I Was Your Man" Bruno Mars"Roar" Katy Perry"Mirrors" Justin TimberlakeBest Pop Duo/Group Performance"Get Lucky" Daft Punk, Pharrell Williams & Nile Rodgers"Just Give Me a Reason" P!nk featuring Nate Ruess"Stay" Rihanna & Mikky Ekko"Blurred Lines" Robin Thicke featuring T.I. and Pharrell Williams"Suit & Tie" Justin Timberlake & Jay-ZBest Pop Instrumental AlbumSteppin' Out Herb AlpertThe Beat Boney JamesHandPicked Earl KlughSummer Horns Dave Koz, Gerald Albright, Mindi Abair & Richard EliotHacienda Jeff Lorber FusionBest Pop Vocal AlbumUnorthodox Jukebox Bruno MarsParadise Lana Del ReyPure Heroine LordeBlurred Lines Robin ThickeThe 20/20 Experience The Complete Experience Justin TimberlakeBest Dance Recording"Clarity" Zedd & FoxesAnton Zaslavski (Zedd), producer and mixer"Need U (100%)" Duke Dumont featuring A*M*E & MNEKAdam Dyment & Tommy Forrest, producers; Adam Dyment & Tommy Forrest, mixers"Sweet Nothing" Calvin Harris & Florence WelchCalvin Harris, producer; Calvin Harris, mixer"Atmosphere" KaskadeFinn Bjarnson & Ryan Raddon, producers; Ryan Raddon, mixer"This Is What It Feels Like" Armin Van Buuren & Trevor GuthrieArmin Van Buuren & Benno De Goeij, producers; Armin Van Buuren & Benno De Goeij, mixersBest Dance/Electronica AlbumRandom Access Memories Daft PunkSettle Disclosure18 Months Calvin HarrisAtmosphere KaskadeA Color Map of the Sun Pretty LightsBest Traditional Pop Vocal AlbumTo Be Loved Michael Bubl (with Bob Rock)[22]Viva Duets Tony Bennett and various artistsThe Standards Gloria EstefanCee Lo's Magic Moment Cee Lo GreenNow Dionne WarwickBest Rock Performance"Radioactive" Imagine Dragons"Kashmir (Live)" Led Zeppelin"Always Alright" Alabama Shakes"The Stars (Are Out Tonight)" David Bowie"My God Is the Sun" Queens of the Stone Age"I'm Shakin'" Jack WhiteBest Metal Performance"God Is Dead?" Black Sabbath"T.N.T." Anthrax"The Enemy Inside" Dream Theater"In Due Time" Killswitch Engage"Room 24" Volbeat & King DiamondBest Rock Song"Cut Me Some Slack"Dave Grohl, Paul McCartney, Krist Novoselic & Pat Smear, songwriters (Paul McCartney, Dave Grohl, Krist Novoselic, Pat Smear)"Ain't Messin 'Round"Gary Clark Jr., songwriter (Gary Clark Jr.)"Doom and Gloom"Mick Jagger & Keith Richards, songwriters (The Rolling Stones)"God Is Dead?"Geezer Butler, Tony Iommi & Ozzy Osbourne, songwriters (Black Sabbath)"Panic Station"Matthew Bellamy, songwriter (Muse)Best Rock AlbumCelebration Day Led Zeppelin13 Black SabbathThe Next Day David BowieMechanical Bull Kings of Leon...Like Clockwork Queens of the Stone AgePsychedelic Pill Neil Young & Crazy HorseBest Alternative Music AlbumModern Vampires of the City Vampire WeekendThe Worse Things Get, The Harder I Fight, The Harder I Fight, The More I Love You Neko CaseTrouble Will Find Me The NationalHesitation Marks Nine Inch NailsLonerism Tame ImpalaBest R&B Performance"Something" Snarky Puppy & Lalah Hathaway"Love and War" Tamar Braxton"Best of Me" Anthony Hamilton"Nakamarra" Hiatus Kaiyote & Q-Tip"How Many Drinks?" Miguel & Kendrick LamarBest Traditional R&B Performance"Please Come Home" Gary Clark Jr."Get It Right" Fantasia"Quiet Fire" Maysa"Hey Laura" Gregory Porter"Yesterday'" Ryan ShawBest R&B Song"Pusher Love Girl"James Fauntleroy, Jerome Harmon, Timothy Mosley & Justin Timberlake, songwriters (Justin Timberlake)"Best of Me"Anthony Hamilton & Jairus Mozee, songwriters (Anthony Hamilton)"Love and War"Tamar Braxton, Darhyl Camper Jr., LaShawn Daniels & Makeba Riddick, songwriters (Tamar Braxton)"Only One"PJ Morton, songwriter (PJ Morton & Stevie Wonder)"Without Me"Fantasia, Missy Elliott, Al Sherrod Lambert, Harmony Samuels & Kyle Stewart, songwriters (Fantasia featuring Kelly Rowland & Missy Elliott)Best Urban Contemporary AlbumUnapologetic RihannaLove and War Tamar BraxtonSide Effects of You FantasiaOne: In the Chamber Salaam RemiNew York: A Love Story Mack WildsBest R&B AlbumGirl on Fire Alicia KeysR&B Divas Faith EvansLove in the Future John LegendBetter Chrisette MicheleThree Kings TGTBest Rap Performance"Thrift Shop" Macklemore & Ryan Lewis featuring Wanz"Swimming Pools (Drank)" Kendrick Lamar"Berzerk" Eminem"Started from the Bottom" Drake"Tom Ford" Jay-ZBest Rap/Sung Collaboration"Holy Grail" Jay-Z & Justin Timberlake"Now or Never" Kendrick Lamar & Mary J. Blige"Power Trip" J. Cole & Miguel"Remember You" Wiz Khalifa & The Weeknd"Part II (On the Run)" Jay-Z & BeyoncBest Rap Song"Thrift Shop"Ben Haggerty & Ryan Lewis, songwriters (Macklemore & Ryan Lewis featuring Wanz)"F**in' Problems"Tauheed Epps, Aubrey Graham, Kendrick Lamar, Rakim Mayers & Noah Shebib, songwriters (ASAP Rocky featuring Drake, 2 Chainz & Kendrick Lamar)"Holy Grail"Shawn Carter, Terius Nash, J. Harmon, Timothy Mosley, Justin Timberlake & Ernest Wilson, songwriters (Kurt Cobain, Dave Grohl & Krist Novoselic, songwriters) (Jay-Z & Justin Timberlake)"New Slaves"Christopher Breaux, Ben Bronfman, Mike Dean, Louis Johnson, Malik Jones, Elon Rutberg, Sakiya Sandifer, Che Smith, Kanye West & Cydell Young, songwriters (Anna Adamis & Gabor Presser, songwriters) (Kanye West)"Started from the Bottom"W. Coleman, Aubrey Graham & Noah Shebib, songwriters (Bruno Sanfilippo, songwriter) (Drake)Best Rap AlbumThe Heist Macklemore & Ryan LewisNothing Was the Same Drakegood kid, m.A.A.d city Kendrick LamarMagna Carta... Holy Grail Jay-ZYeezus Kanye WestBest Country Solo Performance"Wagon Wheel" Darius Rucker"I Drive Your Truck" Lee Brice"I Want Crazy" Hunter Hayes"Mama's Broken Heart" Miranda Lambert"Mine Would Be You" Blake SheltonBest Country Duo/Group Performance"From This Valley" The Civil Wars"Don't Rush" Kelly Clarkson & Vince Gill"Your Side of the Bed" Little Big Town"Highway Don't Care" Tim McGraw, Taylor Swift & Keith Urban"You Can't Make Old Friends" Kenny Rogers & Dolly PartonBest Country Song"Merry Go 'Round"Shane McAnally, Kacey Musgraves & Josh Osborne, songwriters (Kacey Musgraves)"Begin Again"Taylor Swift, songwriter (Taylor Swift)"I Drive Your Truck"Jessi Alexander, Connie Harrington & Jimmy Yeary, songwriters (Lee Brice)"Mama's Broken Heart"Brandy Clark, Shane McAnally & Kacey Musgraves, songwriters (Miranda Lambert)"Mine Would Be You"Jessi Alexander, Connie Harrington & Deric Ruttan, songwriters (Blake Shelton)Best Country AlbumSame Trailer Different Park Kacey MusgravesNight Train Jason AldeanTwo Lanes of Freedom Tim McGrawBased on a True Story... Blake SheltonRed Taylor SwiftBest New Age AlbumLove's River Laura SullivanLux Brian EnoIllumination Peter KaterFinal Call KitaroAwakening The Fire R. Carlos Nakai & Will ClipmanBest Improvised Jazz Solo"Orbits" Wayne Shorter, soloist"Don't Run" Terence Blanchard, soloist"Song for Maura" Paquito D'Rivera, soloist"Song Without Words #4: Duet" Fred Hersch, soloist"Stadium Jazz" Donny McCaslin, soloistBest Jazz Vocal AlbumLiquid Spirit Gregory PorterThe World According to Andy Bey Andy BeyAttachments Lorraine FeatherWomanChild Ccile McLorin SalvantAfter Blue Tierney SuttonBest Jazz Instrumental AlbumMoney Jungle: Provocative in Blue Terri Lyne CarringtonGuided Tour The New Gary Burton QuartetLife Forum Gerald ClaytonPushing the World Away Kenny GarrettOut Here Christian McBride TrioBest Large Jazz Ensemble AlbumNight in Calisia Randy Brecker, Wodek Pawlik Trio & Kalisz PhilharmonicBrooklyn Babylon Darcy James Argue's Secret SocietyWild Beauty Brussels Jazz Orchestra featuring Joe LovanoMarch Sublime Alan FerberIntrada Dave Slonaker Big BandBest Latin Jazz AlbumSong for Maura Paquito D'Rivera and Trio CorrenteLa Noche Ms Larga BuikaYo Roberto FonsecaEgg_n Omar SosaLatin Jazz-Jazz Latin Wayne Wallace Latin Jazz QuintetBest Gospel/Contemporary Christian Music Performance"Break Every Chain" (Live) Tasha Cobbs"Hurricane" Natalie Grant"Lord, I Need You" Matt Maher"If He Did It Before... Same God" (Live) Tye Tribbett"Overcomer" MandisaBest Gospel Song"If He Did It Before... Same God" (Live)Tye Tribbett, songwriter (Tye Tribbett)"Deitrick Haddon"Calvin Frazier & Deitrick Haddon, songwriters (Deitrick Haddon)"If I Believe"Wirlie Morris, Michael Paran, Charlie Wilson & Mahin Wilson, songwriters (Charlie Wilson)"A Little More Jesus"Erica Campbell and Tina Campbell & Warryn Campbell, songwriters (Erica Campbell)"Still"Percy Bady, songwriter (Percy Bady featuring Lowell Pye)Best Contemporary Christian Music Song"Overcomer"David Garcia, Ben Glover & Christopher Stevens, songwriters (Mandisa)"Hurricane"Matt Bronleewe, Natalie Grant & Cindy Morgan, songwriters (Natalie Grant)"Love Take Me Over"Steven Curtis Chapman, songwriter (Steven Curtis Chapman)"Speak Life"Toby McKeehan, Jamie Moore & Ryan Stevenson, songwriters (Tobymac)"Whom Shall I Fear (God of Angel Armies)"Ed Cash, Scott Cash & Chris Tomlin, songwriters (Chris Tomlin)"In God's Time" TehrahBest Gospel AlbumGreater Than (Live) Tye TribbettGrace (Live) Tasha CobbsBest For Last: 20 Year Celebration Vol. 1 (Live) Donald LawrenceBest Days Yet Bishop Paul S. MortonGod Chaser (Live) William MurphyBest Contemporary Christian Music AlbumOvercomer MandisaWe Won't Be Shaken Building 429All the People Said Amen (Live) Matt MaherYour Grace Finds Me (Live) Matt RedmanBurning Lights Chris TomlinBest Latin Pop AlbumVida Draco RosaFaith, Hope y Amor Frankie JViajero Frecuente Ricardo MontanerSyntek Aleks Syntek12 Historias Tommy TorresBest Latin Rock Urban or Alternative AlbumTreinta Das La Santa CeciliaEl Objeto Antes Llamado Disco Caf TacubaOjo Por Ojo El TriChances Illya Kuryaki and the ValderramasRepeat After Me Los Amigos InvisiblesBest Regional Mexican Music Album (Including Tejano)A Mi Manera Mariachi Divas de Cindy SheaEl Free Banda Los RecoditosEn Peligro De Extincin IntocableRomeo y Su Nieta Paquita la del Barrio13 Celebrando El 13 Joan SebastianBest Tropical Latin AlbumPacific Mambo Orchestra Pacific Mambo Orchestra3.0 Marc AnthonyComo Te Voy A Olvidar Los Angeles AzulesSergio George Presents Salsa Giants Various ArtistsCorazn Profundo Carlos VivesBest American Roots Song"Love Has Come For You"Edie Brickell & Steve Martin, songwriters (Steve Martin & Edie Brickell)"Build Me Up From Bones"Sarah Jarosz, songwriter (Sarah Jarosz)"Invisible"Steve Earle, songwriter (Steve Earle & The Dukes (& Duchesses))"Keep Your Dirty Lights On"Tim O'Brien & Darrell Scott, songwriters (Tim O'Brien and Darrell Scott)"Shrimp Po-Boy, Dressed"Allen Toussaint, songwriter (Allen Toussaint)Best Americana AlbumOld Yellow Moon Emmylou Harris & Rodney CrowellLove Has Come for You Steve Martin & Edie BrickellBuddy and Jim Buddy Miller and Jim LauderdaleOne True Vine Mavis StaplesSongbook Allen ToussaintBest Bluegrass AlbumThe Streets of Baltimore Del McCoury BandIt's Just a Road The BoxcarsBrothers of the Highway Dailey & VincentThis World Oft Can Be Della MaeThree Chords and the Truth James KingBest Blues AlbumGet Up! Ben Harper With Charlie MusselwhiteRemembering Little Walter Billy Boy Arnold, Charlie Musselwhite, Mark Hummel, Sugar Ray Norcia & James HarmanCotton Mouth Man James CottonSeesaw Beth Hart with Joe BonamassaDown In Louisiana Bobby RushBest Folk AlbumMy Favorite Picture of You Guy ClarkSweetheart of the Sun The GreencardsBuild Me Up from Bones Sarah JaroszThe Ash & Clay The Milk Carton KidsThey All Played for Us: Arhoolie Records 50th Anniversary Celebration Various Artists; Chris Strachwitz, producerBest Regional Roots Music AlbumDockside Sessions Terrance Simien & The Zydeco ExperienceThe Life & Times Of...The Hot 8 Brass Band Hot 8 Brass BandHula Ku'i KahulanuiLe Fou Zachary RichardApache & Crown Dance Songs Joe Tohonnie Jr.Best Reggae AlbumZiggy Marley In Concert Ziggy MarleyReincarnated Snoop LionOne Love, One Life Beres HammondThe Messiah SizzlaReggae Connection Sly & Robbie and the Jam MastersBest World Music AlbumSavor Flamenco Gipsy KingsLive: Singing for Peace Around the World Ladysmith Black Mambazo (tie)No Place for My Dream Femi KutiThe Living Room Sessions Part 2 Ravi ShankarBest Children's AlbumThrow a Penny in the Wishing Well Jennifer GasoiBlue Clouds Elizabeth Mitchell & You Are My FlowerThe Mighty Sky Beth Nielsen ChapmanRecess Justin RobertsSinging Our Way Through: Songs for the World's Bravest Kids Alastair Moock & FriendsBest Spoken Word Album (Includes Poetry, Audio Books & Story Telling)America Again: Re-becoming The Greatness We Never Weren't Stephen ColbertCarrie and Me Carol BurnettLet's Explore Diabetes with Owls David SedarisStill Foolin' 'Em Billy CrystalThe Storm King Pete SeegerBest Comedy AlbumCalm Down Gurrl Kathy GriffinI'm Here to Help Craig FergusonA Little Unprofessional Ron WhiteLive Tig NotaroThat's What I'm Talkin' About Bob SagetBest Musical Theater AlbumKinky BootsBilly Porter & Stark Sands, principal soloists; Sammy James Jr., Cyndi Lauper, Stephen Oremus & William Wittman, producers; Cyndi Lauper, composer & lyricist (Original Broadway Cast)Matilda the MusicalBertie Carvel, Sophia Gennusa, Laurence, Bailey Ryon, Miley Shapiro & Lauren Ward, principal soloists; Michael Croiter, Van Dean & Chris Nightingale, producers; Tim Minchin, composer & lyricist (Original Broadway Cast)Motown: The MusicalBrandon Victor Dixon & Valisia Lakae, principal soloists; Frank Filipetti & Ethan Popp, producers (Robert Bateman, Al Cleveland, Georgia Dobbins, Lamont Dozier, William Garrett, Marvin Gaye, Berry Gordy, Freddie Gorman, Cornelius Grant, Brian Holland, Ivy Jo Hunter, Michael Lovesmith, Alphonzo Mizell, Freddie Perren, Deke Richards, William Stevenson, Norman Whitfield & Stevie Wonder, composers; Nickolas Ashford, Marvin Gaye, Berry Gordy, Lula Mae Hardaway, Eddie Holland, Michael Lovesmith, Deke Richards, Smokey Robinson, Barrett Strong, Ronald White, Stevie Wonder & Syreeta Wright, lyricists) (Original Broadway Cast)Best Compilation Soundtrack for Visual MediaSound City: Real to Reel Dave Grohl & Various ArtistsDjango Unchained Various ArtistsThe Great Gatsby (Deluxe Edition) Various ArtistsLes Misrables (Deluxe Edition) Various ArtistsMuscle Shoals Various ArtistsBest Score Soundtrack for Visual MediaSkyfallThomas Newman, composerArgoAlexandre Desplat, composerThe Great GatsbyCraig Armstrong, composerLife of PiMychael Danna, composerLincolnJohn Williams, composerZero Dark ThirtyAlexandre Desplat, composerBest Song Written for Visual Media"Skyfall" (from Skyfall)Adele Adkins & Paul Epworth, songwriters (Adele)"Atlas" (from The Hunger Games: Catching Fire)Guy Berryman, Jonny Buckland, Will Champion & Chris Martin, songwriters (Coldplay)"Silver Lining (Crazy 'Bout You)" (from Silver Linings Playbook)Diane Warren, songwriter (Jessie J)"We Both Know" (from Safe Haven)Colbie Caillat & Gavin DeGraw, songwriters (Colbie Caillat featuring Gavin DeGraw)"Young and Beautiful" (from The Great Gatsby)Lana Del Rey & Rick Nowels, songwriters (Lana Del Rey)"You've Got Time" (from Orange Is the New Black)Regina Spektor, songwriter (Regina Spektor)Best Instrumental Composition"Pensamientos For Solo Alto Saxophone And Chamber Orchestra"Clare Fischer, composer (The Clare Fischer Orchestra)" Away"Chuck Owen, composer (Chuck Owen & The Jazz Surge)

in the studio and the board was joined by new members who favored a renewed expansion into the music businessCharles Allen of the investment bank Charles Allen & Company, Serge Semenenko of the First National Bank of Boston and investor David Baird. Semenenko in particular had a strong professional interest in the entertainment business and he began to push Jack Warner on the issue of setting up an 'in-house' record label. With the record business booming sales had topped US$500 million by 1958 Semnenko argued that it was foolish for Warner Bros. to make deals with other companies to release its soundtracks when, for less than the cost of one motion picture, they could establish their own label, creating a new income stream that could continue indefinitely and provide an additional means of exploiting and promoting its contract actors.[8]Another impetus for the label's creation was the music career of Warner Bros. actor Tab Hunter. Although Hunter was signed to an exclusive acting contract with the studio, it did not prevent him from signing a recording contract, which he did with Dot Records, owned at the time by Paramount Pictures. Hunter scored several hits for Dot, including the US No. 1 single, "Young Love" (1957) and, to Warner Bros.' chagrin, reporters were primarily asking about the hit record, rather than Hunter's latest Warner movie. In 1958, the studio signed Hunter as its first artist to its newly formed record division, although his subsequent recordings for the label failed to duplicate his success with Dot.[9]Warner Bros. agreed to buy Imperial Records in 1956 and, although the deal fell apart, it marked the breaking of a psychological barrier: "If the company was willing to buy another label, why not start its own?" To establish the label, the company hired former Columbia Records president James B. Conkling; its founding directors of A&R were Harris Ashburn, George Avakian, and Bob Prince.[9] Conkling was an able administrator with extensive experience in the industryhe had been instrumental in launching the LP format at Columbia and had played a key role in establishing the National Academy of Recording Arts and Sciences the previous year.[10] However, Conkling had decidedly middle-of-the-road musical tastes (he was married to Donna King of vocal quartet the King Sisters), and was thus rather out of step with emerging trends in the industry, especially the fast-growing market for rock 'n' roll music.[11]Warner Bros. Records opened for business on March 19, 1958.[12] Its early album releases (19581960) were aimed at the upscale end of the mainstream audience, and Warner Bros. took an early (though largely unsuccessful) lead in recording stereo LPs that targeted the new "hi-fi" market. The catalogue in this period included:vocal/spoken word albums by Warner contract players such as Tab Hunter, Edd Byrnes, Connie Stevens, Jack Webb and William Holdennovelty/comedy albums by artists such as Spike Jones and Bob Newhartfilm soundtracks and collections of film and TV themes'middle of the road' instrumental albums by artists including Matty Matlock, Buddy Cole, Henry Mancini, George Greeley, Warren Barker and "Ira Ironstrings" (a pseudonym for guitarist Alvino Rey, Conkling's brother-in-law, who was in fact under contract to Capitol Records at the time).Some albums featured jokey or self-deprecating titles such as:Music for People with $3.98 (Plus Tax If Any),Terribly Sophisticated Songs: A Collection of Unpopular Songs for Popular People,Songs the Kids Brought Home from Camp,Please Don't Put Your Empties on the Piano, andBut You've Never Heard Gershwin with Bongos.Almost all were commercial failures;[13] and the only charting album in Warner Bros.' first two years was Warren Barker's 'soundtrack' album for the studio's hit series 77 Sunset Strip, which reached No. 3 in 1959.[14] Tab Hunter's "Jealous Heart" (WB 5008), which reached No. 62, was Warner Bros.' only charting single during its first year.[15]Early Warner Bros. singles had distinctive pink labels, with the WB logo at the top center and "WARNER" in white Hellenic font to the left of the WB shield and "BROS." in the same color and style font to the right. Below the shield in white Rockwell font, it read "VITAPHONIC HIGH FIDELITY;" this 45 label was used for two years, 1958 1960. This initial 45 label was soon replaced by a new, all-red label with the WB shield logo at 9 o'clock and a number of different-colored arrows (blue, chartreuse, and yellow) surrounding and pointing away from the center hole. The first hit was the novelty record "Kookie, Kookie (Lend Me Your Comb)", with words and music by Irving Taylor, which reached No. 4 on the Billboard Hot 100. It was nominally performed by Warner contract actor Edd Byrnes, who played the wisecracking hipster character Gerald Lloyd "Kookie" Kookson III on Warner's TV detective series 77 Sunset Strip. The story behind the recording illustrates the sharp practices often employed by major recording companies. Actress and singer Connie Stevens (who appeared in the Warner TV series Hawaiian Eye) spoke on the song's chorus, but although her record contract entitled her to a five-percent royalty rate, the label arbitrarily defined her contribution to be a favor to Byrnes, and assigned her just 1% royalty on the song, despite the fact that, as she soon discovered, her name was being prominently displayed on the single's label. Warner Bros. also charged her for a share of the recording costs, which was to be recouped from her drastically reduced royalty. When Stevens scored her own hit single with "Sixteen Reasons" in 1960, Warner Bros. refused to allow her to perform it on Hawaiian Eye because it was not published by MPHC, and they also prevented her from singing it on The Ed Sullivan Show, thereby robbing her of nationwide promotion (and a $5000 appearance fee).[16]With only two hits to its credit in two years, the label was in serious financial trouble by 1960, having lost at least US$3 million.[16][17] Music historian Fredric Dannen reported that the only reason it was not closed down was the Warner board's reluctance to write off the additional $2 million the label was owed in outstanding receivables and inventory. After a restructure, Conkling was obliged to report to Herman Starr. He rejected a buyout offer by Conkling and a group of other record company employees but agreed to keep the label running in exchange for heavy cost-cuttingthe staff was reduced from 100 to 30 and Conkling voluntarily cut his own pay from $1000 to $500.[18]Warner Bros. now turned to rock 'n' roll acts in hopes of advancing its sales but their first signing, Bill Haley, was by then past his prime and failed to score any hits. The label was more fortunate with its next signing, the Everly Brothers, whom Warner Bros. secured after the end of their previous contract with Cadence Records. Herman Starr effectively gambled the future of the company by approving what was reputed to be the first million-dollar contract in music history,[19] which guaranteed the Everly Brothers $525,000 against an escalating royalty rate of up to 7 percent, well above the industry standard of the day.[18] The duo were fielding offers from all the major labels as their Cadence contract wound up, but Warners eventually won out because the brothers harboured ambitions to branch out into film, and the label's connection to the movie studio provided the perfect opportunity. Luckily, the Everlys' first Warner Bros. single "Cathy's Clown" was a smash hit, climbing to No. 1 in the US and selling more than eight million copies, and their debut Warner Bros. album It's Everly Time reached No. 9 on the album chart.In late 1959, Warner Bros signed a virtually unknown Chicago-based comedian, Bob Newhart, marking the beginning of the label's continuing involvement with comedy. Newhart provided the label's next major commercial breakthrough in May 1960, three months after the success of "Cathy's Clown", Newhart's debut album The Button-Down Mind of Bob Newhart unexpectedly shot straight to No. 1 in the US, staying at the top for fourteen weeks, charting for more than two years and selling more than 600,000 copies.[18] Capping this commercial success, Newhart scored historic wins in three major categories at the 1961 Grammy Awards he won Album of the Year for Button-Down Mind, his quickly released follow-up album, The Button-Down Mind Strikes Back (1960) won the Best Comedy PerformanceSpoken Word category, and Newhart himself won Best New Artist, the first time in Grammy history that a comedy album had won Album of the Year, and the only time a comedian has won Best New Artist.Interviewed for the official Warner Bros Records history in 2008, Newhart recalled at the time he signed with the label he was totally unknown outside Chicago, he was still working full-time as an accountant, and he had done only a few local radio and TV appearances. His break came thanks to a friend, local DJ Dan Sorkin, who knew Warner CEO Jim Conkling. Sorkin arranged for Newhart to make a demo tape of a few of his original sketches, which Conkling heard and liked. Equally remarkably, Newhart revealed that he had never performed in a club before recording the album. Warners arranged to record him at a Houston, Texas club called The Tidelands, where he was booked for a two-week residency as the opening act, beginning February 12, 1960, and Newhart freely admitted to being "terrified" on his first night. He quickly realised that he had only enough material for one side of an album, but by the time Warner A&R manager George Avakian arrived for the recording, Newhart had hastily written enough new material to fill both sides of an LP. When Newhart contacted Warners in April to find out when the album would be released, he was amazed to be told that the label was rushing all available copies to Minneapolis, because radio DJs there had broken it, and it had become so popular that a local newspaper was even printing the times that tracks would be played on air. He recalled that the success of the album almost instantly kick-started his career, and that he was soon being deluged with appearance offers, including The Ed Sullivan Show. A few months later, when Newhart met Conkling and Jack Warner at a dinner, he recalled that Warner effusively greeted him as "the man who saved Warner Brothers Records".Despite the turnaround in the label's commercial and critical fortunes at the start of the new decade, Jim Conkling was unexpectedly forced out as CEO during 1961. The ostensible reason for his ousting was that Warner and the studio executives doubted Conkling's commitment to the label, after they discovered that he had sold his shares of Warner Bros stock, netting him around $1 million. However, label biographer Warren Zanes and former WBR executive Stan Cornyn both opined that this was merely a pretext, and that the studio effectively scapegoated Conkling for the label's earlier failures, pointing to the fact that Conkling's successor had been selected well before Conkling was terminated. Conkling resigned in the fall of that year, and was replaced by Mike Maitland, another former Capitol Records executive. Around the same time, Joe Smith was appointed as head of promotions.Warner Bros. made another prescient signing in folk group Peter, Paul & Mary. The trio had been on the verge of signing with Atlantic Records, but before the deal could be completed they were poached by Warner Bros. Artie Mogull (who worked for one of Warner Bros.' publishing companies, Witmark Music) had introduced their manager Albert Grossman to Herman Starr, and as a result the group signed a recording and publishing deal with Warner Bros. Grossman's deal for the group broke new ground for recording artists it included a substantial advance of $30,000 and, most significantly, it set a new benchmark for recording contracts by stipulating that the trio would have complete creative control over the recording and packaging of their music.[20]Soon after, Grossman and Mogull signed a publishing deal that gave Witmark one of its most lucrative clients, Bob Dylan. Grossman bought out Dylan's previous contract with Leeds Music and signed the then-unknown singer-songwriter to Witmark for an advance of $5000. Two years later in 1963, Peter, Paul & Mary scored two consecutive Top 10 hits with Dylan songs, launching Dylan's career, and this was followed by many more hits by artists covering Dylan's songs, alongside the growing commercial success of Dylan himself. Grossman benefited enormously from both deals, because he took a 25% commission as Dylan's manager, and he structured Dylan's publishing deal so that he received 50% of Witmark's share of Dylan's publishing income[20]a tactic that was later emulated by other leading artist managers such as David Geffen.Meanwhile, the label enjoyed further major success with comedy recordings. Comedian Allan Sherman (who had been signed on the personal recommendation of George Burns), issued his first Warner LP My Son, the Folk Singer in 1962. The album, which satirized the folk boom, became a major hit, selling over a million copies, and winning a Gold Record award, and is cited as being the fastest-selling LP ever released in the US up to that time. Sherman also scored a hit single in late 1963 with a cut from his third WBR album, My Son, The Nut, when his song "Hello Muddah, Hello Faddah" (which satirized the American summer camp tradition) became a surprise novelty hit, peaking at #2.Bill Cosby broke through soon after and he continued the label's dream run with comedy LPs into the late 1960s, releasing a string of highly successful albums on Warner Bros. over the next six years, alongside his groundbreaking career as a TV actor.The label's fortunes had finally turned around by 1962 thanks to the Everly Brothers, Newhart, folk stars Peter, Paul & Mary, jazz and pop crossover hit Joanie Sommers and comedian Allan Sherman, and Warner Bros. Records ended the financial year 196162 in the black for the first time since its founding.[21]In August 1963, Warner Bros. made a "rescue takeover" of Frank Sinatra's ailing Reprise Records as part of a deal to acquire Sinatra's services as a recording artist and as an actor for Warner Bros. Pictures. The total deal was valued at around US$10 million, and it gave Sinatra a one-third share in the combined record company and a seat on the Warner/Reprise board; Warner Bros. Records head Mike Maitland became the president of the new combine and Mo Ostin was retained as manager of the Reprise label.[18][22]Reprise was heavily in debt at the time of the takeover, and the Warner Records management team was reportedly dismayed at their balance sheet being pushed back into the red by the acquisition, but they were given no choice in the matter. Ben Kalmenson, a Warner Bros. company director and close aide to Jack Warner, summoned the label's directors to a meeting in New York and explicitly told them that both he and Warner wanted the deal and that they expected them to vote in favor of it.[23]Despite these misgivings, the purchase ultimately proved very beneficial to the Warner group. Reprise flourished in the late 1960s thanks to Sinatra's famous comeback and the hits by Sinatra and his daughter Nancy, and the label also secured the US distribution rights to the recordings of the Kinks and Jimi Hendrix. Most importantly for the future of the company, the merger brought Reprise manager Mo Ostin into the Warner fold and "his ultimate value to Warner Bros. would dwarf Sinatra's."[24] Ostin's business and musical instincts, and his rapport with artists were to prove crucial to the success of the Warner labels over the next two decades.In 1964, Warner Bros. launched Loma Records, which was meant to focus on R&B acts. The label, run by former King Records promotion man Bob Krasnow, would release over 100 singles and five albums, but saw only limited success and was wound down in 1968.[25]An important addition to the Warner Bros. staff in this period was Ed Thrasher, who moved from Columbia Records in 1964 to become Warner/Reprise's head art director. Among his design credits for the Warner family of labels were The Jimi Hendrix Experience's Are You Experienced, Van Morrison's Astral Weeks, The Grateful Dead's Anthem of the Sun, The Doobie Brothers' Toulouse Street, Tiny Tim's God Bless Tiny Tim, and Joni Mitchell's Clouds, which set off a trend of musicians creating the artwork for their own record sleeves. In 1973, when Frank Sinatra emerged from retirement with his comeback album, Thrasher shot candid photographs for the cover and also devised the album title Ol' Blue Eyes Is Back, which was widely used to promote Sinatra's return to recording and touring. Besides his work on album covers, Thrasher art-directed many of Warner Bros.' ads and posters from 1964 to 1979.[26]"Cream Puff War" (1967), the first single by The Grateful Dead. The orange label with chevron border was used on Warner Bros.' American 45s for much of the 1960s.In 1964, Warner Bros. successfully negotiated with French label Disques Vogue and Warner Bros.' British distributor Pye Records for the rights to distribute Petula Clark's recordings in the US (said rights previously being held by Laurie Records).[9] Clark soon scored a No. 1 US hit with "Downtown". Warner also released other Pye artists in the US market, and, in return, Pye distributed recordings issued by Warner in the UK from 1964 to 1970.[27]Another significant development in the label's history came in 1966 when Ostin hired young independent producer Lenny Waronker as an A&R manager, beginning a strong and enduring mentor/proteg relationship between the two. Waronker, the son of Liberty Records founder Simon Waronker, had previously worked as an assistant to Liberty producer Snuff Garrett.[28] Later he worked with the small San Francisco label Autumn Records, founded by disc jockeys Tom Donahue, Bobby Mitchell, and Sylvester Stewart (who would soon become famous as a musician under his stage name Sly Stone).Waronker had been hired as a freelance producer for some of Autumn's acts including The Tikis (who later became Harpers Bizarre), The Beau Brummels, and The Mojo Men, and for these recording sessions he brought in several musician friends who were then becoming established on the L.A. music scene: composer/musicians Randy Newman (a childhood friend), Leon Russell, and Van Dyke Parks. Together they became the foundation of the creative salon that centered on Waronker at Warner Bros. and which, with Ostin's continuing support, became the catalyst for Warner Records' subsequent success as a rock music label.[29] Initially, Waronker looked after the acts that Warner Bros. took over when they bought Autumn Records for $10,000, but during the year he also avidly pursued rising Los Angeles band The Buffalo Springfield. Although (much to his and Ostin's chagrin) the band was ultimately signed by Atlantic Records, they eventually became part of the Warner Bros. catalogue after Atlantic was purchased by Warner Bros. Records.In 1967, Warner Bros. took over Valiant Records, which added hit-making harmony pop group The Association to the Warner roster.[30] This acquisition proved to be another huge money-maker for Warner Bros.; The Association scored a string of major hits in the late 1960s, and their 1967 hit "Never My Love" went on to become the second-most-played song on American radio and TV in the 20th century.[31] During the year, the label also took its first tentative step into the burgeoning rock market when they signed leading San Francisco psychedelic rock group The Grateful Dead. Warner Bros. threw the band a release party at Fugazi Hall in San Francisco's North Beach. During the concert, Warner A&R manager Joe Smith took the stage and announced, "I just want to say what an honor it is to be able to introduce the Grateful Dead and its music to the world," which prompted a cynical Jerry Garcia to quip in reply, "I just want to say what an honor it is for the Grateful Dead to introduce Warner Bros. Records to the world."[32]Also in 1967, Warner/Reprise established its Canadian operation Warner Reprise Canada Ltd., replacing its distribution deal with the Compo Company. This was the origin of Warner Music Canada.[33]In November 1966 the entire Warner group was taken over by and merged with Seven Arts Productions, a New York-based company owned by Eliot Hyman. Seven Arts specialized in syndicating old movies and cartoons to TV, and had independently produced a number of significant feature films for other studios, including Stanley Kubrick's Lolita, as well as forging a successful production partnership with noted British studio Hammer Films. Hyman's purchase of Jack L. Warner's controlling share of the Warner group for US$32 million stunned the film worldWarner Records executive Joe Smith later quipped that it was... as if the Pasadena Star-News bought The New York Times. As ludicrous as that."[34]The newly merged group was renamed Warner Bros.-Seven Arts (often referred to in the trade press by the abbreviation it adopted for its new logo, "W7"). Although Warner Bros. Pictures was faltering, the purchase coincided with a period of tremendous growth in the music industry, and Warner-Reprise was now on its way to becoming a major player in the industry. Hyman's investment banker Alan Hirshfeld, of Charles Allen and Company, urged him to expand the company's record holdings, and arranged a meeting with Jerry Wexler, and Ahmet and Nesuhi Ertegun, co-owners of leading independent label Atlantic Records, which eventually resulted in the purchase of Atlantic in 1968.In June 1967, Mo Ostin attended the historic Monterey International Pop Festival, where The Association performed the opening set. Ostin had already acquired the US rights to The Jimi Hendrix Experience's recordings, sight unseen, but he was reportedly unimpressed by Hendrix's now-famous performance. During his visit he met Andy Wickham, who had come to Monterey as an assistant to festival promoter Lou Adler. Wickham had worked as a commercial artist in London, followed by a stint with Andrew Loog Oldham's Immediate Records before moving to Los Angeles to work for Adler's Dunhill label. Ostin initially hired Wickham as Warner's "house hippie" on a generous retainer of $200 per week. Hanging out around Laurel Canyon, Wickham scouted for new talent and established a rapport with the young musicians Warner Bros. was seeking to sign. Like Lenny Waronker, Wickham's youth, intelligence and hip attitude allowed him to bridge the "generation gap between these young performers and the older Warner 'establishment'".[35] He played a major role in signing Eric Andersen, Jethro Tull, Van Morrison, and Joni Mitchell (who signed to Reprise), whom Wickham successfully recommended to Ostin in his first week with the company.[36] Over the next thirty years, Wickham became one of Warner's most influential A&R managers, signing such notable acts as Emmylou Harris, Buck Owens, and Norwegian pop trio a-ha.During this formative period, Warner Bros. made several other notable new signings including Randy Newman and Van Dyke Parks. Newman would not make his commercial breakthrough until the mid-1970s but he achieved a high profile in the industry thanks to songs he wrote that were covered by other acts like Three Dog Night and Alan Price. Although Warner Bros. spent large sums on albums that sold poorly, and there were some missteps in its promotion strategy, the presence of unorthodox acts like The Grateful Dead and critically acclaimed 'cult' performers like Newman and Parks, combined with the artistic freedom that the label afforded them, proved significant in building Warner Bros.' reputation and credibility. Bob Krasnow, who briefly headed Warner Bros.' short-lived 'black' label Loma Records, later commented that The Grateful Dead "...were really the springboard. People said, 'Wow, if they'll sign The Dead, they must be going in the right direction.'"[37]Although not widely known to the general public at that time, Van Dyke Parks was a figure of high repute on the L.A. music scene thanks to his work as a session musician and songwriter (notably with the Byrds and Harper's Bizarre), and especially because of his renowned collaboration with Brian Wilson on the legendary unreleased Beach Boys album Smile. In 1967, Lenny Waronker produced Parks' Warner debut album Song Cycle, which reportedly cost more than $35,000 to record, making it one of the most expensive 'pop' albums ever made up to that time. It sold very poorly despite rave critical reviews, so publicist Stan Cornyn (who had helped the label to sign The Grateful Dead) wrote an infamous tongue-in-cheek advertisement to promote it. The ad cheekily declared that the label had "lost $35,509 on 'the album of the year' (dammit)," suggested that those who had purchased the album had probably worn their copies out by playing it over and over, and made the offer that listeners could send these supposedly worn-out copies back to Warner Bros., who would exchange it for two new copies, including one "to educate a friend with." Incensed by the tactic, Parks accused Cornyn of trying to kill his career. Cornyn encountered similar problems with Joni Mitchellhe penned an advertisement that was meant to convey the message that Mitchell was yet to achieve significant market penetration, but the tag-line "Joni Mitchell is 90% Virgin" reportedly reduced Mitchell to tears, and Cornyn had to withdraw it from publication.[38]Warner Bros. also struggled with their flagship rock act, The Grateful Dead who, like Peter, Paul and Mary, had negotiated complete artistic control over the recording and packaging of their music.[37] Their debut album had been recorded in just four days, and although it was not a major hit, it cracked the US Top 50 album chart and sold steadily, eventually going gold in 1971. For their second album, The Grateful Dead took a far more experimental approach, embarking on a marathon series of recording sessions lasting seven months, from September 1967 to March 1968. They started the album with David Hassinger, who had produced their first album, but he quit the project in frustration in December 1967 while they were recording in New York City (although he is co-credited with the band on the album). The group and their concert sound engineer Dan Healy then took over production of the album themselves, taking the unusual step of intermixing studio material with multitrack recordings of their concerts. Anthem of the Sun proved to be the least successful of The Grateful Dead's 1960s albumsit sold poorly, the extended sessions put the band more than $100,000 in debt to the label,[38] and Warner Bros. executive Joe Smith later described it as "the most unreasonable project with which we have ever involved ourselves."[39]The Grateful Dead's relationship with Warner Bros. Records was stretched even further by the making of their third album Aoxomoxoa (1969), which also took around seven months to record and cost $180,000, almost twice as much as its predecessor. It sold poorly and took almost thirty years to be accredited with gold-record status.[40] There were further difficulties in 1971 when the band presented Warner Bros. with a planned live double album that they wanted to call Skull Fuck, but Ostin handled the matter diplomatically. Rather than refusing point-blank to release it, he reminded The Grateful Dead that they were heavily in debt to Warner's and would not see any royalties until this had been repaid; he also pointed out that the provocative title would inevitably hurt sales because major retailers like Sears would refuse to stock it. Realizing that this would reduce their income, the band voluntarily changed the title to Grateful Dead, known generally as Skull and Roses.[37]Some of Warner Bros.' biggest commercial successes during this period were with "Sunshine Pop" acts. Harpers Bizarre scored a No. 13 Billboard hit in April 1967 with their version of Simon & Garfunkel's "The 59th Street Bridge Song (Feelin' Groovy)",[41] and a month later The Association scored a US No. 1 with "Windy", and they reached No. 8 on the album chart with their first Warner Bros. album Insight Out. Their next single "Never My Love" also topped the charts in autumn 1967 (No. 2 Billboard, No. 1 Cashbox), and now ranks as one of the most successful of all Warner Bros. recordingsit became a radio staple and is now accredited by BMI as the second most-played song on US radio in the 20th century, surpassing both "Yesterday" by the Beatles and "Stand by Me" by Ben E. King.[42] The group's 1968 Greatest Hits album was also a major hit, reaching No. 4 on the US album chart. In 1968, Mason Williams' instrumental composition "Classical Gas" reached No. 2 on the Billboard chart, selling more than a million copies, and Williams won three Grammys that year.Another notable Warner release from this period was Astral Weeks, the second solo album by Van Morrison (his first was on Bang), who signed with the label in 1968. Although it sold relatively poorly on its first release (and did not reach gold record status until 2001), it has been widely acclaimed by musicians and critics worldwide, has featured on many "Best Albums of All Time" lists, and has remained in release almost continuously since 1968.[citation needed]During 1968, using the profits from Warner/Reprise, W7 purchased Atlantic Records for $17.5 million, including the label's valuable archive, its growing roster of new artists, and the services of its three renowned executives Jerry Wexler, Nesuhi Ertegun and Ahmet Ertegun. However, the purchase again caused rancor among the Warner/Reprise management, who were upset that their hard-won profits had been co-opted to buy Atlantic, and that Atlantic's executives were made large shareholders in Warner-Seven Artsthe deal gave the Ertegun brothers and Wexler between them 66,000 shares of Warner Bros.' common stock.[43]On June 1, 1968, Billboard announced that Warner Bros. Records' star comedy performer Bill Cosby had turned down a five-year, US$3.5 million contract renewal offer, and would leave the label in August of that year to record for his own Tetragrammaton Records label.[44] Just over one month later (July 13) Billboard reported on a major reorganization of the entire Warner-Seven Arts music division. Mike Maitland was promoted to Executive Vice-president of both the recorded music and publishing operations, and George Lee took over from Victor Blau as operational head of the recording division. The restructure also reversed the reporting arrangement put in place in 1960, and from this point the Warner publishing arm reported to the record division under Maitland. The Billboard article also noted the enormous growth and vital significance of W7's music operations, which were by then providing most of Warner-Seven Arts' revenueduring the first nine months of that fiscal year, the recording and publishing divisions generated 74% of the corporation's total profit, with the publishing division alone accounting for over US$2 million of ASCAP's collections from music users.[45]In 1969, Warner Bros.-Seven Arts was taken over by the Kinney National Company, headed by New York businessman Steve J. Ross, who would successfully lead the Warner group of companies until his death in 1992. The US$400 million deal created a new conglomerate that combined the Warner film, television, recording, and music publishing divisions with Kinney's multi-faceted holdings. Ross had founded the company in the late 1950s while working in his family's funeral businessseeing the opportunity to use the company's cars, which were idle at night, he founded a successful car hire operation, which he later merged with the Kinney parking garage company. Ross took the company public in 1962, and from this base it expanded rapidly between 1966 and 1968, merging with National Cleaning Services in 1966 to form the Kinney National Company,[46] and then acquiring a string of companies that would prove of enormous value to the Warner group in the years aheadNational Periodical Publications (which included DC Comics and All American Comics), the Ashley-Famous talent agency, and Panavision.[47]In the summer of 1969, Atlantic Records agreed to assist Warner Bros. Records in establishing overseas divisions, but when Warner executive Phil Rose arrived in Australia to begin setting up a subsidiary there, he discovered that just one week earlier Atlantic had signed a new four-year production and distribution deal with local label Festival Records without informing Warner Bros.[citation needed]During 1969, the rivalry between Mike Maitland and Ahmet Ertegun quickly escalated into an all-out executive battle, but Steve Ross favored Ertegun, and the conflict culminated in Maitland being dismissed from his position on January 25, 1970. He declined an offer of a job with Warner Bros. Pictures and left the company, subsequently becoming president of MCA Records. Mo Ostin was appointed president of Warner Bros. Records with Joe Smith as executive vice-president.[48]In 1970, the 'Seven Arts' name was dropped and the WB shield became the Warner Bros. Records logo again.[49]Beginning back in 1967 with the signing of the Grateful Dead, Warner Bros. Records and its affiliate labels steadily built up a diverse and prestigious lineup of rock and pop artists through the 1970s, and earning a strong reputation as an "artists first" record company. Under the guidance of Edward West, vice-president of Warner Bros. Records Inc in 1973 and its executives, A&R managers and staff producers, including Mo Ostin, Chason Samuel, David Geffen, Joe Smith, Stan Cornyn, Lenny Waronker, Andy Wickham, Russ Titelman and ex-Warner Bros. recording artist (with Harpers Bizarre) Ted Templeman, sales grew steadily throughout the decade and by the end of the 1970s Warner Bros. and its sister labels had become one of the world's leading recording groups, with a star-studded roster that included Fleetwood Mac, James Taylor, Van Morrison, America, Alice Cooper, Carly Simon, Van Halen, the Doobie Brothers, Bonnie Raitt, Chaka Khan, Ambrosia, and Rickie Lee Jones. This was augmented by the group's valuable back-catalogue, and lucrative licensing deals with American and international labels including Sire, Vertigo and Island Records (19751982) that gave WBR the American distribution rights for leading British and European rock acts including Deep Purple, Jethro Tull, Black Sabbath, Roxy Music, King Crimson and Kraftwerk. Aided by the growth of FM radio and the album oriented rock format, LPs became the primary vehicle of Warner Bros. sales successes throughout the 1970s, although artists such as the Doobie Brothers and America also scored many major US and international hit singles.One of the first Warner Bros. albums to achieve both critical and commercial success in the early 1970s was Van Morrison's third solo album Moondance (January 1970) which consolidated his distinctive blend of rock, jazz and R&B, earned glowing critical praise and sold wellit made the Top 40 album chart in both the US and the UK, the single "Come Running" was a US Top 40 hit (No. 39, Billboard) and the title track became a radio perennial.British group Black Sabbath were signed to Philips Records' progressive subsidiary Vertigo in their native country. Deep Purple, who recorded for EMI's Parlophone and Harvest labels in England, were originally signed in the US to the independent Tetragrammaton Records, which was distributed by Warner Bros., who acquired the label after it folded in 1970. Black Sabbath's eponymous debut album (recorded in just two days) reached No. 8 on the UK album chart, and No. 23 on the Billboard 200, where it remained for over a year,[50][51] selling strongly despite some negative reviews.[52] It has since been certified platinum in the US by the Recording Industry Association of America(RIAA) and in the UK by British Phonographic Industry(BPI).[53][54] Sabbath's second album was to have been called War Pigs, but Warner Bros. Records changed the title to Paranoid fearing a backlash by consumers. It was a Top 10 hit on the US album chart in 1971, and went on to sell four million copies in the US alone[55] with virtually no radio airplay.[51]By 1970, "Seven Arts" was dropped from the company name and the WB shield became the Warner Bros. Records logo again. During 1972, a financial scandal in its parking operations forced Kinney National to spin off its non-entertainment assets, and the Warner recording, publishing and film divisions then became part of a new umbrella company, Warner Communications.In July 1970, the Warner recording group acquired another prestige asset with the purchase of Jac Holzman's Elektra Records for US$10 million. Like Atlantic, the new acquisition came with a very valuable back-catalogue, which included the Doors, Love, Paul Butterfield Blues Band, Tim Buckley, the Stooges, MC5 and Bread, but Elektra soon began producing more major hits under the Warner umbrella. Recent signing Carly Simon scored two successive Top 20 singles in 1971 with "That's the Way I've Always Heard It Should Be" and "Anticipation", and her first two albums both made the Billboard Top 50, but the following year she topped the single and album charts with her international smash hit "You're So Vain" and the album No Secrets, which both went to No. 1 in the US. Jac Holzman ran the label until 1972, when he was succeeded by David Geffen and Elektra was merged with Geffen's label Asylum Records. Geffen was forced to step down in 1975 for health reasons and Joe Smith was appointed president in his place, although the label's fortunes subsequently waned considerably, with Elektra-Asylum reportedly losing some $27 million during the last two years of Smith's tenure.[56]With three co-owned record companies, the next step was the formation of the group's in-house distribution arm, initially called Kinney Records Distributing Corporation, to better control distribution of product and make sure records by breaking new acts were available.[57][full citation needed]In 1971, UK-based pop rock trio America were signed to the recently established British division of Warner Bros. Their debut album, released late in the year, at first enjoyed only moderate success, but in early 1972 their single "A Horse with No Name" became a major international hit, reaching No. 1 in the US. Warner hastily reissued the album with the song included and it too became a huge hit, reaching No. 1 on the US album chart and eventually earning a platinum record award. Although criticized for their similarity to Neil Young (indeed, rumors circulated around Hollywood that Young had cut the track anonymously[58]), America scored five more US Top 10 singles over the next three years, including a second US No. 1 with "Sister Golden Hair" in 1975. Their albums performed very strongly in the chartseach of their first seven albums were US Top 40 albums, five of these made the Top 10 and all but one (Hat Trick, 1973) achieved either gold or platinum status. Their 1975 Greatest Hits album became a perennial seller and is now accredited at 4 platinum.In 1972, Dionne Warwick was signed to Warner Bros. Records after leaving Scepter Records in what was the biggest contract at the time for a female recording artist, although her five years at Warner Bros. were relatively unsuccessful in comparison to her spectacular hit-making tenure at Scepter.After a slow start, the Doobie Brothers proved to be one of Warner Bros.' most successful signings. Their debut album made little impact but their second album Toulouse Street (1972) reached No. 21 and spawned two US Top 40 singles, "Listen to the Music" and "Jesus is Just Alright", inaugurating a string of hit albums and singles over the next five years. Their third album The Captain and Me was even more successful, reaching No. 7 in the US and producing two more hit singles, "China Grove" (#15) and "Long Train Runnin'" (#8); it became a consistent seller and is now accredited 2 Platinum by the RIAA. What Were Once Vices Are Now Habits (1974) reached No. 4 and produced two more hits including their first US No. 1 single "Black Water" (1975). Stampede also reached No. 4, and produced another hit single with the Motown cover "Take Me in Your Arms (Rock Me a Little While)" (US #11).Warner Bros. Records' reputation for nurturing new artists was demonstrated by the career of Alice Cooper (originally the name of the band, but later taken over as the stage name / persona of singer and main songwriter Vince Furnier). The Alice Cooper band recorded two unsuccessful albums for Frank Zappa's Warner-distributed label Straight Records before teaming with producer Bob Ezrin, who became a longtime collaborator. Their third LP Love it to Death (originally released on Straight and later reissued on Warner Bros.) reached No. 35 on the Billboard album chart and produced the hit single "I'm Eighteen", which reached No. 21. Following the runaway success of their 1971 European tour Warner Bros. Records offered the band a multi-album contract; their first Warner Bros. album Killer sold well, with the single "Halo of Flies" making the Top 10 in the Netherlands, but it was their next album School's Out (1972) that really put them on the map. The title song was a Top 10 hit in the US, reached No. 1 in the UK and became a radio staple, and the album went to No. 2 in the US and sold more than a million copies. Billion Dollar Babies (1973) became their biggest success, going to No. 1 in both the US and the UK. The follow-up Muscle of Love (1973) was less successful, although the single "Teenage Lament '74 was a Top 20 hit in the UK. Furnier split from the band in 1974 and signed to Warner Bros.' sister label, Atlantic as a solo artist, scoring further success with his solo albums and singles.In 1973, Frank Zappa and manager Herb Cohen closed the Straight and Bizarre labels and established a new imprint, DiscReet Records, retaining their distribution deal with Warner Bros. Zappa's next album Apostrophe (') (1973) became the biggest commercial success of his career, reaching No. 10 on the Billboard album chart, and the single "Don't Eat the Yellow Snow" was a minor hit and (at the time) his only single to make the Hot 100 chart. Zappa also enjoyed moderate commercial success with the live double album Roxy and Elsewhere (1974) and his next studio album One Size Fits All (1975), both of which reached the Top 30 on the Billboard album chart.The Warner Bros. "Burbank" picture label introduced in 1973. It was later modified when a banner was added across the WB Shield, on which the word "RECORDS" was inscribed. WBR introduced a new label design for its LPs and singles in mid-1973. This design, which WBR would use until mid-1978, featured a multi-colored, idealized watercolor painting of a Burbank street lined by palms and eucalypts, and titled with the slogan "Burbank, Home of Warner Bros. Records". According to the label's official history, the design was copied from a similarly styled "orange crate art" fruit company label illustration created by an unknown commercial artist in the 1920s.[59]After several years as a 'cult' artist, Randy Newman achieved his first significant commercial success as a solo artist with his 1974 album Good Old Boys which made the Top 40. His controversial 1977 single "Short People" was one of the surprise hits of the year, reaching No. 2 on the Billboard Hot 100. On October 12, 1974, WBR and Phil Spector established Warner-Spector Records, but the label was short-lived and folded in 1977; most of its releases were reissues Philles Records recordings from the 1960s and the only new material released was two singles by the disco group Calhoon[60] and a single by Cher.[61]In 1975 David Geffen was obliged to leave the company for health reasons,[62] after being told that he had a terminal illness (although this later proved to be a false diagnosis). In his place, Joe Smith was promoted to become President of the combined Elektra/Asylum label. At this time Warner Bros. began to wind down the Reprise label.[63] In 197677 almost all Reprise acts, including Fleetwood Mac, Gordon Lightfoot, Ry Cooder and Michael Franks were transferred to Warner Bros., leaving only Neil Young (who refused to move) and founder Frank Sinatra. Apart from these artists and some reissues, the Reprise label was dormant until it was reactivated in 1986 with the issue of the Dream Academy's single "The Love Parade" on Reprise 28750.By far the most successful of the Reprise acts who moved to Warner Bros. was Fleetwood Mac, whose massive success firmly established Warner Bros. in the front rank of major labelsalthough few would have predicted it from the band's tumultuous history. Between 1970 and 1975 there were multiple lineup changes (with only two original members remaining by 1974), their album sales declined drastically, and a legal battle over the group's name kept them off the road for over a year. However, just as Fleetwood Mac was switching labels in 1975, the group re-invigorated by the recruitment of new members Lindsay Buckingham and Stevie Nicks. The 'new' Fleetwood Mac scored a string of US and international hits and their self-titled Reprise debut album was a huge success, reaching No. 1 in the US, charting for more than 30 weeks and selling more than 5 million copies. In 1977, their now-legendary Rumours took both group and Warner Bros. label to even greater heightsit generated a string of international hit singles and became the most successful album in the label's history; it is currently ranked the 11th biggest selling album of all time and as of 2009 was estimated to have sold more than 40 million copies.[64]After a string of albums with the Faces and as a solo artist for Mercury Records in the early 1970s, British singer Rod Stewart signed with Warner Bros. in 1974, applied for American citizenship and moved to the US. Launching a sustained run of success, his Warner debut album Atlantic Crossing (1975) was a major international hit, reaching No. 9 on the Billboard album chart and No. 1 in Australia, with the single "I Don't Want to Talk About It" going to No. 1 in the UK. His second WBR album A Night on the Town (1976) went to No. 2 in the US and No. 1 in Australia and produced three US Top 40 singles, including his first

a platinum album and selling more than 4 million copies worldwide, and "Stand" became their first US hit single.In 1989, after an extended period of inactivity following the death of guitarist and main writer Ricky Wilson, the B-52s shot back to prominence with the album Cosmic Thing. It was a Top 5 hit in the US (#4) and the UK (#2) and went to No. 1 in Australia, where the group had enjoyed a strong following since their debut single "Rock Lobster"; they also scored three consecutive hit singles with "Love Shack" (#3 US, #1 Australia), "Roam" (US #3) and "Deadbeat Club" (US #30).In early 1989, Madonna signed an endorsement deal with Pepsi, and debuted her new single "Like a Prayer" in a commercial titled "Make a Wish"the first time a pop single had debuted in an advertisement and the first time such a commercial was given a worldwide satellite premiere.[72] The actual music video for "Like a Prayer" premiered on MTV the following day; it generated heated criticism due to its provocative use of religious imagery and was condemned by the Vatican. As a result, Pepsi withdrew the advertisement and canceled the endorsement deal, although Madonna was allowed to retain her US$5 million advance. The controversy also introduced heightened interest in the single and the album (also titled Like a Prayer).[72] The single became Madonna's seventh US number one hit, as well as topping the chart in more than 30 other countries, and the album has sold fifteen million copies worldwide.[73][74]In 1989 Time Inc. acquired Warner Communications and merged the two enterprises to create Time Warner in a deal valued at US$14 billion.[46]After a long period of relative stability that was notable in the cutthroat American music industry, the death of Steve Ross in late 1992 marked the start of a period of major upheaval at Warner Bros. Records.R.E.M.'s second Warner album Out of Time (1991) consolidated their success, topping the charts in both the US and the UK and producing two major hit singles: "Losing My Religion" became their biggest American single (#4 on Billboard Hot 100) and a hit in numerous other countries, and "Shiny Happy People", a Top 10 hit in both the US and the UK; the group also won three categories at that year's Grammy Awards.Prince's fortunes in the Nineties were mixed; he scored more hits and renewed his contract in 1992, but his relationship with Warner Bros. Records soon soured, climaxing in a highly publicized legal battle and his eventual departure from the label. Although his fourth film, Graffiti Bridge was panned by critics and bombed at the box office[75] the album of the same name was very successfulit reached No. 6 on both the Billboard Hot 200 and R&B album chart and produced two US Top 20 singles. Diamonds and Pearls (1991) became one of the biggest albums of his career, selling 9 million records, reaching No. 3 in the US, No. 2 in the UK and No. 1 in Australia, with five of the six singles lifted from the album becoming hits in the US and other countries, including "Cream", which became his fifth US No. 1.Prince was appointed a vice-president of Warner Bros. Records when he re-signed with them in 1992, but soon regretted his decision. His next albumidentified by the cryptic symbol on the cover later defined as "The Love Symbol"was another solid hit, peaking at No. 5 on the Billboard 200[76] and selling 5 million copies worldwide,[77] but by now tensions were increasing. Warner Bros. wanted to release "7" as his next single, but Prince successfully pushed for "My Name Is Prince" and it was only a minor hit (#36 Hot 100, #23 R&B); the follow-up "Sexy MF" was censored in the US because of the expletive in the chorus and did not even make the US Top 50 although it was a Top 5 hit in the UK and Australia. When eventually released, "7" became the only major US hit lifted from the album, peaking (appropriately) at No. 7.Following the 3-disc compilation The Hits/The B-Sides (1993), Prince stopped using his first name and started using only the "Love Symbol"a decision that drew considerable ridicule from the media.[78] Because this sign has no verbal equivalent, he was often derisively referred to as "The Artist Formerly Known as Prince". By 1994, relations between The Artist and his record label had reached an impassein February WEA cancelled its distribution deal with Paisley Park, effectively putting the label out of business.[78] Although released by an independent distributor, his next single "The Most Beautiful Girl in the World" (1994) reached No. 3 in the US and topped the singles charts throughout Europe, becoming the biggest hit single of his career.Prince had meanwhile prepared two new albums, Come and The Gold Experience; an early version of Come was rejected but Warner Bros. eventually accepted both albums, although they refused to issue them simultaneously. By this time Prince had launched a legal action to terminate his contract and gain ownership of his master recordings, and he publicized his views by appearing in public with the word "SLAVE" written across his right cheek. Come (1994) was moderately successful in the US (#15, gold record) and the single "Letitgo" reached No. 10 on the R&B chart, although the album was a major hit in the UK, debuting at No. 1. In November Warner released a limited edition of The Black Album, but it was already widely bootlegged, sold poorly and was soon deleted. The Gold Experience (1995) was hailed by some reviewers as Prince's best effort since Sign o' the Times; it included "The Most Beautiful Girl in the World" and produced two other charting singles, "I Hate U" (US #11 and "Gold" UK #10). Prince's remarkable career with Warner Bros. ended with Chaos and Disorder (1996), compiled expressly to end his contract. It was one of his least successful releases but still managed to reach No. 26 in the US and No. 14 in the UK and produced one minor hit, "Dinner With Delores" (#36 UK). Prince subsequently released recordings on his own NPG label (via EMI) before eventually signing with Universal Music in 2005.R.E.M.'s Automatic for the People (1992) cemented their status as one of the top bands of the period and was the most successful album of their career, reaching No. 1 in the UK and No. 2 in the US, selling more than 10 million copies worldwide and generating three US hit singles, "Drive", "Man on the Moon", and "Everybody Hurts".During 1992 WBR faced one of the most serious controversies in its history over the provocative recording "Cop Killer" from the self titled album by Body Count, a rap metal band led by Ice-T. Unfortunately for Warner Bros., the song (which mentions the Rodney King case) came out just before the controversial acquittal of the police charged with King's beating, which sparked the 1992 Los Angeles Riots and the confluence of events put the song under the national spotlight. Complaints escalated over the summerconservative police associations called for a boycott of Time Warner products, politicians including President George H. W. Bush denounced the label for releasing the song, Warner executives received death threats, Time Warner stockholders threatened to pull out of the company and the New Zealand police commissioner unsuccessfully tried to have the record banned there. Although Ice-T later voluntarily reissued Body Count without "Cop Killer", the furore seriously rattled Warner Music and in January 1993 WBR made an undisclosed deal releasing Ice-T from his contract and returning the Body Count master tapes to him.[79] In the wake of the "Cop Killer" affair, Warner Bros. distanced itself from gangsta rap and in late 1995, it sold its 50% stake in Interscope Records and its controversial subsidiary Death Row Records (Tupac Shakur, Snoop Dogg) back to co-owners Jimmy Iovine and Ted Field.[80] Iovine and Field quickly aligned Interscope with the Universal Music Group; the label, now known as Interscope-Geffen-A&M following the merger of several Universal imprints, is still run by Iovine today.Some relief came later that year when comedian Jeff Foxworthy revived Warner Bros.' success with comedy recordings; his debut album You Might Be a Redneck If... was a major hit in the US and Canada, and both it and his follow-up album sold more than three million copies each.During 19941995, Warner Bros.'s successes and problems with its artists were overshadowed by a protracted period of highly publicized internecine strife, centering on Warner Music Group chairman Robert J. Morgado and his successor Michael J. Fuchs. In September 1993, Ostin began negotiations to renew his contract and it was at this point that Morgado unveiled his plan for a major corporate shakeup of the Warner group. This triggered a series of damaging corporate conflicts and in particular created a fatal rift between Morgado and Ostin. The first major casualty was Elektra chairman Bob Krasnow, who resigned abruptly in July 1994.[81]For many years Ostin had reported directly to Time Warner chairman Steve Ross (and then to Ross's successor Gerald Levin) but Morgado now insisted that Ostin should report to him, and he established a new division, Warner Music US, headed by Doug Morris, to oversee the three main record labels. Fearing the loss of autonomy and worried that he would be obliged to implement Morgado's "slash-and-burn" policy to streamline the label's staff and artist roster, he refused to carry out Morgado's orders and decided not to renew his contract. Ostin officially stepped down from Warner Bros. when his contract expired on December 31, 1994, although he stayed on as a senior consultant to Time Warner's chairman until August 1995.[82] He later commented:This business is about freedom and creative control. An executive has to be able to make risky decisions with minimal corporate interference. But Warner is a different company now than the company I was brought up in. And in the end, I found it impossible to operate in that kind of environment.[82]Ostin's departure sent shockwaves through the company and the industry, and elicited glowing tributes from colleagues and competitors like Joe Smith and Clive Davis, and musicians like Paul Simon and R.E.M. It also triggered an exodus of Warner executives who had joined the company primarily because of Ostin. Next to go was Lenny Waronkerhe was designated to succeed Ostin as chairman[83] but ultimately declined the job and left WBR soon after. Following a period of uncertainty and speculation, the two joined forces to establish a new label, DreamWorks Records.[82] Waronker was replaced by exAtlantic Records president Danny Goldberg, but his tenure proved short. Long-serving WBR executive Russ Thyret, who had joined the label in 1971 and worked closely with Mo Ostin for many years, was promoted to vice-chairman in January 1995.[84]Gerald Levin forced Morgado to resign in May 1995 and he was replaced by HBO chairman Michael J. Fuchs. Fuchs sacked Morris a month later (sparking a US$50m breach of contract suit) and Warner Music US was dissolved.[85] Morris' removal led to speculation that Ostin was being courted to return to WBR, but these reports proved unfounded since Ostin and Waronker moved to DreamWorks soon after.[86] Morris moved to MCA Records.Despite his close ties to Morris, Danny Goldberg was initially told he could remain as WBR president but he left the company in August 1995 after negotiating a settlement with Time Warner to terminate his five-year, US$20 million contract, which still had four years to run. He was subsequently appointed president of PolyGram subsidiary Mercury Records in October.[87] Following Goldberg's departure Russ Thyret was promoted to chairman, CEO and label president.[85] Fuchs himself was forced out of Time Warner in November 1995. In May 1997, Phil Quartararo took over as president of WBR, only weeks after he had left EMI's Virgin Records following a management shake-up there.[88]The departure of the team led by Ostin and Waronker also meant that many of the Warner artists whose careers they had nurtured and curated over the previous 30 years were now deprived of their patronage. As a result, by 2000 many of the "flagship" Warner acts of the Ostin/Waronker years left the label as their contracts expired. Ry Cooder was dropped in 1995 and Randy Newman followed Ostin and Waronker to DreamWorks, departing with a wry comment on his own status and the recent turmoil at Warner Bros.:"I've sent Warner an amusing letter of resignation, and I haven't heard anything. It's like trying to find a general to surrender to. I think I'm gone, you know? And I signed with DreamWorks and I haven't heard from them! The people I'm leaving don't give a shit that I'm leaving and the people I'm going to don't give a shit that I'm coming![89]Although never rising beyond "cult" status in terms of his sales as a solo artist, one of the most notable survivors from the Ostin era was Van Dyke Parks, who continued to release albums on Warner Bros. Tokyo Rose (1989), the Brian Wilson collaboration Orange Crate Art (1995) and the live album Moonlighting: Live at the Ash Grove (1998). In 2004 Parks reunited with Brian Wilson to complete their long-shelved collaboration, Smile, which was released on the Nonesuch label to universal critical praise, winning a Grammy award, and making the Top 20 in the US and Top 10 in the UK, where it earned a gold record award.In early 2001, there was a major restructure of the Warner Music Group; about 600 positions were eliminated across the three labels, and an executive reshuffle led to the departures of Thyret and Quartararo (as well as Reprise president Howie Klein) and the hiring of then-Interscope president Tom Whalley as head of Warner Bros. Records.[90] In August Whalley appointed Jeff Ayeroff as Creative Director of Warner Bros. Records and Creative Consultant to Warner Music Group. Ayeroff had previously been WBR's Senior Vice-president and Creative Director from 1983 to 1986, overseeing many successful album covers and music videos in that period.[91]In 2002, Linkin Park won the Grammy Award for Best Hard Rock Performance for their single "Crawling". They were also nominated for Best New Artist and Best Rock Album for Hybrid Theory, which was the best-selling album of 2001 worldwide. In 2004, the band was nominated for their song "Session" for Best Rock Instrumental Performance. In 2006 the band won Best Rap/Sung Collaboration for the song "Numb/Encore" released under Warner Bros./Roc-A-Fella/Machine Shop.Warner Music Group's former West Coast headquarters, at 3400 Olive Avenue in Burbank, California.The final Warner Bros. Records logo, which was used from 2003 to 2019.In 2003, amid management disputes, sagging share prices and rising alarm about the impact of digital file sharing, Time Warner decided to unload its music operations. In March 2004, Time Warner's music assets were acquired by a private equity group headed by Thomas H. Lee Partners, Lexa Partners (led by Edgar Bronfman Jr., who put up US$150 million drawn from his family's stake in Vivendi), Bain Capital and Providence Equity Partners. The deal included an option that would allow Time Warner to buy back in if conditions proved favorable. Bronfman, Lee, Bain and Providence had reportedly recouped their investment by May 2006 through dividends, refinancing and a share offer floated in May 2005.[citation needed]The sale was followed by a major restructure over the first half of 2004, which wad aimed at slashing $27 million from the company's budget. The cost-cutting measures included more than 1000 staff layoffs worldwide, the dropping of 80 artists, comprising more than half the Warner roster, and the restructuring of the company's two "boutique" labels. Elektra was folded into Atlantic, and its sub-label Nonesuch was absorbed into the Warner Records label, although Elektra would be revived as an active label five years later. The restructure period was also marked by a short but widely publicised dispute between Warner and Madonnaalthough, notably, the label made public efforts to distance the dispute from their regular dealings with Madonna, who remained signed to Warner as a solo artist.Following the private buyout of the music group, Madonna began talks with Warner management to dissolve the joint venture partnership in Madonna's Maverick label. Founded in 1992, Maverick had scored a major success in 1995 with Alanis Morissette's Jagged Little Pill, and Madonna and her two partners, Guy Oseary and Ronnie Dashed, jointly held a controlling 60% stake. After the talks broke down, the trio sued the company; they alleged mismanagement, improper accounting and profit-taking, claiming that Maverick had earned $100m in profit for the group, and seeking to recover $200 million in alleged lost revenue, but the suit was settled in June that year, with Madonna selling most of her stake in Maverick to Warner for just $10 million.In 2005, following the global restructure, Warner Music Australia scored a major coup when it acquired the assets of the Australian Festival Mushroom Group. That company had originated as Festival Records in Sydney in the 1952, and after its acquisition by Rupert Murdoch in 1961, Festival became one of the leading Australian record companies, recording and/or releasing much of the most significant Australian pop and rock music of the era on its flagship Festival label or via its subsidiary imprints. Festival also signed valuable licensing and distribution deals with major local independent pop labels such as Spin (NSW) and Clarion (WA), and it subsequently took over many of these labels and acquired their masters, greatly increasing its holdings of key Australian pop/rock recordings.In the 1970s Festival signed a distribution deal with the fledgling Melbourne label Mushroom Records, founded by Michael Gudinski. Mushroom scored a key breakthrough in 197475 with Melbourne band Skyhooks, whose debut album Living in the Seventies became the highest-selling Australian album ever issued up to that time. Mushroom enjoyed enormous success in Australia from the late 1970s on, and although Gudinski later moved the label's distribution to EMI for some years, the two companies were eventually mergedFestival acquired 49% of Mushroom in 1993 and bought the remainder when Gudinski sold his controlling share in 1998. Finally, in 2005, after multiple management reshuffles and a steady decline in revenue, News Ltd sold the group and its recording archive (said to contain over 20,000 master tapes) to Warner Music Australia for a reported AU$10 million.Following the divestiture, WMG licensed the Warner Bros. trademarks, although this license could have been revoked if WMG came under control of a major motion picture studio.[92]After five years of dormancy, Elektra was revived as an active imprint in June 2009. In mid-2018, Elektra was detached from the Atlantic Records umbrella and reorganized into Elektra Music Group, once again operating as an independently managed frontline label of Warner Music. In 2010, a corporate shakeup and a 16% drop in third-quarter revenue resulted in Whalley's departure from the label. Producer Rob Cavallo, previously WMGs chief creative officer, was appointed chairman of the Warner Bros. Records label group. Todd Moscowitz and Livia Tortella were named co-presidents, with Moscowitz serving as CEO and Tortella COO. The "trifecta" of Cavallo, Tortella and Moscowitz was expected to stabilize the label group; instead, as Warner continued to rely on rock, hip-hop grew in popularity and Warner's revenue decreased. In December 2012, Moscowitz resigned, and Cameron Stang, the chairman and CEO of Warner/Chappell and a member of the WMG board of directors, was named chairman and CEO of the label group.[93] Tortella left six months later.[94] Stang resigned in 2016, following a "tumultuous tenure."[95] Dan McCarroll, named president in 2013, left in 2017.[96] Although Warner artists had ten Top 10 albums, the label's performance was uneven. A bump in market share was attributed to the increased sales of albums by Prince and Bowie following their deaths in 2016.[97]In October 2017, Aaron Bay-Schuck and Tom Corson were named co-chairmen of Warner Bros. Records, with Bay-Schuck serving as CEO and Corson COO. Corson joined the company in January 2018; Bay-Schuck began in the fall of that year.[98] The Warner Bros. headquarters moved from Burbank to downtown Los Angeles in March 2019.[99][100] On May 28, the label announced it had changed its name to Warner Records, and unveiled a new logoreplacing the Warner Bros. shield with a wordmark and black circle (both partially cut off at the bottom). WMG explained that the new logo was meant to resemble the Earth, a record, and the Sun, and had "artful simplicity and impactful typography that are ideally suited to the digital world". The change was necessitated by the upcoming expiration of WMG's license to the Warner Bros. trademarks; after the sale of Warner Music Group in 2004 by Time Warner (now Warner Bros. Discovery since 2022), the company had been granted a 15-year license to use the Warner Bros. name and shield logo. The new logo received mixed reviews, with marketing critics and former WMG employees lamenting the replacement of the historic Warner Bros. emblem (used by the label for 61 years) with a comparatively simplistic mark. The record label's ISRC code remained "WB1".[101]In 2018 and 2019, Warner increased its focus on catalog, releasing boxed sets to commemorate the anniversaries of albums including Green Day's Nimrod and Linkin Park's Hybrid Theory in addition to working with the estates of Mac Miller and Ramones to plan further catalog albums. NLE Choppa launched a label in partnership with Warner in 2019; his 2020 album, Top Shotta, went platinum in the US and Canada.[102] New records by Omar Apollo,[103] Gorillaz and Red Hot Chili Peppers were successful, and Dua Lipa's album Future Nostalgia was a massive hit. It was the 69th best-selling record in the US, and the tenth best-seller worldwide in 2020, and the ninth best-seller in the US and the 6th worldwide in 2021.[104] With growing pressure to increase market share, the success of Future Nostalgia "bought more time" for Bay-Schuck and Corson to retool the artist roster.[105]In 2021, Warner signed Zach Bryan and Benson Boone, among other artists. A partnership with SM Entertainment for K-pop girl group Aespa's global promotions was announced in 2022.[106] Teddy Swims, signed in 2019, had a six-times platinum single in 2023 for Lose Control. With new singer Emily Armstrong, Linkin Park had its biggest hit in 15 years, and the international music industry trade IFPI named Boone's "viral as fuck" "Beautiful Things" the year's biggest single worldwide.[107] In October 2023, Bryan's American Heartbreak, his Warner debut, hit platinum sales, and nine singles from the album were certified gold and platinum. In February of the following year, two more albums and 16 singles hit gold and platinum status.[108] In an interview with Billboard, Bay-Schuck said that Bryan was representative of the label's legacy: "No one was telling Prince what to do, no one was telling Madonna what to do. You give them advice, you challenge them, you insert your opinions where you can. But ultimately, those artists thrived because the label understood how to let them grow and mature and take swings on their own."[105] In 2024, Warner Records was third in market share, the label's highest ranking since 2018.[105][103]A&E Records (formerly Mushroom Records UK) (2003present)Helium 3 (2006present)Defiant Records (2023present)Beluga Heights (2008present)Curb Records (19741982, 2000present)Word Records (2002present)Facultad de Nmea (2017present)Festival Mushroom Records (2005present)Hotwire Unlimited (2010present)Machine Shop Records (2001present)Loveway Records (2009present)moreMind of a Genius (2016present)Arkade Records (2016present)Nonesuch Records (2004present)Reprise Records (1963present)REMember Music (2014present)Sire Records (19781995, 2003present)Artery Recordings (2017present)[109]The Benton Music Records (2018present)Cage RiotClover Music (2018present)Tha Lights Global[110][111]Masked Records (2018present)[112]1017 Brick Squad Records143 Records4AD Records (19921998) (US only)Action Theory RecordsAmerican Recordings (19881997 [US], 20052007 [worldwide])Autumn Records (19631965)Bearsville Records (19701984)BME RecordingsBlacksmith Records (20052008)Brute/Beaute Records (20042007)Capricorn Records (19721977), (19901995)Chrysalis Records (19721976) (US only)Cold Chillin' Records (19871994)Dark Horse Records (19761992)Doghouse RecordsECM Records (?1984)Extasy International Records (20002004)Full Moon Records (19741992)F-111 Records (19952001)Geffen Records (19801990)Giant Records and its subsidiaries the Medicine Label (19931995), Paladin, Revolution (19902001; catalog is owned by Warner Records today)Ice Age EntertainmentIsland Records (19771982, except for Steve Winwood releases until 1987)Jet Life RecordingsKwanza Records (19731974)Loma Records (19641968 and one boutique release in 2003)London Records (20002017; small part of catalog was secured by WMG after sold to Because Music, including New Order)Luaka Bop Records (19882000)Malpaso Records (19952000)Maverick Records (19922008; dormant)Maybach Music Group (20112012)Metal Blade Records (19881993)Music for Little People (19901995)Opal Records (19871993)OVO Sound (20122022)Paisley Park Records (19851994)Parlophone (20142024)Perezcious MusicPlaymaker MusicPremeditated Records (middle 1990s)Public Broadcasting ServiceQwest Records (19802000)Raybaw Records (20052008)RuffNation RecordsSlash Records (19821998; 2003present)Telepromptt RecordsTommy Boy Records (19852002; rights to pre-2002 catalog transferred to Atlantic Records and reacquired by a "new" Tommy Boy (Tommy Boy Entertainment) in 2017, being distributed by ADA subsidiary of WMG. The label reacquired its pre-2002 catalog in 2017)Valiant Records (19601966)Warner Alliance (19861998)Warner Western (198?200?)Funk Volume (20152016)Main articles: List of current Warner Records artists and List of former Warner Records artistsList of record labelsList of Warner Records artistsReprise Records^ "Warner Music Group Unveils Dates for Move Into New Headquarters (EXCLUSIVE)". Variety. February 5, 2019. Retrieved March 19, 2019.^ "Warner Music Group". Music Business Worldwide. May 14, 2020. Retrieved June 29, 2021.^ Goodman 1997, p. 44.^ a b Goodman, 1997, pp.4344^ "Music Industry". Answers.com. Retrieved February 20, 2011.^ "Record and Prerecorded Tape Stores Industry Report". Archived from the original on December 17, 2009. Retrieved February 20, 2011.^ "A 20-Year History of Decca: Saga of Industry and Vision". Billboard. August 28, 1954. p.14.^ Goodman, 1997, p.44-45^ a b c "David Edwards, Patrice Eyries, and Mike Callahan (2004) Warner Bros. Records Story". Bsnpubs.com. 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Records Story from BSN Pubs. includes links to comprehensive Warner Bros. album discographies, 19581983Warner Records' channel on YouTubeDiscography of Loma Records Archived December 25, 2007, at the Wayback MachineRetrieved from " 2British record labelFor the year, see AD 4. For the Bauhaus EP, see 4AD (EP).Record label4ADParent companyBeggars GroupFounded1980; 45years ago(1980)FounderIvo Watts-RussellPeter KentDistributor(s)Beggars GroupGenreAlternative rockpost-punkdream popelectronicCountry of originUnited KingdomLocationLondonOfficial website4ad.com4AD is a British record label owned by Beggars Group. It was founded in London under the name Axis Records by Ivo Watts-Russell and Peter Kent in 1980 as an imprint of Beggars Banquet Records.[1][2] The name was changed to 4AD after the release of the label's first four singles. Later that year, Watts-Russell and Kent purchased the label from Beggars Banquet to become an independent record label, and Kent sold his share to Watts-Russell a year later.The label gained prominence in the 1980s for releasing albums from alternative rock, post-punk, gothic rock, and dream pop artists, such as Bauhaus, Cocteau Twins, Modern English, Dead Can Dance, Clan of Xymox, Pixies, Throwing Muses, and Watts-Russell's own musical project This Mortal Coil. In 1987, the label scored an international hit with the dance music single "Pump Up the Volume" by the one-off project M|A|R|R|S. 4AD continued to have success in the 1990s and 2000s, with releases from the Breeders, Lush, Belly, Red House Painters, Camera Obscura, TV on the Radio, St. Vincent, Cass McCombs and Bon Iver. As of January2022[update], the label's current roster includes acts such as Dry Cleaning, the National, Daughter, Deerhunter, Big Thief, Aldous Harding, U.S. Girls, Erika de Casier, and Future Islands.[3]In 1999, Watts-Russell sold 4AD back to the Beggars Group. The label's history was detailed by Martin Aston in the book Facing The Other Way, released in 2013.[4]Ivo Watts-Russell and Peter Kent, employees of the Beggars Banquet record store and label, founded Axis Records (named after the Jimi Hendrix album Axis: Bold as Love[5]) in late 1979 as a property of Beggars, run by the two of them.[6] After the first four Axis singles in early 1980,[6] it became apparent that the name Axis was already being used by another music company[7] and the name was changed to 4AD, an abbreviation of the word forward.[8] Other names which they had considered included 1980AD, 4WD and 1984.[9] An initial idea was that the label would be a "testing ground" for Beggars Banquet; successful acts would graduate up to Beggars Banquet after a year at 4AD. The only band to follow this path were Bauhaus who signed to Beggars Banquet in late 1980 before Watts-Russell and Kent purchased the label outright.[6] Watts-Russel and Kent were the sole owners for about a year. Kent sold his share to Watts-Russell at the end of 1981, and started a new Beggars Banquet subsidiary, Situation Two Records.[6] Watts-Russell would maintain ownership of the label, and act as its president, until the late 1990s.Watts-Russell invited the graphic designer Vaughan Oliver and the photographer Nigel Grierson to create sleeve art for the label, and as a result, 4AD acquired a visually distinctive identity. Its artists, such as Cocteau Twins and Dead Can Dance, developed cult followings in the mid-1980s.[6] Describing the label's mid-1980s image, the critic Dorian Lynskeywrote that "If Factory felt like an art gallery-cum-nightclub and Rough Trade a left-leaning college campus, then 4AD was

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Retrieved 14 January 2017.Official websiteRetrieved from " 4The following pages link to 4AD External tools(link counttransclusion countsorted list) See help page for transcluding these entriesShowing 50 items.View (previous 50 | next 50) (20 | 50 | 100 | 250 | 500)Goth subculture (links | edit)Pixies (band) (links | edit)Bauhaus (band) (links | edit)Nick Cave (links | edit)IBM 1401 (links | edit)Stereolab (links | edit)Tones on Tail (links | edit)Laurie Anderson (links | edit)The Breeders (links | edit)Indie rock (links | edit)Quicksilver Messenger Service (links | edit)List of one-hit wonders on the UK singles chart (links | edit)Billy Bragg (links | edit)Black Francis (links | edit)Kim Deal (links | edit)The The (links | edit)Lush (band) (links | edit)Bush (British band) (links | edit)Dream pop (links | edit)Cocteau Twins (links | edit)GusGus (links | edit)The Birthday Party (band) (links | edit)Head over Heels (Cocteau Twins album) (links | edit)Last Splash (links | edit)Elektra Records (links | edit)Dead Can Dance (links | edit)Steve Albini discography (links | edit)Slowcore (links | edit)Doolittle (album) (links | edit)Surfer Rosa (links | edit)Matador Records (links | edit)His Name Is Alive (links | edit)Bossanova (Pixies album) (links | edit)Warren Defever (links | edit)Heaven or Las Vegas (links | edit)Sarah Records (links | edit)Clan of Xymox (links | edit)Mute Records (links | edit)Come On Pilgrim (links | edit)Intermix (band) (links | edit)Oundle (links | edit)Joey Santiago (links | edit)St. Vincent (musician) (links | edit)Lisa Gerrard (links | edit)Dead Can Dance (album) (links | edit)Throwing Muses (links | edit)Colourbox (links | edit)Elizabeth Fraser (links | edit)Immortal Memory (links | edit)Trompe le Monde (links | edit)View (previous 50 | next 50) (20 | 50 | 100 | 250 | 500)Retrieved from " WhatLinksHere/4AD" At age 14, John Fogerty recruited his brother and a pair of school friends to form an R&B cover band called The Blue Velvets, which would later become Creedence Clearwater Revival (CCR). Proud Mary was a huge hit for Ike & Tina Turner in 1971 and is one of more than a dozen Top 10 songsand one of two Grammy Hall of Fame inducteesthat Fogerty wrote for CCR. Written after his own military service during the Vietnam War, Fogertys 1969 CCR song Fortunate Son has since become both a protest anthem and pop culture shorthand for antiwar sentiment. The title track of his No. 1 solo album, 1985s Centerfield, has become so ubiquitous at ballparks that he performed it at the National Baseball Hall of Fames 2010 induction ceremony. He spent years traveling to the Mississippi Delta, seeking inspiration and learning to play the dobro and bottleneck guitar for his 1997 album, Blue Moon Swamp, which won a Grammy Award. Rolling Stone listed him as one of the 100 Greatest Singers of All Time, and he is a member of the Rock & Roll Hall of Fame and Songwriters Hall of Fame. Hoping to correct what he felt were inaccurate portrayals in the media, he wrote the 2015 memoir Fortunate Son: My Life, My Music, which made The New York Times Best Seller list. FROM Berkeley, CA, United States BORN May 28, 1945 GENRE Rock Julie Lebiedzinski is married to John Fogerty, the renowned American musician, singer, and songwriter, famous for co-founding Creedence Clearwater Revival (CCR). Fogerty, the lead singer and chief songwriter for CCR, embarked on a successful solo career in 1972.Recognized by Rolling Stone magazine among the 100 Greatest Songwriters and Singers, he produced hits such as "Proud Mary," "Bad Moon Rising," "Fortunate Son," and "Green River." Fogerty's musical legacy extends beyond CCR, solidifying him as a prominent figure in rock history.Married to Husband, John Fogerty in 1991Born on February 7, 1960, in Elkhart, Indiana, Julie Lebiedzinski, formerly Julie Lynne Kramer, entered the limelight through her marriage to musician John Fogerty. Their love story began in 1986 when they met during Fogerty's tour in Indianapolis.Image: Julie Lebiedzinski with her husband, John Fogerty at the award show. Source: Blox ImagesDescribed in Fogerty's biography "Fortunate Son," the singer was captivated by Lebiedzinski's beauty, and she initiated their first meeting by approaching him for a handshake.Over four years of dating, they married on April 20, 1991, in Elkhart. The narrative of their connection, as detailed in Fogerty's biography, highlights the serendipitous encounter that led to a lasting union.More Than Three Decade Long Marital LifeCelebrating their enduring love, John Fogerty and Julie Lebiedzinski marked their 32nd wedding anniversary, as shared on Fogerty's Instagram. A post featured a nostalgic wedding day photo with a caption expressing well wishes for their ongoing journey.Additionally, a recent snapshot of the couple on their anniversary dinner was posted, revealing Fogerty's concert plans in Vegas and a forthcoming celebration tour kickoff in Connecticut and New York.The joyous acknowledgment on social media highlighted their lasting commitment and the continuation of their love story, blending cherished memories with current adventures in the music legend's busy schedule.How Many Kids Does, Julie Lebiedzinksi Have?Julie Lebiedzinski, married to California native John Fogerty, is a mother of three childrenKelsy, Shane, and Tyler. Kelsy, born on May 10, 2001, is the youngest, with her brothers Shane and Tyler being 10 and 9 years older, respectively. Fogerty encourages his sons' musical pursuits, with both Shane and Tyler showcasing vocal and instrumental talents.Lebiedzinski also has a daughter named Lyndsay from a previous marriage; however, details about her first husband and the circumstances surrounding the dissolution of that marriage remain undisclosed. The family dynamic revolves around music, with Fogerty fostering a musical environment for their children.Husband John Fogerty's Past RelationshipsThe 1993 Rock and Roll Hall of Famer, an Indiana native, had a previous marriage to Martha Piaz, whom he married on September 4, 1965, having known each other since high school.Image: Julie Lebiedzinski with her husband and kids. Source: Pini MgThe couple, who wed when he was 20, reportedly had three children, but their names remain undisclosed. The marriage ended in divorce five years later, around 1970.The reasons for the split are unclear. Post-divorce in 1971, he departed from Creedence Clearwater Revival (CCR), and the band itself dissolved in 1972, marking a significant transition in the musician's personal and professional life.Jon Fogerty is a Legendary Singer and SongwriterJohn Fogerty, born on May 28, 1945, is an iconic American musician, singer, and songwriter renowned for his indelible mark on rock music. Hailing from Berkeley, California, Fogerty co-founded the legendary band Creedence Clearwater Revival (CCR) in the 1960s, contributing as the lead singer, guitarist, and primary songwriter.CCR produced timeless hits like "Proud Mary" and "Bad Moon Rising." Fogerty's distinctive voice and prolific songwriting earned him acclaim, with Rolling Stone recognizing him among the 100 Greatest Songwriters and Singers. His solo career post-CCR showcased continued musical prowess, solidifying Fogerty as a celebrated figure in the rock pantheon.Julie Lebiedzinski's Impact on John Fogerty's LifeMarried at a young age, John Fogerty faced the challenges of balancing family life and a burgeoning musical career, potentially contributing to the strain on his first marriage.After 16 years, he found love anew with Julie Lebiedzinski, whom he hailed as his "rescuer." Her transformative impact dissolved his past anguish and bitterness.Lebiedzinski played a pivotal role in suggesting his 9th studio album, "Wrote a Song for Everyone," released on May 28, 2013. The album, a collaboration of CCR classics and two new songs, "Mystic Highway" and "Train of Fools," stands as a testament to their harmonious partnership.Must See: Get To Know Lora Chaffins Wife of Matt King!Julie Lebiedzinski's Net Worth in 2023Julie Lebiedzinski, though benefiting from her husband John Fogerty's fame, prioritized her role as a dedicated parent after their marriage. Consequently, her specific net worth and profession remain undisclosed.Image: John Fogerty performing live. Source: Exact DnIn contrast, John Fogerty, the acclaimed American musician and songwriter, commands a net worth of $110 million. Recognized as the lead singer and guitarist for Creedence Clearwater Revival (CCR), Fogerty's musical journey extends to a successful solo career.His substantial net worth reflects the enduring impact of CCR's legacy and his continued influence in the music industry, solidifying him as a significant figure in the realm of rock and roll.Multi-Million HomesJohn Fogerty, the celebrated musician, made strategic real estate moves over the years. In 2002, he purchased a Beverly Hills mansion for $2.9 million, selling it in 2014 for a substantial profit at $18.6 million.Another Beverly Hills property acquired in 2008, initially a $1.385 million investment, was later sold in 2015 for $1.475 million, yielding a nearly $100,000 profit with rental income considered. In 2013, he bought a Hidden Valley estate for $8.95 million, listing it for $20 million in 2023.Additional Beverly Hills residences were sold in 2014 and 2015, with a subsequent Encino home sale in 2021. In October 2023, Fogerty acquired a Hidden Hills property from Sylvester Stallone for $17 million.Stay With Glamour Fame For MoreRecord labelThis article needs additional citations for verification. Please help improve this article by adding citations to reliable sources. Unsourced material may be challenged and removed.Find sources:"Verve Forecast Records"news newspapers books scholar JSTOR (December 2017) (Learn how and when to remove this message)Record labelVerve ForecastParent companyUniversal Music GroupFounded1967(1967)FounderJerry SchoenbaumDistributor(s)VerveGenreVariousCountry of originUnited StatesOfficial websiteverveforecast.comVerve Forecast is a record label formed as a division of Verve Records to concentrate on pop, rock, and folk music.Jerry Schoenbaum of Verve and Moe Asch of Folkways created Verve Folkways in 1964 to take advantage of the popularity of folk music.[1][2] To broaden the label's appeal, the named was changed from Verve Folkways to Verve Forecast in 1967.[3] Schoenbaum was president of the label.[4]Schoenbaum left in 1969 and Verve Forecast was closed by its parent company, MGM, in 1970.[4] After PolyGram bought MGM Records, the Verve Forecast catalog (as well as the entire MGM Records catalog) was incorporated into Polydor. The label was revived in the 1990s for smooth jazz releases by Chris Botti, Jeff Lorber, and Will Downing. When PolyGram merged with MCA Records to become Universal, the imprint was deactivated and its roster was transferred to GRP. In 2004, Verve Forecast was revived again to replace Blue Thumb Records to handle acts outside of jazz.Verve Forecast signed pop, rock, folk, and blues musicians including The Blues Project, Caravan, James Cotton, Friend & Lover, Tim Hardin, Richie Havens, The Hombres, John Lee Hooker, Lightnin' Hopkins, Janis Ian, Jim and Jean, Lead Belly, Bob Lind, The New Lost City Ramblers, Laura Nyro, Odetta, Street, and Dave Van Ronk.After 2004, Blues Traveler, Jamie Cullum, Dion, Jesse Harris, Katharine McPhee, Mandy Moore, Susan Tedeschi, Teddy Thompson, and Lizz Wright are on the label.[5]^ "Verve/Folkways: Marriage of Folk and Pop". Google Books. Nielsen Business Media. 21 January 1967. Retrieved 23 November 2018.^ Sternfield, Aaron (21 August 1965). "Verve-Folkways Broadening Its Vista; Enters Deal with MGM". Google Books. Nielsen Business Media. Retrieved 23 November 2018.^ Hall, Claude (10 June 1967). "Nasatir's Nutrition Drive Beats Disks Artists Natural Attrition". Google Books. Nielsen Business Media. Retrieved 23 November 2018.^ a b Unterberger, Richie (2003). Eight Miles High: Folk-rock's Flight from Haight-Ashbury to Woodstock. Backbeat Books. pp.100. ISBN978-0-87930-743-1. Retrieved 22 November 2018.^ "Verve Forecast | Credits | AllMusic". AllMusic. 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Whether you're a seasoned true crime enthusiast or new to the genre, you'll find yourself on the edge of your seat awaiting a new episode every Monday. If you can never get enough true crime... Congratulations, youve found your people. Follow to join a community of Crime Junkies! Crime Junkie is presented by audiochuck Media Company.If you've ever wanted to know about champagne, satanism, the Stonewall Uprising, chaos theory, LSD, El Nino, true crime and Rosa Parks, then look no further. Josh and Chuck have you covered.The Girlfriends: Jailhouse Lawyer - Season 3What does it mean to be a victim, or a villain? What happens when the line between the two starts to blur? On 7th July 2010, Kelly Harnett says her abusive boyfriend murdered a man right in front of her. So how did she end up in prison for it?Anna Sinfield - the journalist behind the global number 1 podcast, The Girlfriends, returns with her toughest story yet. This series isnt a whodunnit. Its not even really about what happened. Its about how a woman who was a victim of domestic violence became a villain in the eyes of the law. Found guilty of murder and locked up for over a decade; Kelly Harnett taught herself the law. And as she battled to overturn her conviction, she became a beacon of hope, fighting for the freedom of the abused women locked up alongside her. If youre affected by any of the themes in this show please reach out to NO MORE at a domestic violence charity weve partnered with. The Girlfriends: Jailhouse Lawyer is produced by Novel for iHeart Podcasts. Because The Girlfriends: Jailhouse Lawyer has been selected as one of Apple Podcasts Summer Listens, were offering a 30-Day Free Trial to iHeart True Crime + for a limited time. This includes early access to episodes, 100% ad-free listening, and exclusive bonus content. Open your Apple Podcasts app, search for iHeart True Crime+, and subscribe today!*** In Season 1, its 1995 and Carole Fisher is a high-flying divorcee looking for love in Las Vegas. Its slim pickings in the medical community she works in. But then Bob comes to town. Bob Bierenbaum is a plastic surgeon who flies planes and speaks several languages. Her mom loves that hes Jewish - but theres something off about him. Hes perfect on paper but hes quick to anger and he never talks about his ex-wife. Who, it turns out, is missing and presumed dead. After Carole and Bob break up, she tells her friend Mindy all about Bobs wife and his bizarre behavior. You see, Mindy dated Bob too, in fact a lot of women in Vegas dated Bob and they all have their own strange stories to tell. Before too long they form a club dedicated to bitching about Bob, eating noodles and figuring out what happened to his wife, Gail. In this riveting nine part series, Carole Fisher uncovers the truth of Gail Katzs death, the systems that failed her and all the girlfriends that brought her justice.In Season 2, The Girlfriends are back to investigate one part of the story thats still a mystery. During the investigation into Gails case, a torso washed up on Staten Island and was misidentified as Gail. Nobody knows her name or what happened to her after she was ruled out from the case. The amateur lady's detective club have a new mission: to uncover the identity of this woman and finally find Our Lost Sister. The Girlfriends is produced by Novel for iHeartPodcasts. For more from Novel visit Novel.AudioC-sections are the most frequently performed major surgeries in the world. So why do so many patients feel severe pain during them? Season 2 of the award-winning podcast The Retrievals is an investigation into this underreported problem and the new effort to solve it. To get full access to this show, and to other Serial Productions and New York Times podcasts on Apple Podcasts and Spotify, subscribe at nytimes.com/podcasts. To find out about new shows from Serial Productions, and get a look behind the scenes, sign up for our newsletter at nytimes.com/serialnewsletter. Have a story pitch, a tip, or feedback on our shows? Email us at serialshows@nytimes.comGood Game with Sarah SpainGood Game is your one-stop shop for the biggest stories in womens sports. Every day, host Sarah Spain gives you the stories, stakes, stars and stats to keep up with your favorite womens teams, leagues and athletes. Through thoughtful insight, witty banter, and an all around good time, Sarah and friends break down the latest news, talk about the games you cant miss, and debate the issues of the day. Dont miss interviews with the people of the moment, whether they be athletes, coaches, reporters, or celebrity fans.HelpPrivacy PolicyTerms of Use Share copy and redistribute the material in any medium or format for any purpose, even commercially. Adapt remix, transform, and build upon the material for any purpose, even commercially. The licensor cannot revoke these freedoms as long as you follow the license terms. Attribution You must give appropriate credit , provide a link to the license, and indicate if changes were made . You may do so in any reasonable manner, but not in any way that suggests the licensor endorses you or your use. ShareAlike If you remix, transform, or build upon the material, you must distribute your contributions under the same license as the original. No additional restrictions You may not apply legal terms or technological measures that legally restrict others from doing anything the license permits. You do not have to comply with the license for elements of the material in the public domain or where your use is permitted by an applicable exception or limitation . No warranties are given. The license may not give you all of the permissions necessary for your intended use. For example, other rights such as publicity, privacy, or moral rights may limit how you use the material. Who was John Fogertys first wife? In 1965, Fogerty married Martha Paiz and had three children.In the 1970s, they divorced. In 1986, while on tour in Indianapolis, Indiana, Fogerty met Julie Kramer. They married on October 1st in Elkhart, Indiana, and had two sons (Shane and Tyler) and a daughter (Kelsy).How many wives has John Fogerty had? John Fogerty married Martha Piaz from 1965 to 1970, and Julie Kramer from 1991 to present. He is the father of four children, with two sons and two daughters.What country is John Fogertys wife from? John Fogertys back door will soon be open to the South Bend area. Is Creedence Clearwater Revival still married? The former Creedence Clearwater Revival leader told The South Bend Tribune that hes moving his family to Indiana; his wife, Julie Kramer, was born nearby in Elkhart.Even though their recording career with Creedence Clearwater Revival lasted only four years, they were one of the most influential rock bands of their generation. On October 16, 1972, they announced their breakup. The group announced their disbandment on June 16, 1972.Is John Fogerty a singer?John Fogerty, on the other hand, is a fantastic singer. Like Ken, with a low tenor/high baritone. He has inspired me to create my own voice, thanks to KTVAs solid technical foundation.What happened to Tom Fogerty and John?In the 1980s, John Fogerty discussed his attempts to reconcile with his brother Tom. When Creedence Clearwater Revival collapsed in 1972, the two fell out, and their relationship lasted until shortly before Tom died in 1990.Tom, on the other hand, denied that it had occurred. Is John Fogerty a gifted guitarist?John Fogerty, the young, problematic, and conceited guitarist, also considered himself to be great with the guitar; he said so much in many interviews, a powerful Rickenbacker 325 that he wanted to emulate his hero Chet Atkins, who he had paid tribute to throughout his life.Is it true that John Fogerty and his brother made up?Tom, Fogertys late brother, cannot be compared. The former rhythm guitarist of Creedence Clearwater Revival left a year before disbanding in 1972, aiming for a solo career.He died in 1990, unable to reconcile with John.John Fogerty, how old is he today?Today, John Fogerty is 76 years old. Fogerty is best known as a solo recording artist and a musician, songwriter, and guitarist who worked with Creedence Clearwater Revival (CCR) as a swamp rock/roots rock band.John Fogerty is a man of many talents.Tom Fogerty is a California native who was born in Berkeley. In high school, he began singing rock and roll. He and John, his younger brother, were in separate groups.Is it true that John Fogerty reclaimed his songs?John Fogerty had been refusing to record new music for years, even performing his old songs. But, after the former Creedence Clearwater Revival frontman returned with his blockbuster 1985 solo album Centerfield, all of that seemed to be behind him.

John fogerty's first wife. Who is john fogerty's wife. John fogerty story. John fogerty’s wife.

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