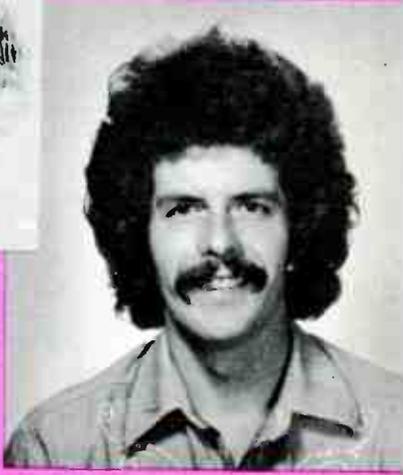


BMI

THE MANY WORLDS OF MUSIC
ISSUE 2, 1977



IN THIS ISSUE:
Pop Awards Dinner . . . Complete Listing
Top Pop Hits of 1976 . . . Pioneer Awards
Student Composer Awards . . . BMI and
Oscar . . . The Open Door of BMI . . .
Plus Profiles of Woody Guthrie, Bill Conti,
The Bee Gees and Lawrence Williams

'LET YOUR LOVE FLOW' BY LAWRENCE WILLIAMS HONORED AS 'MOST PERFORMED SONG'



Pioneer Awards

On June 15 at the Beverly Hills Hotel, Los Angeles, BMI honored the composers of motion picture and TV scores, singling out four individuals for TV-Film Pioneer Awards. Each of the four were celebrating 25 or more years of affiliation with BMI.

On this occasion, awards were presented to writers **Billy May**, **Richard Sherman**, **Robert Sherman** and **Lionel Newman**. Newman's award was accepted by his brother, **Emil Newman**, and his nephew, **Tommy Newman**. A special TV-Film Pioneer Award went to retired BMI vice president, California, Richard Kirk.

BMI last saluted the creators of music for motion pictures and TV in Hollywood four years ago.



Edward M. Cramer, E. R. Vadeboncoeur, chairman, BMI Board of Directors, Richard Kirk



Billy May



Emil Newman, Tommy Newman



Richard Sherman, Robert Sherman

BMI

THE MANY WORLDS OF MUSIC

ISSUE 2, 1977



BMI News	2, 30
BMI Pop Awards	4
Top Pops of 1976	9
BMI and Oscar	16
The Open Door of BMI	17
Awards for Student Composers	28
Woody Guthrie	32
Bill Conti	34
The Bee Gees	36
Lawrence Williams	38

BMI: THE MANY WORLDS OF MUSIC is prepared by the BMI Public Relations Department, 40 West 57th Street, New York, New York 10019; Russell Sanjek, vice president. Editorial/copy staff: Burt Korall, Howard Colson; Vilene Rodgers and Julie Cornfield, editorial assistants. Design by Irving Fierstein. Published by Broadcast Music, Inc. President: Edward M. Cramer. Secretary: Edward W. Chapin. Treasurer: Edward J. Molinelli. The names of authors and composers whose music is licensed through BMI are indicated in boldface letters. Permission is hereby given to quote from or reprint any of the contents on the condition that proper copyright credit is given to the source. Closing date for this issue: June 16, 1977. □ Current and back copies of BMI: The Many Worlds of Music are available on microfilm from Xerox University Microfilms, 300 N. Zeeb Rd., Ann Arbor, Mich. 48106

© 1977 by Broadcast Music, Inc.



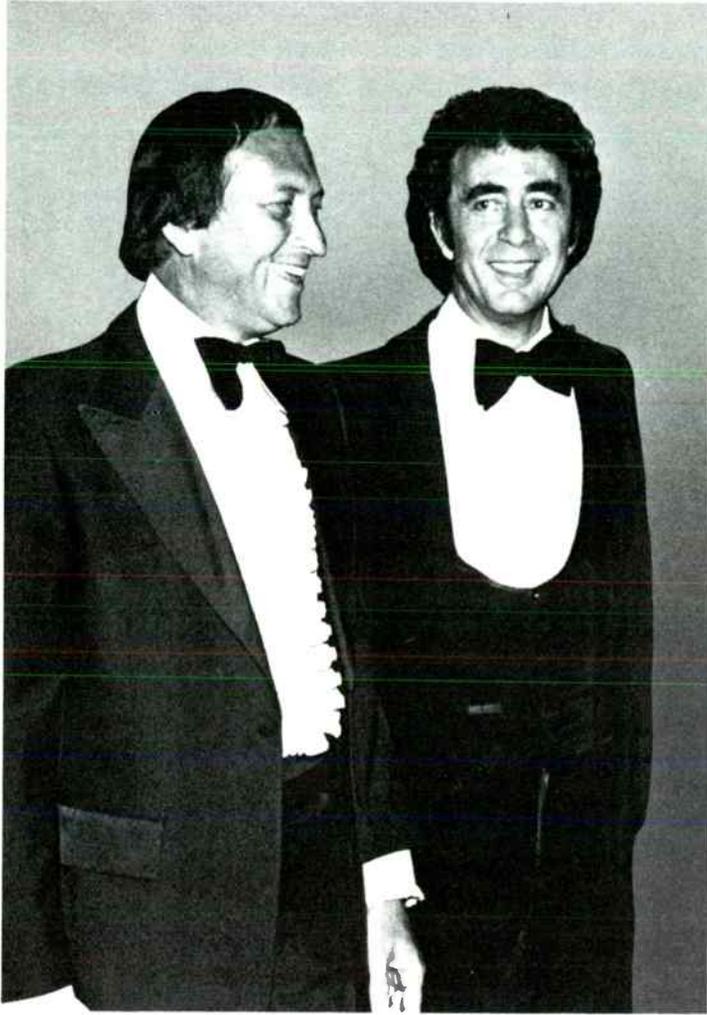
Theodora Zavin, David Rosner (Loaves and Fishes), Mrs. Lawrence Williams, Ed Cramer

World Radio History

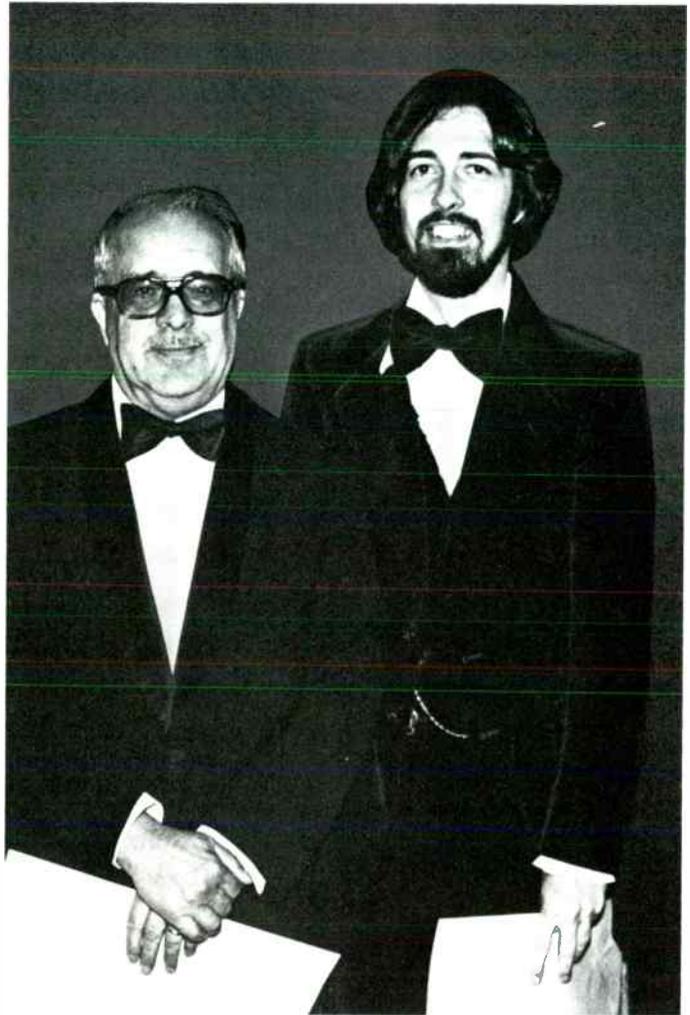


Barry De Vorzon, Ed Cramer, Lester Sill (Screen Gems-EMI)

Kenny St. Lewis



Buddy Killen (Tree), Ron Anton



Thomas Valentino (RFT Music), Walter Murphy

BMI Award Winners

POP AWARDS DINNER

The 132 writers and 79 publishers of 103 songs licensed for public performance by BMI received Citations of Achievement for the most performed songs in the BMI repertoire for the calendar year 1976. In addition, special engraved glass plaques were presented to **Lawrence Williams**, writer and Loaves and Fishes Music Company, Inc., publisher of "Let Your Love Flow," the most performed BMI song during 1976. (Lawrence Williams is profiled in this issue.)

The awards were presented at the Century Plaza Hotel, Los Angeles, on

June 14, by BMI president Edward M. Cramer, with the assistance of members of the firm's writer and publisher administration division, of which Theodora Zavin is senior vice president.

The top 1976 writer-award winners are **Barry Gibb** and **Robin Gibb** each with five awards, followed by **Maurice Gibb** and **Neil Sedaka** each with four. The leading publishers, with five awards, are Screen Gems-EMI Music, Inc. and Unichappell Music, Inc., followed by Casserole Music Corp., Mighty Three Music and Unart Music Corp., each with four awards.

Triple writer-award winner is **Paul McCartney** followed by **Eric Carmen**, **Harry Casey**, **Sam Cooke**, **Barry De Vorzon**, **Richard Finch**, **Charles Fox**, **Howard Greenfield**, **Kenneth Gamble**

and **Norman Gimbel** with two awards.

Other writers with two awards include **Daryl Hall**, **Leon Huff**, **Dennis Lambert**, **Jeff Lynne**, **Linda McCartney**, **Bob McDill**, **Christine McVie**, **John Oates**, **Brian Potter**, **Kenny St. Lewis** and **James Taylor**.

Winners include writers whose works are represented here by BMI through reciprocal agreements with performing rights societies in such countries as England, Sweden, Germany, Canada and Switzerland.

Multiple publisher-award recipients are **ATV Music Corp.**, **Flamm Music, Inc.**, **Gentoo Music**, **Irving Music, Inc.**, **MPL Communications, Inc.**, **Neil Sedaka Music** and **Tree Publishing Co., Inc.**, each with three awards.

Also **ABC/Dunhill Music, Inc.**, **Altam Music Corp.**, **Bull Pen Music**



Arthur Von Blumberg (Robert Stigwood) representing award-winning Bee Gees



Mr. & Mrs. John Sebastian, Del Bryant



Barry Manilow, Howard Greenfield, Neil Sedaka .

Co., CAM-USA, Inc., Country Road Music, Inc., Dawnbreaker Music, The Hudson Bay Music Company, Kags Music Corp., Sherlyn Publishing Co., Inc., Vogue Music, Inc. and Warner-Tamerlane Publishing Corp., all with two awards each.

Eleven of the songs honored with BMI awards were presented with citations marking previous awards. Honored for the fourth time was "Killing Me Softly With His Song," written by Norman Gimbel and Charles Fox, published by Fox-Gimbel Productions, Inc. "Breaking Up Is Hard To Do,"

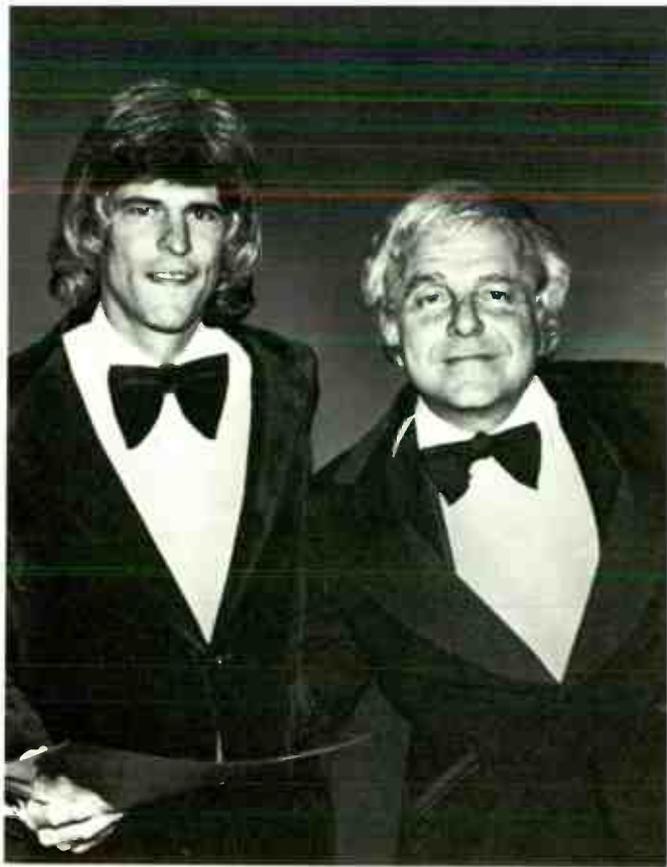
written by Neil Sedaka and Howard Greenfield, published by Screen Gems-EMI Music, Inc., was honored for the third time.

Second-year awards were presented to Dennis Lambert, Brian Potter, ABC/Dunhill Music, Inc. and One of a Kind Music for "Country Boy You Got Your Feet in L.A."; Dennis Lambert, Brian Potter and ABC/Dunhill Music, Inc. for "Don't Pull Your Love"; Neil Sedaka, Howard Greenfield and Neil Sedaka Music for "Love Will Keep Us Together," and to Mark James and Screen Gems-EMI Music,

Inc. for the song "Suspicious Minds."

Also, Jerry Allison, Buddy Holly, Norman Petty and MPL Communications, Inc. for "That'll Be the Day"; Bobby Darin and The Hudson Bay Music Company for "Things"; Don Everly and Acuff-Rose Publications, Inc. for "'(Til I Kissed You"; Billy Preston and Irving Music, Inc. for "You Are So Beautiful," and to Barbara Ozen, Jamie Music Publishing Co. and Crazy Cajun Music for "You'll Lose a Good Thing."

Veteran British music publisher Jimmy Phillips received a special BMI



Eddie Reeves (Unichappell), Neil Anderson



Bill Denny (Cedarwood), Ron Anton, Roger Sovine

Peter Phillips (ATV), Ed Cramer, Sam Trust (ATV), Wally Schuster (United Artists Music), Ron Anton, Neil Anderson



citation at the awards dinner. The citation "for long and outstanding contribution to the world of popular music" was presented to Phillips by Mr. Cramer.

Now retired, Phillips entered the music business after the close of World War I. He was General Manager of the English KPM Group and an active figure with the Performing Right Society (PRS), the Music Publishers Association and the International Music Publishers Association.

During a long and distinguished career in the music business, Phillips has been band leader, song plugger, theatrical agent, publisher of music trade periodicals, songwriter and discoverer of new talents, among them Vera Lynne and Tommy Steele.



Richard Finch, Harry Casey

Mr. & Mrs. Al Gallico, Ed Cramer, Mr. & Mrs. Jimmy Phillips



BMI

POP

HITS



1976

BMI Pop

ALL BY MYSELF

Eric Carmen
CAM-USA, Inc.
Arista: Eric Carmen

ALL THESE THINGS

Allen Toussaint
Tune-Kel Pub. Co., Inc.
ABC/Dot: Joe Stampley

BETH

Robert Ezrin (BMIC),
Stan Penridge (ASCAP),
Peter Criss (ASCAP)
Under-Cut Publishing Co., Inc.,
Rock Steady Music (ASCAP),
Cafe Americana (ASCAP)
Casablanca: Kiss

BLIND MAN IN THE BLEACHERS (LAST GAME OF THE SEASON)

Sterling Whipple
Tree Publishing Co., Inc.
MCA: Kenny Starr

BOOGIE FEVER

Kenny St. Lewis,
Frederic Perren (ASCAP)
Bull Pen Music Co.,
Perren Vibes (ASCAP)
Capitol: The Sylvers

BREAK AWAY

Benny Gallagher (PRS),
Graham Lyle (PRS)
Irving Music, Inc.
Columbia: Art Garfunkel

★BREAKING UP IS HARD TO DO

3rd Award
Neil Sedaka, Howard Greenfield
Screen Gems-EMI Music, Inc.
MCA: Neil Sedaka

BROKEN LADY

Larry Gatlin
First Generation Music Co.
Monument: Larry Gatlin

BUTTERFLY FOR BUCKY

Douglas Cox, Bobby Goldsboro
Unart Music Corp.
U. A.: Bobby Goldsboro

THE CALL

Gene MacLellan (BMIC)
Beechwood Music Corp.
Capitol: Anne Murray

CAN'T YOU SEE

Toy Caldwell Jr.
No Exit Music
RCA: Waylon Jennings

COME ON OVER

Barry Gibb (PRS), Robin Gibb (PRS)
Casserole Music Corp.,
Flamm Music, Inc.
MCA: Olivia Newton-John

COUNTRY BOY YOU GOT YOUR FEET IN L.A.

2nd Award
Dennis Lambert, Brian Potter
ABC/Dunhill Music, Inc.,
One of a Kind Music
Capitol: Glen Campbell

CUPID

Sam Cooke
Kags Music Corp.
Elektra: Tony Orlando & Dawn

DEVIL WOMAN

Christine Authors (BMIC),
Terry Britten (PRS)
Unichappell Music, Inc.
MCA: Cliff Richard

DISCO DUCK

Rick Dees
Stafree Publishing Co.
RSO: Rick Dees and
His Cast of Idiots

DISCO LADY

Harvey Scales, Albert Vance,
Don Davis (ASCAP)
Groovesville Music,
Conquistador Music (ASCAP)
Columbia: Johnny Taylor



★DON'T PULL YOUR LOVE

2nd Award
Dennis Lambert, Brian Potter
ABC/Dunhill Music, Inc.
Capitol: Glen Campbell

THE DOOR'S ALWAYS OPEN

Bob McDill, Dickey Lee
Jack Music, Inc.
RCA: Dave & Sugar

DREAM ON

Steve Tallarico
Daksel Music Corp.
Columbia: Aerosmith

EVIL WOMAN

Jeff Lynne (PRS)
Unart Music Corp.
U. A.: Electric Light Orchestra

FANNY BE TENDER WITH MY LOVE

Barry Gibb (PRS), Robin Gibb (PRS),
Maurice Gibb (PRS)
Casserole Music Corp.,
Flamm Music, Inc.
RSO: Bee Gees

FASTER HORSES

Tom T. Hall
Hallnote Music
Mercury: Tom T. Hall

A FIFTH OF BEETHOVEN

Walter Murphy
RFT Music Publishing Corp.
Private Stock: Walter Murphy and
the Big Apple Band

FIFTY WAYS TO LEAVE YOUR LOVER

Paul Simon
Paul Simon Music
Columbia: Paul Simon

GET CLOSER

Jimmy Seals, Dash Crofts
Dawnbreaker Music
Warner Bros.: Seals & Crofts

GOLDEN RING

Bobby Braddock, Rafe Van Hoy
Tree Publishing Co., Inc.
Epic: George Jones & Tammy Wynette

GOLDEN YEARS

David Bowie (PRS)
Bewlay Bros. Music,
Moth Music LTD., Fleur Music
RCA: David Bowie

A GOOD HEARTED WOMAN

Willie Nelson, Waylon Jennings
Baron Music Publishing Co.,
Willie Nelson Music, Inc.
RCA: Willie & Waylon

GOT TO GET YOU INTO MY LIFE

Paul McCartney (PRS),
John Lennon (PRS)
Maclen Music, Inc.
Capitol: The Beatles

HAPPY DAYS

Norman Gimbel, Charles Fox
Bruin Music Co.
Reprise: Pratt & McClain with
Brotherlove

HEAVEN MUST BE MISSING AN ANGEL

Kenny St. Lewis,
Frederic Perren (ASCAP)
Bull Pen Music Co.,
Perren Vibes (ASCAP)
Capitol: Tavares

HERE'S SOME LOVE

Richard Mainegra, William Roberts
Screen Gems-EMI Music, Inc.
MCA: Tanya Tucker

I DO, I DO, I DO, I DO, I DO

Benny Andersson (STIM),
Stig Anderson (STIM),
Bjorn Ulvaeus (STIM)
Countless Songs LTD.
Atlantic: Abba

I LOVE MUSIC

Kenneth Gamble, Leon Huff
Mighty Three Music
Philadelphia International: The O'Jays



I'D REALLY LOVE TO SEE YOU TONIGHT

Parker McGee
Dawnbreaker Music
Big Tree: England Dan & John Ford Coley

I'LL BE GOOD TO YOU

Louis Johnson, George Johnson, Senora Sam
Kidada Music Co., Goulgris Music
A&M: The Brothers Johnson

JUST TOO MANY PEOPLE

Melissa Manchester, Vini Poncia
Braintree Music, Rumanian Pickle Works Co.
Arista: Melissa Manchester

★ KILLING ME SOFTLY WITH HIS SONG

4th Award
Norman Gimbel, Charles Fox
Fox-Gimbel Productions, Inc.
Atlantic: Roberta Flack

KISS AND SAY GOODBYE

Winfred Lovett
Blackwood Music, Inc., Nattahnam Music Co.
Columbia: The Manhattanans

LET 'EM IN

Paul McCartney (PRS), Linda McCartney (PRS)
MPL Communications, Inc., ATV Music Corp.
Capitol: Wings

LET IT SHINE

Linda Hargrove
Window Music Pub. Co., Inc.
MCA: Olivia Newton-John

LET YOUR LOVE FLOW

Lawrence Williams
Loaves and Fishes Music Co., Inc.
Warner Bros.: Bellamy Bros.

LET'S DO IT AGAIN

Curtis Mayfield
Warner-Tamerlane Publishing Corp.
Curton: The Staple Singers

LONELY NIGHT

Neil Sedaka
Neil Sedaka Music
A&M: The Captain & Tennille

LOVE HURTS

Boudleaux Bryant
House of Bryant Publications
A&M: Nazareth

LOVE IN THE SHADOWS

Neil Sedaka, Phil Cody (ASCAP)
Neil Sedaka Music, Kirshner Songs (ASCAP)
MCA: Neil Sedaka

LOVE ROLLERCOASTER

Clarence Satchell, Leroy Bonner, Ralph Middlebrooks, Willie Beck, Marvin Pierce, Marshall Jones, James Williams
Unichappell Music, Inc.
Mercury: Ohio Players

LOVE SO RIGHT

Barry Gibb (PRS), Robin Gibb (PRS), Maurice Gibb (PRS)
Stigwood Music, Inc.
RSO: Bee Gees

LOVE TO LOVE YOU BABY

Peter Bellotte (GEMA), Donna Summer, Giorgio Moroder (SUISA)
Rick's Music, Inc.
Oasis: Donna Summer

★ LOVE WILL KEEP US TOGETHER

2nd Award
Neil Sedaka, Howard Greenfield
Neil Sedaka Music
A&M: The Captain & Tennille

MEXICO

James Taylor
Country Road Music, Inc.
Warner Bros.: James Taylor

★ MISTY BLUE

Bob Montgomery
Talmont Music, Inc.
Malaco: Dorothy Moore

MONEY HONEY

Eric Faulkner (PRS), Stuart Woods (PRS)
The Hudson Bay Music Company
Arista: Bay City Rollers



NADIA'S THEME

Perry Botkin Jr., Barry De Vorzon
Screen Gems-EMI Music, Inc.
A&M: Barry De Vorzon &
Perry Botkin Jr.

NEVER GONNA FALL IN LOVE AGAIN

Eric Carmen
CAM-USA, Inc.
Arista: Eric Carmen

NIGHTS ON BROADWAY

Barry Gibb (PRS), Robin Gibb (PRS),
Maurice Gibb (PRS)
Casserole Music Corp.,
Flamm Music, Inc.
RSO: Bee Gees

ONE PIECE AT A TIME

Wayne Kemp
Tree Publishing Co., Inc.
Columbia: Johnny Cash

ONE OF THESE DAYS

Earl Montgomery
Altam Music Corp.
Reprise: Emmylou Harris

ONLY SIXTEEN

Sam Cooke
Kags Music Corp.
Capitol: Dr. Hook

OVER MY HEAD

Christine McVie
Gentoo Music
Reprise: Fleetwood Mac

**REMEMBER ME (WHEN THE CANDLE
LIGHTS ARE GLEAMING)**

Scott Wiseman
Gentoo Music, Inc.
Columbia: Willie Nelson

RHIANNON

Stephanie Nicks
Gentoo Music
Reprise: Fleetwood Mac

**RIGHT BACK WHERE
WE STARTED FROM**

Pierre Tubbs (PRS),
Vincent Edwards (PRS)
Unart Music Corp.,
ATV Music Corp.
U. A.: Maxine Nightingale

ROCK AND ROLL MUSIC

Chuck Berry
Arc Music Corp.
Reprise: Beach Boys

RUBBERBAND MAN

Thomas Bell, Linda Creed
Mighty Three Music
Atlantic: The Spinners

SARA SMILE

Daryl Hall, John Oates
Unichappell Music, Inc.
RCA: Daryl Hall & John Oates

SAY IT AGAIN

Bob McDill
Hall-Clement Publications
ABC/Dot: Don Williams

SAY YOU LOVE ME

Christine McVie
Gentoo Music
Reprise: Fleetwood Mac

**(SHAKE, SHAKE, SHAKE)
SHAKE YOUR BOOTY**

Harry Casey, Richard Finch
Sherilyn Publishing Co., Inc.,
Harrick Music, Inc.
T.K.: K.C. & The Sunshine Band

SHE'S GONE

Daryl Hall, John Oates
Unichappell Music, Inc.
Atlantic: Daryl Hall & John Oates

SHOWER THE PEOPLE

James Taylor
Country Road Music, Inc.
Warner Bros.: James Taylor

SILLY LOVE SONGS

Paul McCartney (PRS),
Linda McCartney (PRS)
MPL Communications, Inc.,
ATV Music Corp.
Capitol: Wings

SING A SONG

Maurice White,
Albert McKay (ASCAP)
Saggifire Music,
Saggiflame Music (ASCAP)
Columbia: Earth, Wind & Fire



SOMEWHERE IN THE NIGHT
Will Jennings, Richard Kerr (PRS)
Irving Music, Inc.
Capitol: Helen Reddy

SQUEEZE BOX
Peter Townshend (PRS)
Towser Tunes, Inc.
MCA: The Who

STILL THE ONE
John Hall, Johanna Hall
Siren Songs
Asylum: Orleans

STRANGE MAGIC
Jeff Lynne (PRS)
Unart Music Corp.
U. A.: Electric Light Orchestra

STRANGER
Kris Kristofferson
Resaca Music Publishing Co.
Columbia: Johnny Duncan

★**SUSPICIOUS MINDS**
2nd Award
Mark James
Screen Gems-EMI Music, Inc.
RCA: Waylon & Jessi

TEDDY BEAR
Red Sovine, Tommy Hill,
Billy Joe Burnette,
Dale Royal
Cedarwood Publishing Co., Inc.
Starday: Red Sovine

THAT'LL BE THE DAY
2nd Award
Jerry Allison, Buddy Holly,
Norman Petty
MPL Communications, Inc.
Asylum: Linda Ronstadt

THAT'S THE WAY I LIKE IT
Harry Casey, Richard Finch
Sherlyn Publishing Co., Inc.
T.K.: K.C. & The Sunshine Band

**THEME FROM MAHOGANY (DO YOU
KNOW WHERE YOU'RE GOING TO)**
Gerry Goffin, Michael Masser (ASCAP)
Screen Gems-EMI Music, Inc.,
Jobete Music (ASCAP)
Motown: Diana Ross

THEME FROM S.W.A.T.
Barry De Vorzon
Spellgold Music
ABC: Rhythm Heritage

THINGS
2nd Award
Bobby Darin
The Hudson Bay Music Company
Capitol: Anne Murray

THIS MASQUERADE
Leon Russell
Teddy Jack Music
Warner Bros.: George Benson

'TIL I CAN MAKE IT ON MY OWN
Billy Sherrill, George Richey,
Tammy Wynette
Altam Music Corp.,
Algee Music Corp.
Epic: Tammy Wynette

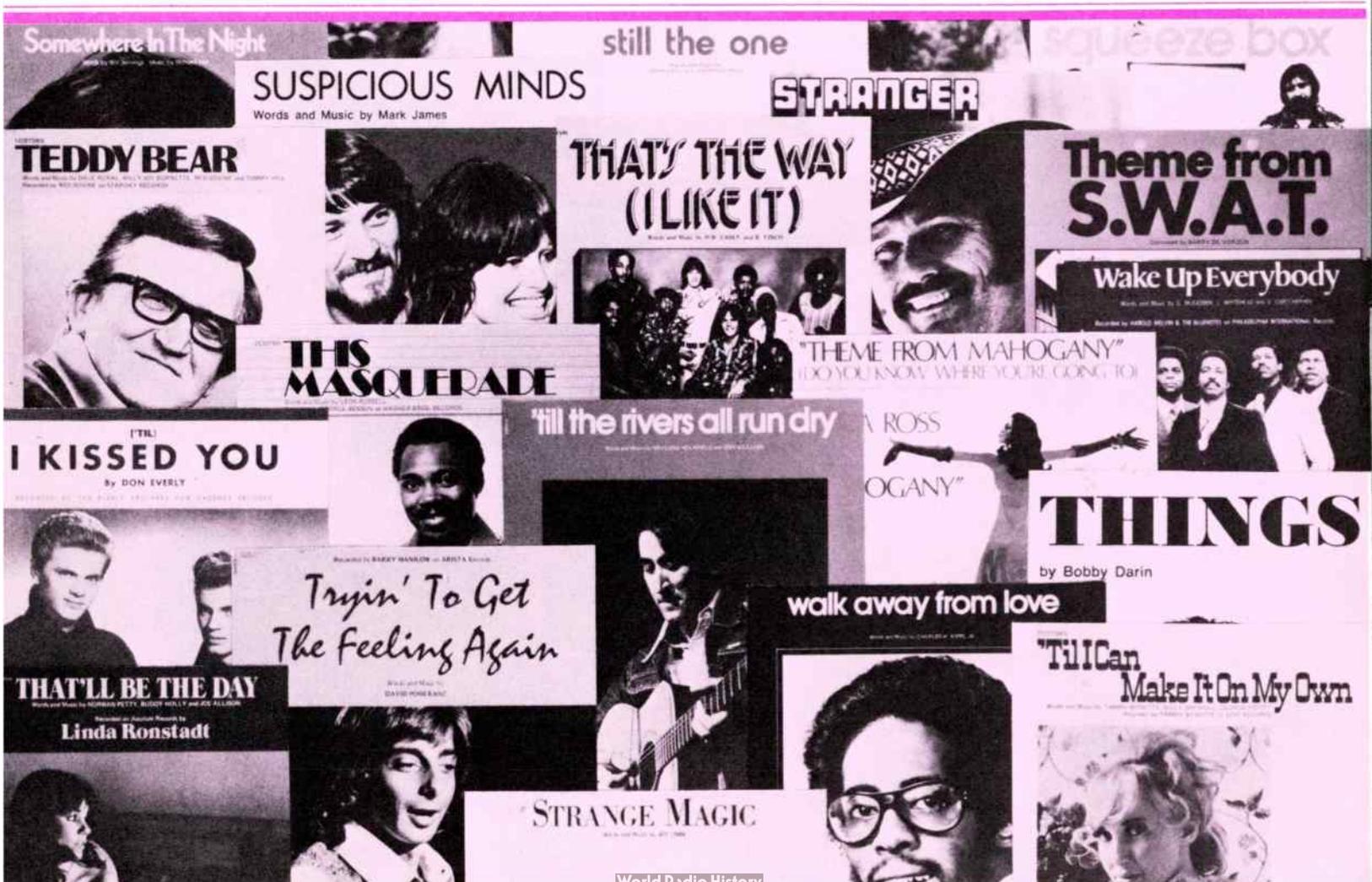
('TIL) I KISSED YOU
2nd Award
Don Everly
Acuff-Rose Publications, Inc.
Barnaby: Everly Brothers

TILL THE RIVERS ALL RUN DRY
Wayland Holyfield, Don Williams
Maplehill Music, Vogue Music, Inc.
ABC/Dot: Don Williams

TRYIN' TO GET THE FEELIN' AGAIN
David Pomeranz
Warner-Tamerlane Publishing Corp.,
Upward Spiral Music
Arista: Barry Manilow

WAKE UP EVERYBODY
Gene McFadden, John Whitehead,
Vic Carstarphen
Mighty Three Music
Philadelphia International: Harold
Melvin and the Blue Notes

WALK AWAY FROM LOVE
Charles Kipps Jr.
Charles Kipps Music, Inc.
Motown: David Ruffin



WELCOME BACK

John Sebastian
John Sebastian Music
Reprise: John Sebastian

WHAT I'VE GOT IN MIND

Kenny O'Dell
House of Gold Music, Inc.
U. A.: Billie Jo Spears

WHITE KNIGHT

Jay Huguely
Unichappell Music, Inc.
Mercury: Cledus Maggard

WINNERS AND LOSERS

Danny Hamilton, Ann Hamilton
Spitfire Music, Inc.
Playboy: Hamilton, Joe Frank
& Reynolds

WITH YOUR LOVE

Martyn Buchwald, Joey Covington,
Victor Smith
Diamondback Music
Grunt: Jefferson Starship

YOU ARE SO BEAUTIFUL

2nd Award
Billy Preston, Bruce Fisher (ASCAP)
Irving Music, Inc.,
Preston Songs (ASCAP),
Almo Music (ASCAP)
A&M: Joe Cocker

YOU ARE THE WOMAN

Richard Roberts
Stephen Stills Music
Atlantic: Firefall

YOU SHOULD BE DANCING

Barry Gibb (PRS), Maurice
Gibb (PRS), Robin Gibb (PRS)
Casserole Music Corp.
RSO: Bee Gees

YOU'LL LOSE A GOOD THING

2nd Award
Barbara Ozen
Jamie Music Publishing Co.,
Crazy Cajun Music
ABC/Dot: Freddy Fender

**YOU'LL NEVER FIND ANOTHER
LOVE LIKE MINE**

Kenneth Gamble, Leon Huff
Mighty Three Music
Philadelphia International: Lou Rawls



At the BMI Pop Awards Dinner, held in Los Angeles, June 14, 1977, the crystal plaque honoring the Most Performed Song went to **LET YOUR LOVE FLOW**, written by Lawrence Williams, published by Loaves and Fishes Music Co., Inc.

Previous winners of the plaque for the Most Performed pop song, which is awarded annually, include:

1975

★ **LOVE WILL KEEP US TOGETHER**
Neil Sedaka, Howard Greenfield
Neil Sedaka Music

1974

★ **THE MOST BEAUTIFUL GIRL**
Norro Wilson, Billy Sherrill,
Rory Bourke
Al Gallico Music Corp.,
Algee Music Corp.

1973

★ **TIE A YELLOW RIBBON
ROUND THE OLE OAK TREE**
Irwin Levine, L. Russell Brown
Levine & Brown Music, Inc.

1972

★ **BABY, DON'T GET
HOOKED ON ME**
Mac Davis
Screen Gems-EMI Music, Inc.

1971

★ **(I Never Promised You A)
ROSE GARDEN**
Joe South
Lowery Music Co., Inc.

1970

★ **SNOWBIRD**
Gene MacLellan (BMIC)
Beechwood Music Corp.

1969

★ **GENTLE ON MY MIND**
John Hartford
Glaser Publications, Inc.





BMI and Oscar

BMI music and affiliated writers were in the foreground when the motion picture academy honored the "best" of 1976 in a variety of craft, technical and special categories.

Jerry Goldsmith, nominated for Oscars in the past, won the statuette for his "Original Score" for *The Omen*. **Leonard Rosenman** accepted an Oscar for the second year in a row. This time he took to the stage of the Dorothy Chandler Pavilion of the Los Angeles Music Center to receive recognition for "Best Adaptation Score" for *Bound For Glory*, the film biography of **Woody Guthrie**. Last year, Rosenman was singled out for adapting the score of *Barry Lyndon*.

Rocky, about an underdog boxer and his courageous fight for the heavyweight championship, was named the best film of the year at the 49th annual awards presentation, March 28. **Bill Conti** (profiled on page 34 of this issue) provided a memorable background score for this picture.

Since the 1960s, BMI writers and publishers have met the challenge of creating music for the motion picture with outstanding success. Our record speaks for itself:

1960—Best Motion Picture Song—"Never On Sunday" by **Manos Hadjidakis** (Unart Music Corp. and Lee Corp.)

1962—Best Original Score—*Lawrence of Arabia*—**Maurice Jarre** (Gower Music, Inc.)

1963—Best Original Score—*Tom Jones*—**John Addison** (Unart Music Corp.)

1964—Best Original Score—*Mary Poppins*—**Richard Sherman** and **Robert Sherman**

1964—Best Motion Picture Song—"Chim Chim Cheree" (from *Mary Poppins*)—**Richard Sherman** and **Robert Sherman**

1966—Best Original Score—*Born Free*—**John Barry** (Screen Gems-EMI Music, Inc.)

1966—Best Motion Picture Song—"Born Free"—**John Barry** and **Don Black** (Screen Gems-EMI Music, Inc.)

1967—Best Motion Picture Song—"Talk to the Animals" (from *Dr. Doolittle*)—**Leslie Bricusse**

1970—Best Original Song Score—*Let It Be*—**John Lennon** and **Paul McCartney** (Maclen Music, Inc.)

1970—Best Motion Picture Song—"For All We Know" (from *Lovers and Other Strangers*)—**Fred Karlin**, **Robb Royer**, **James Griffin**

1971—Best Motion Picture Song—"Theme from Shaft"—**Isaac Hayes**

1972—Best Scoring: Adaptation—*Fiddler on the Roof*—**John Williams**

1972—Best Motion Picture Song—"The Morning After" (from *The Poseidon Adventure*)—**Joel Hirschhorn** and **Al Kasha**

1974—Best Motion Picture Song—"We May Never Love Again" (from *Towering Inferno*)—**Joel Hirschhorn** and **Al Kasha**

1974—Best Scoring: Adaptation—*The Great Gatsby*—**Nelson Riddle**

1975—Best Original Score—*Jaws*—**John Williams**

Leonard Rosenman



Jerry Goldsmith



BMI



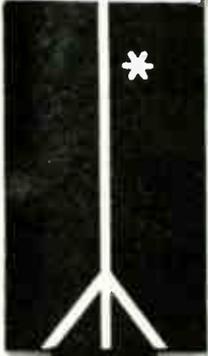
B
R
O
A
D
C
A
S
T

M
U
S
I
C

I
N
C.

*The
Open
Door
of
BMI*

BMI



B
R
O
A
D
C
A
S
T

M
U
S
I
C

I
N
C.



Some executives of Performing Rights Administration in the reception area, BMI, New York

The Open Door of BMI

When BMI was founded in 1940 it offered this statement of policy: "BMI is a completely new force in American music. It is also a means of giving you who make up the musical public an opportunity to hear its music and, most significant of all, an opportunity to grow familiar with the work of composers who previously have not been privileged to put their music before you. BMI has dropped the bars, and now the new, the young and those you may not have known, can bring you their songs."

With its door open to writers and publishers, BMI here explains the process of affiliation and information on what BMI is, what it does and where you, as a music creator or publisher, fit into the picture.

GENERAL QUESTIONS

1. What is BMI?

Broadcast Music, Inc., more popularly known as BMI, is a performing rights organization.

2. What is a performing right?

It is the right granted under the U.S. Copyright Act to owners of musical works to license these works to be publicly performed in places such as radio stations, TV stations, night clubs, hotels, discos, etc.

3. What does BMI do?

There are upwards of 7,000 radio stations, 700 TV stations, countless hotels, night clubs and other places in the U.S. where music is publicly performed. It would be virtually impossible for an individual to license these music users himself. Therefore, BMI acquires rights from songwriters and publishers and, in turn, grants licenses to use its entire repertory to users of music. BMI collects fees from each user of music licenses. It is our objective to distribute to our writers and publishers all the money we collect, other than what is needed for operating expenses.

4. Does BMI license any other rights besides performing rights?

No! BMI only licenses performing rights and only non-dramatic performing rights at that. (The right to perform BMI shows, such as *Fiddler On the Roof* on the legitimate stage must be obtained directly from the creators of the show.) Moreover, BMI *does not* license such things as the making of phonograph records or the printing of sheet music. These rights are usually within the province of the music publisher.





BMI President Edward M. Cramer

5. Is BMI a music publisher?

No. BMI affiliates music publishers but is not itself a publisher.

6. Is BMI a profit making organization?

No. Although BMI is wholly owned by its stockholders, they don't receive dividends or any other benefits of corporate ownership.

7. Why was BMI formed?

BMI was formed to provide a competitive source of music licensing in the United States. In 1940 at the time of BMI's formation, the works of less than 150 publishers and slightly more than 1,000 writers were the only U.S. works available through the existing performing rights organizations. The repertoire available almost entirely excluded certain forms of music which were beginning to grow in popularity in some areas of this country, such as soul music and country music.

The introduction of BMI's open door policy of affiliation encouraged writers and publishers, including many who in the past had not received royalties for the performance of their works, to create and promote new and different material and made it possible for the users of music to have a much larger number and variety of works to perform. Today BMI, alone, has more than 16,000 publisher affiliates and over 31,000 writer affiliates who are eligible to receive earnings for performances of their works. Indeed, as a result of BMI's Open Door Policy, the repertoire available to the general public has been greatly enriched.

At BMI, advice and consultation for writers and publishers is a basic factor in the open door policy.



At Your Service: Key BMI Personnel, New York . . .

8. Why should I affiliate?

Because if your works are being performed and you do not affiliate, BMI will be unable to pay you the performance royalties your song would earn.

9. Where is BMI located?

BMI has offices as follows:

40 West 57th Street
New York, New York 10019
212-586-2000

6255 Sunset Blvd.
Hollywood, California 90028
213-465-2111

1650 Borel Place
San Mateo, California 94402
415-349-9590

1320 South Dixie Highway
Coral Gables, Florida 33146
305-666-6122

4711 Golf Road
Skokie, Illinois 60076
312-677-6026

888 Worcester Street
Wellesley, Massachusetts 02181
617-237-3885.

10 Music Square East
Nashville, Tennessee 37203
615-259-3625

3115 West Loop South
Houston, Texas 77027
713-626-8570

BMI welcomes visits from writers and publishers. In each office, BMI personnel are ready and able to talk to you and answer any further questions you may have. You will find a warm and friendly atmosphere at every BMI office.

10. How does BMI keep track of performances of my work?

Networks furnish us with daily logs of all music performed. Because there are so many local broadcasting stations, it is impossible to keep track of everything each one of them plays every day of the year. Instead, a scientifically chosen representative cross section of stations is logged each quarter. The stations which are being logged supply us with complete information as to all music performed. These lists or *logs* are put through an elaborate computer system which multiplies each performance listed by a *factor* which reflects the ratio of the number of stations logged to the number

licensed. If, for example, BMI licenses 500 stations of a certain kind and ten of them were logged during a given period, every performance of a song listed would be multiplied by 50 and the writer and publisher would receive credit for fifty performances every time the work appeared on a log.



Theodora Zavín, senior vice president, Performing Rights Administration



James G. Roy, assistant vice president, Concert Music Administration



Stanley Catron, executive director, Writer Administration



Bobby Weinstein, Writer Administration



Mark Sikelianos, director, Perf. Rights Research



Patrick Fabbio, director, Writer Administration



Donald Mott, Writer Administration



Allan Becker, director, Musical Theater Department



The BMI Logging Department, where the use of music on radio and TV is carefully ascertained. Paul Rosenthal (inset) directs the operation.

Television theme and cue music is logged with the aid of *cue sheets* prepared by the producer which list all music performed in the program. The number of performances of music in motion pictures, syndicated film series and certain other types of television shows are counted with the aid of cue sheets and an arrangement which gives BMI all the performance information in the *TV Guides* published in various parts of the country.

In the field of concert music, BMI secures the programs of symphony orchestras, concert halls, etc. to ascertain actual performances of works by all the BMI composers.

11. Is information available as to which stations are being logged at a given time?

No. Even BMI personnel do not know which stations are being logged in a given month, until after the logging period is over. The selection of stations to be logged is made on the basis of a scientifically chosen sample, and communication with stations to be logged is done by an independent accounting firm.

Affiliated writers and publishers are invited to visit BMI's logging department so that they may see exactly how it works.

12. How are my royalties computed?

BMI publishes a payment schedule of performing rights royalties. A copy of this schedule is given to you when you affiliate with BMI. If BMI should change its payment structure, a revised schedule will be sent to you.

13. How often do I get paid?

Statements for broadcast performances in the U.S. are rendered to our affiliates four times each year. Statements reflecting foreign royalties are rendered

semi-annually. Statements relating to live concert performances are rendered once a year.

14. Is there a standard contract that all BMI writers and publishers use when a writer gives a song to a publisher?

No.

15. If I move should I send you my new address?

Yes!!! Send us your new address immediately. This will ensure your receiving royalty statements and checks promptly. Failure to advise us of your new address will result in delay of payments or termination of your agreement.

16. In addition to collection of my performance royalties, does BMI provide any other services for affiliates?

Yes. For example:

(1) For writers interested in writing for the musical theater, BMI maintains a Musical Theater Workshop. Workshops are presently being held in Los Angeles, Calif. and New York City. Admission to the workshop is determined by the workshop director. There is no cost to the writer.

(2) For composers of concert music, BMI publishes brochures listing their works, recordings and major performances. These are distributed to orchestra conductors, colleges and universities, music critics, etc.

(3) BMI publishes a magazine, "The Many Worlds of Music," which, in pictures and articles, illustrates the organization's multiple interests, its accomplishments and achievements and those of its authors, composers and publishers.

(4) BMI Awards to Student Composers: In order to encourage and aid young composers, BMI annually awards scholarship grants to the best young student

composers of concert music.

(5) BMI sponsors the Alternative Chorus Songwriters Showcase in Los Angeles, Calif., where the songwriter can have his songs performed before audiences of publishers, producers and record executives.

(6) Protection against *songsharks*. In BMI's opinion, any publisher who charges a writer a fee for publication, recording or any other services connected with the exploitation of a song is what is known in the trade as a *songshark*. BMI's contracts with publishers call for cancellation of the contract if the publisher is guilty of *songsharking*.

(7) BMI is actively engaged in working for improved copyright laws and similar matters of importance to the creators of music.

BMI AND THE WRITER

1. Where can the completely inexperienced writer, possibly with a song or songs unassigned, find initial information?

Of course BMI will provide all the help it possibly can. But it is suggested that the writer also go to the public library and ask the librarian what is on hand relative to how to write, publish and market a song. There are quite a few published.

Watson-Guptil Publications, Inc., 1 Astor Plaza, New York, N.Y. 10036 (owned and operated by *Billboard*), publishes such books. Two of them are: *How to Get Your Song Recorded* and *This Business of Music*.

Another useful book is *The Songwriters' Success Manual* published by Music Press, Box 1229, Grand Central Station, New York, N.Y. 10017.

2. Am I eligible to affiliate with BMI as a writer?

If you have written a musical composition, alone or in collaboration with other writers, and the work is either commercially published or recorded or otherwise likely to be performed, you are eligible to apply for affiliation with BMI.

3. How do I actually affiliate?

You must complete an application and sign contracts. You are *not* a BMI affiliate until this has been done. Affiliation is very simple and only takes a few minutes.

4. What does it cost me to join?

Nothing! BMI charges no fees or dues whatever to writers.

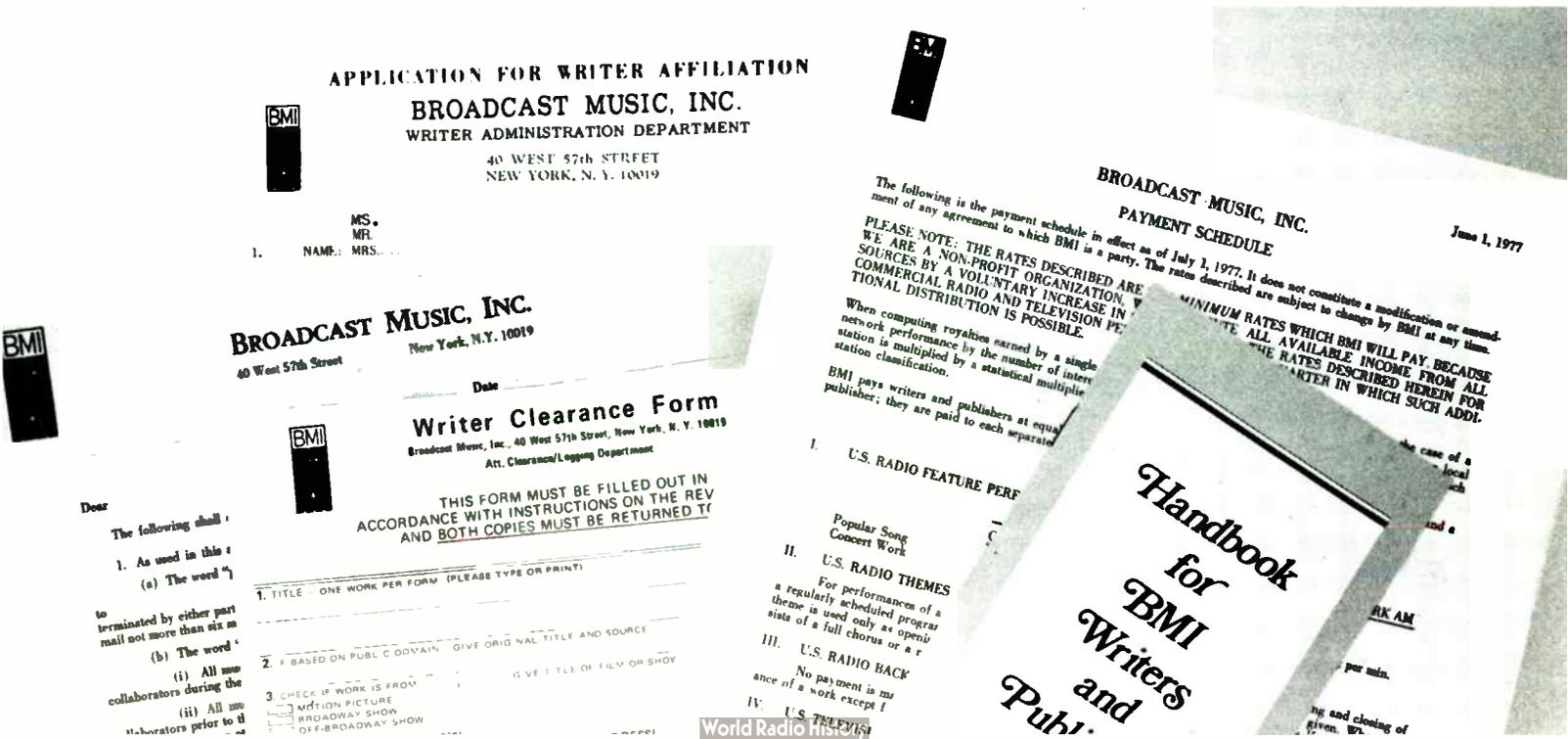
5. Does BMI take care of performances of my works outside of the U.S.?

Yes. BMI has agreements with all important performing rights societies in foreign countries. If a work of yours is played, for example, in England, the British performing rights society will collect there and transmit the money to BMI for your account. The money will be paid to you after a 5% handling charge has been deducted.

6. How does BMI know what works I should be paid for?

BMI supplies you with *clearance forms* on which you give us all relevant information with respect to each song you write, such as the names of the co-writers, the publishers, etc. This information enables us to identify the works for which you are entitled to receive payment. Two copies of the clearance form should be sent to our Index Department for each work and you will receive one copy back notifying you of receipt.

For the affiliating writer: a selection of forms, schedules, information.

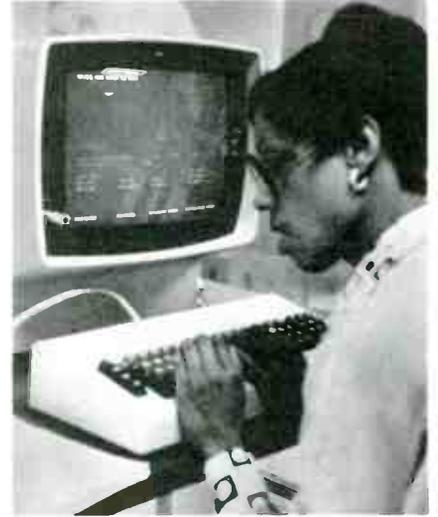




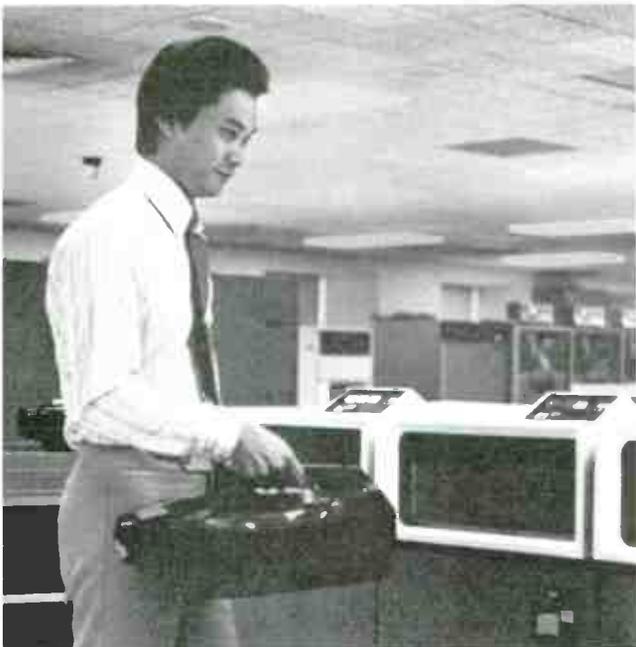
At Your Service: BMI's Ultra-Modern Computer Complex



Tom Lamano at the console, the heart of BMI's ultra-modern computer complex. Heading this operation is Warren McFall (inset), assistant vice president and director of Management Information Systems.



Hilda Hicks at the keyboard of a display terminal . . . recall of information is instantaneous.



Glenn Seeto mounts disc pack on disc drive.



Steve Lawrence and Tom Lamano check out tape drive.



Warren McFall at computer printer.



The card reader being loaded.

7. Is reporting my compositions to BMI's Index Department a key element in my relationship with BMI?

Yes. Each composition should be reported as soon as it is published and/or recorded, so that BMI has up-to-date information on the works licensed for a writer and/or publisher. BMI's ability to license and log a composition depends on accurate information of this sort. Failure to submit clearance forms may result in your not being paid for performances.

8. Does BMI place my music with a publisher?

No.

9. Does BMI promote my music?

No, that is the function of the music publisher.

10. Will BMI give me legal advice on a contract?

No. Legal advice should be obtained from your own lawyer.

11. Will BMI find me a collaborator?

No.

12. May I collaborate with a writer member of a foreign performing rights organization?

Yes. If you collaborate with a writer member of a foreign performing rights organization, that writer will be paid by his own society and you will be paid by BMI.

13. May I collaborate with a writer who is affiliated with no society?

Yes. However, your collaborator will have no way to collect performance royalties of your jointly written work from us unless he affiliates with BMI.

14. May I collaborate with a writer who is an ASCAP member?

Yes. Simply list your collaborator's name and ASCAP membership on the clearance form.

15. What is the duration of the usual contract between BMI and a writer?

Two years. At the end of the term the contract is automatically renewed unless either you or BMI gives notice 60 days before the termination of the contract.

16. When I affiliate with BMI, may I write under a pseudonym?

Yes. Indeed, if yours is a very common name such as John Jones or William Smith, it is often better to use a pseudonym as a means of surer identification. Be certain to list all pseudonyms on your application.

17. Can a writer join another performing rights organization while affiliated with BMI?

No. A writer may not affiliate with more than one licensing organization, foreign or domestic, at the same time.

18. If my name is listed incorrectly, or left out entirely, on a record label or in the trade papers, will I lose out on my performance payments?

No! If an error has been made on a record label or in a trade paper you should promptly notify both BMI and the record company or trade paper involved. If you do this and if you have properly submitted the clearance forms previously described, no error in record label copy or trade paper listing can affect your royalty payments. It is the information given to BMI on the clearance forms submitted by both the writer and the publisher that enables us to identify your works and pay for performances.

19. May I assign my royalties to another party?

By no means! BMI will not normally recognize an assignment of performance royalties. This rule is made to protect *you*.

BMI AND THE PUBLISHER

1. Am I eligible to affiliate with BMI as a publisher?

Over the years, our experience has been that such affiliation will be of practical benefit only to a publisher who has the ability and financial resources to undertake broad-based exploitation of his works.

We require that our affiliates satisfy reasonable standards of literacy and integrity.

At the time of affiliation, applicants should have some musical compositions being performed—or likely to be performed—by broadcasting stations or in other public performances.

If, in the opinion of BMI, you meet these basic qualifications an affiliation contract will be offered.

Under this contract the affiliated publisher assigns the performance rights of all the works in his catalog to BMI. In turn, BMI will license these performance rights to radio and television stations and to other users of music. The agreement provides for payment to the affiliate of royalties on the basis of logged broadcasting performances of his works.

2. Is there a charge to affiliate as a publisher?

It is the general practice of performing rights organizations to impose an annual charge on all publishers. BMI does not follow that practice; instead, there is an *initial* charge of \$25.00 which partially defrays the administrative cost involved in affiliation. This charge is made only at the time of affiliation and is neither refundable nor deductible from earnings.

3. How do I affiliate?

You must fill out an application and sign a contract.

4. What happens then?

The contracts are then signed by a representative of BMI and a fully executed copy is sent to the publisher



*Elizabeth Granville,
executive director,
Publisher Administration*



*Sylvia Manuel, director,
Publisher Administration*

for his files. In addition, the publisher receives instructions and forms relating to the registration of titles for clearance. Material and information regarding sub-publishing is included, as is a list of foreign licensing societies with which BMI has agreements.

5. What procedures must a publisher follow upon affiliation?

In order to reap the full benefits of the agreement, the publisher must take a series of steps to give BMI the information necessary to log and pay for works. The steps are as follows:

(1) *Register your active works for clearance with BMI immediately.*

It is essential that the publisher carefully follow instructions relating to the completion of clearance forms provided. The forms are then filed with BMI's Clearance Department.

(2) *Register each new work for clearance with BMI promptly.*

Every new work which the publisher acquires should be registered with the Clearance Department prior to its anticipated performance or prior to the date of its publication, the release of the first recording or exhibition of any film or tape with which the work is synchronized. Two copies of the Publisher Clearance Form should be sent to the Clearance Department for each such work acquired. The clearance procedure is absolutely necessary. Until the publisher has cleared the work, music users are not aware that his music is available to them for performance. Furthermore, until the work has been cleared, BMI's Logging Department cannot credit the publisher with performances of his work. When the publisher has cleared a work, he is notified of its receipt by the Clearance Department. The publisher should watch for this notification so that he may be sure his clearance forms have been received and duly registered.

(3) *Notify BMI if a song is used in a motion picture or in a filmed television program.*

If a work from the publisher's catalog is used in a motion picture or a filmed television program the usage of such material is reported on a *music cue sheet* prepared by the producer of the film. This sheet will list how the selection was used and the duration of the performance(s). When such a usage of a work from the publisher's catalog occurs, the *music cue sheet* should be sent to the Clearance Department. In the case of cue and background music it is not necessary to submit either clearance forms or lead sheets unless specifically requested by BMI. However, each *song* used in a TV show or film should be cleared.

(4) *Performances of works abroad.*

BMI has agreements with a number of foreign performing rights societies. These societies log and pay BMI for performances in their territories of the works that are in the BMI repertoire. Foreign societies, as a rule, divide performing royalties into a publisher's share and a writer's share. When a publisher assigns any of his works to a foreign publisher, the agreement between him and the foreign publisher should state that he has granted performing rights to BMI and should set forth what percentage of the *publisher's share* each is to receive. The agreement should also specify whether the publisher's share will be collected on his behalf by the foreign publisher or whether it is to be paid by the foreign society to BMI for his account. Further, the agreement should stipulate the duration of the sub-publication assignment and the territory covered by it. BMI, after deducting 5% of the total for administrative expenses, will remit the publisher's share received from abroad.

In order for the publisher to secure the benefits of agreements made with BMI, it is essential that BMI give full information to foreign societies. It is impera-

**STUDENT
COMPOSER
AWARDS**

Thirteen young composers from the United States shared in the 25th annual BMI Awards to Student Composers competition, which is sponsored annually by BMI. The award recipients this year ranged from 16 to 25 years of age. Two of them were previous student award winners. This year's awards, BMI president Edward M. Cramer announced, bring to 225 the number of talented young people in the Western Hemisphere who have been presented with BMI student composers awards to be applied toward further musical study of their choice.

The 1976 BMI Awards went to:

Allen Anderson, 25, of Somerville, Mass. Mr. Anderson's winning piece is "Skies, the Quake" for piano, violin, clarinet and violoncello.

Alexander Xavier Cardona, 17, of Austin, Tex. Mr. Cardona's winning piece is "The Day Soon to Be Born" for guitar and chamber ensemble.

Thomas Crawford, 20, of Camp Hill, Pa. Mr. Crawford's winning piece is "Fantasia" for organ solo.

William C. Heinrichs, 22, of Norridge, Ill. Mr. Heinrichs' winning piece is "At the Funeral of a Country Grandmother" for flute, cello, two percussion players, two pianists and speaker.

Joseph A. Hudson, 24, of New

York City. Mr. Hudson's winning piece is "Music for Violin and Piano."

Ralph N. Jackson, 24, of Kilgore, Tex. Mr. Jackson's winning piece is "Autumn: A Book of Changes" for flute, B^b clarinet, cello, piano and percussion.

Aaron Kernis, 16, of Cornwells Heights, Pa. Mr. Kernis' winning piece is "Geometrics" for chamber orchestra.

David Moser McKay, 25, of Cincinnati, Ohio. Mr. McKay's winning piece is "Concerto for Piano and Orchestra."

Cindy McTee, 23, of Eatonville, Wash. Ms. McTee's winning piece is "String Quartet No. 1."

Rodney Rogers, 23, of Scottsdale, Ariz. Mr. Rogers' winning piece is "Lucis Creator" for chamber orchestra.

Philip Rosenberg, 25, of New York City. Mr. Rosenberg's winning piece is "Vitruvius" for piano, violin, viola, cello and tape.

Mark Howard Steidel, 25, of Berkeley, Calif. Mr. Steidel's winning piece is "The Shadow Crossing (A Shamanic Journey)" for tenor, flute (doubling piccolo), piano and percussion.

Randall Edgar Stokes, 21, of Bloomington, Minn. Mr. Stokes' winning piece is "Allegro Furioso" for brass sextet.

A letter of commendation was presented to Lee Michael Belsen, age 11,



Charles Dodge, George Crumb, William Schuman, Donald Martino (seated, left to right) and (standing l. to r.) Mario Davidovsky, David Koblitz, William Matthews and Charles Wuorinen were honored with commendations of excellence.



of Silver Spring, Md., for his piece, "Nocturne," for piano solo.

Also honored at the awards ceremony was William Schuman, who was presented a "commendation of excellence for long and outstanding contribution to the world of concert music" and in recognition of his many years of faithful service to the BMI Awards to Student Composers competition.

Citations were also presented to George Crumb, Mario Davidovsky, Donald Martino and Charles Wuorinen, former winners of BMI Awards to Student Composers who later won Pulitzer Prizes in music. Mr. Cramer also presented citations to William Matthews and David Koblitz, former BMI award winners who have received the Charles Ives Scholarships in music



THE WINNERS . . . (seated, l. to r.) Rodney Rogers, Ralph N. Jackson, Randall Edgar Stokes, Lee Michael Belsen (letter of commendation), Cindy McTee, Philip Rosenberg, Aaron Kernis (standing, l. to r.) Allen Anderson, Thomas Crawford, Joseph A. Hudson, Alexander Xavier Cardona, David Moser McKay, Mark Howard Steidel and William C. Heinrichs.

from the National Institute of Arts and Letters. **Charles Dodge**, a BMI winner who went on to win the American Academy of Arts and Letters award in music, was also honored.

Established in 1951 by Broadcast Music, Inc., in cooperation with music educators and composers, the BMI Awards to Student Composers project annually gives cash prizes to encourage the creation of concert music by student composers. All are under the age of 26 and residents of the Western Hemisphere and the awards aid them in financing their musical education. All awards are made on the

basis of creative talent evidenced by original manuscripts which are submitted and judged under pseudonyms.

Prizes totaling \$15,000 and ranging from \$300 to \$2,500 are awarded at the discretion of the judges. The judges have the right to determine the amount of each award to be given and the number of such awards to be made.

The permanent chairman of the judging panel for BMI Awards to Student Composers is William Schuman, distinguished American composer.

Others who served as judges in the 1976-77 competition were **Earle**

Brown, Arthur Cohn, Mario di Bonaventura, Charles Dodge, Miriam Gideon, Ulysses Kay (who also serves as consultant), **Netty Simons, Leon Thompson, Heuwell Tircuit, Preston Trombly, Gilbert Trythall and Frank Wigglesworth.**

The official rules and applications for the 1977-78 BMI Awards to Student Composers competition will be available in the fall. Inquiries regarding rules and official entry blanks should be addressed to James G. Roy, Jr., Director, BMI Awards to Student Composers, Broadcast Music, Inc., 40 W. 57th St., New York, N.Y. 10019.



Bob McDill



Mickey Gilley

BMI News

AMERICAN ACADEMY Alan Hovhaness was among nine leading American creators from the fields of art, literature and music, elected to the American Academy and Institute of Arts and Letters. The induction ceremonies took place, May 18, in the Academy-Institute's auditorium in New York City. Ralph Ellison, secretary of the Institute, inducted Hovhaness and the other eight new members.

Also on this occasion special awards and scholarships in music were presented. Those who received Charles Ives Scholarships (\$4000), established by Ives' widow, Mrs. Harmony T. Ives, included Matthias Kriesberg, Larry Thomas Bell and Maurice Wright.

BRANDEIS AWARDS Earle Brown and Leon Kirchner were honored for their work in music by Brandeis University, April 20, at the Guggenheim Museum in New York City. The occasion: the presentation of Brandeis' Creative Arts Awards.

It marked the 21st time the University has singled out creators in various fields to be honored. In 1956, the

Brandeis University Creative Arts Awards Commission was established as an expression of the University's conviction that educational institutions should play an important role in the encouragement and development of the artistic and cultural life of America.

Kirchner was the recipient of a medal. Medals are awarded to established artists in celebration of a lifetime of distinguished achievement in their chosen field.

Brown accepted a citation. Citations are conferred on particularly talented artists who are in earlier stages of their careers or who may not yet have won a similar degree of public recognition as medal recipients.

Composer, conductor, teacher and performing artist, Kirchner has earned widespread acclaim, including a Pulitzer Prize, the Naumburg Award for Composition, the *Prix de Paris* and two New York Critics Circle Awards.

Composer and conductor Brown has been a key force in the field of contemporary music since the 1950s. His work—with its emphasis on new notation, scoring methods and performance attitudes—has led to the development of graphic, improvisational and "open form" scores. Many of his innovations have become standard practice among today's composers.

COUNTRY ACADEMY AWARDS

The 12th annual Academy of Country Music Awards, presented earlier this year at the Shrine Auditorium in Los Angeles, and telecast nationally by ABC, was dominated by BMI'er Mickey Gilley.

He was involved with six awards. He was named Entertainer of the Year and Male Vocalist of the Year. His band, Red Rose Express, won Band of the Year (Touring) honors. *Gilley's Smoking* was the Album of the Year winner.

The Gilley rendition of Sam Cooke's "Bring It On Home to Me" (Kags Music Corp.) won the Single Record of the Year award. He also gave the winning performance of the Song of the Year, "Don't the Girls Get Prettier at Closing Time," a Baker Knight creation, published by Singletree Music Co., Inc.

Other BMI people who received Academy of Country Music awards were Crystal Gayle (Female Vocalist of the Year), Moe Bandy (Most Promising Male Vocalist), Conway Twitty and Loretta Lynn (Top Vocal Group), George Jones' Possum Holler (Band of the Year, Non-Touring), J. D. Maness (steel guitar), Harold "Pig" Robbins (piano), Archie Francis (drums), Danny Michaels (lead guitar) and Billy Armstrong (fiddle).

GUGGENHEIM FELLOWSHIPS

The coveted John Simon Guggenheim Memorial Foundation Fellowships of the United States and Canada for 1977 recently were presented. The recipients included ten BMI writers: **Lucia Dlugoszewski, Primous Fountain, John Harbison, Sydney P. Hodgkinson, Richard Hoffmann, Raoul Pleskow, Robert Selig, Joan Tower, Chinary Ung and Maurice Wright.**

NSAI AWARDS

Bob McDill was named Songwriter of the Year at the Nashville Songwriters Association International awards banquet, held at the Sheraton Motor Lodge in Nashville earlier this year. McDill received a standing ovation from the 400 NSAI members who attended the function.

He responded by coming to the podium and acknowledging the honor with a brief speech in which he thanked his wife, his publisher and co-writers for helping him achieve this coveted goal.

Other writers and their songs were singled out for awards by NSAI as well. The winners, including McDill,

were determined by asking each member of the organization, which numbers 900, to vote for the five songs "they most wish they had written."

McDill, who garnered the most votes, received great support at the ballot box for his songs, "The Door's Always Open" (written with **Dickey Lee**, Jack Music, Inc.), "Say It Again" (Hall-Clement Publications), "She Never Knew Me" (with **Wayland Holyfield**, Hall-Clement Publications and Vogue Music, Inc.), "I Met a Friend of Yours Today" (with **Wayland Holyfield**, Hall-Clement Publications and Vogue Music, Inc.) and "You Never Miss a Real Good Thing" (Hall-Clement Publications).

Among the writers and songs saluted this night were—besides McDill—**Bill Anderson**, for "Sometimes" (Stallion Music, Inc.); **Bobby Braddock**, for "Peanuts and Diamonds" and "Her Name Is" (Tree Publishing Co., Inc.); **Paul Craft**, for "Drop Kick Me Jesus" (Black Sheep Music) and "Hank Williams, You Wrote My Life" (Acuff-Rose Publications, Inc.); **Lola Jean Dillon**, for "Somebody Somewhere Don't Know What He's Missin' Tonight" (Coal Miners Music, Inc.) and



Maurice Wright

"When the Tingle Becomes A Chill" (Wilderness Music Publishing Co.); **Larry Gatlin**, for "Statues Without Heart" and "Broken Lady" (First Generation Music Co.).

Merle Haggard, for "It's All in the Movies" (Shade Tree Music) and "Living With the Shades Pulled Down" (House of Bryant Publications); **Wayland Holyfield**, for "She Never Knew Me" and "I Met a Friend of Yours Today" (Hall-Clement Publications and Vogue Music, Inc.) and "Till the Rivers All Run Dry" (Maplehill Music and Vogue Music, Inc.); **Waylon Jennings** and **Willie Nelson**, for "A Good Hearted Woman" (Baron Music Publishing Co. and Willie Nelson Music, Inc.); **Dickey Lee**, for "The Door's Always Open" (Jack Music, Inc.); **Mickey Newbury**, for "I Wonder If I Ever Said Goodbye" and "She Even Woke Me Up" (Acuff-Rose Publications, Inc.); **George Richey**, **Tammy Wynette** and **Billy Sherrill**, for "Til I Can Make It On My Own" (Algee Music Corp. and Altam Music Corp.).

Shel Silverstein, for "The Winner" and "Queen of the Silver Dollar" (Evil Eye Music, Inc.) and "Couple More Years" (Evil Eye Music, Inc. and Horse Hairs Music, Inc.); **Sterling Whipple**, for "Blind Man in the Bleachers," "Thunderstorms" and "In Some Room Above the Street" (Tree Publishing Co., Inc.); **Don Williams**, for "Till the Rivers All Run Dry" (Maplehill Music and Vogue Music, Inc.) and **Hank Williams**, for "I'm So Lonesome I Could Cry" (Fred Rose Music, Inc.).



Marver H. Bernstein, president, Brandeis University, presents the special Brandeis Creative Arts Awards. Leon Kirchner (above) received a medal and Earle Brown, a citation in ceremonies at the Guggenheim Museum, N.Y.





World Radio History

Woody Guthrie

BY NAT HENTOFF

If the purpose of a life is to leave behind evidence that you've been here, Woody Guthrie would seem to have had many lives. There are, for example, Woody's children. Not only his familial offspring, including Arlo Guthrie, but also the hundreds, the thousands, of singers and writers who have been shaped by Woody's way of hearing, seeing and sounding.

Then there are the myriad Guthrie songs and recordings and books. Much too alive to be only artifacts, they are continually being performed and played and read. Lyrics of his are used in presidential campaigns as well as in kindergarten songfests. Woody really covered America, and still does.

He emerged most recently in a movie, *Bound for Glory*. Woody's vintage friend, Harold Leventhal, was co-producer, so everything would turn out honest. It was also necessary to have someone in charge of transforming Woody's music to the screen who would respect its true grit. Leonard Rosenman did precisely that—wrote some original music as well—and as a result, won an Academy Award in the "Best Adaptation Score" category.

The movie covers some four years—beginning in 1936—of Woody's hard-traveling, life-exalting, injustice-assaulting odyssey. There's still room, then, for a good many more movies of that rich life, and some are likely to eventually take form because interest in Woody is enduring. There never was, outside a novel perhaps, an American musical presence quite as riveting as the man whom folklorist Alan Lomax remembers as "slight of build, windburnt, Apache-eyed, thin-lipped, wiry and with a curly bush of dusty hair under his semi-Stetson." Clearly and deeply of the American grain, Woody worked and sang and drank and swapped experiences in just about every state of the union, and his songs encompassed it all. Himself a kind of descendant of Walt Whitman, Woody once said, "I had rather sound like the ashcans of the early morning, like the cab drivers cursing at one another, like the longshoremen yelling, like the cowhands whooping, and like the lone wolf barking." And so he did.

Woody also was nonpareil at distilling the sounds of children for, as long-time associate Millard Lampell puts it, "part of him remained forever six years old." And, for all the anger in some of his songs at the powerfully corrupt who kept down the insulted and the injured, Woody was certain the odds *could* change.

But this was no Norman Vincent Peale of the road. Woody himself was evidence of extraordinary resiliency against hard personal times. Born on July 14, 1912, in

the Dust Bowl—Okemah, Okla.—Woody, as a boy, lived through the bankruptcy of his father; the destruction of two family homes (one by fire, one by cyclone); the death of a sister in an oil stove explosion and the commitment of his mother, because of Huntington's chorea, to a state mental institution.

Yet the boy, whose formal schooling ended in the 10th grade, more than endured. He kept defining himself, and just about everything else, through music. At 15, he started traveling, eventually winding up singing on radio on the West Coast and then in New York. He also showed up at union halls, saloons, meetings of migrant workers and much else. And Woody began to write for radical journals, but it was the songs—not the political polemics—which took root in people's minds. Songs like "So Long It's Been Good to Know Yuh," "Union Maid" and "Tom Joad." He was bringing the news with those songs, trying to help the powerless realize they were not alone, that some of them somewhere were organizing. Of "Tom Joad," for example (which he wrote after seeing the movie, *Grapes of Wrath*), Woody explained. "I wrote this song because the people back in Oklahoma haven't got two bucks to buy the book, or even thirty-five cents to see the movie. But the song will get back to them and tell them what preacher Casey said."

Casey said it was time to control your own lives.

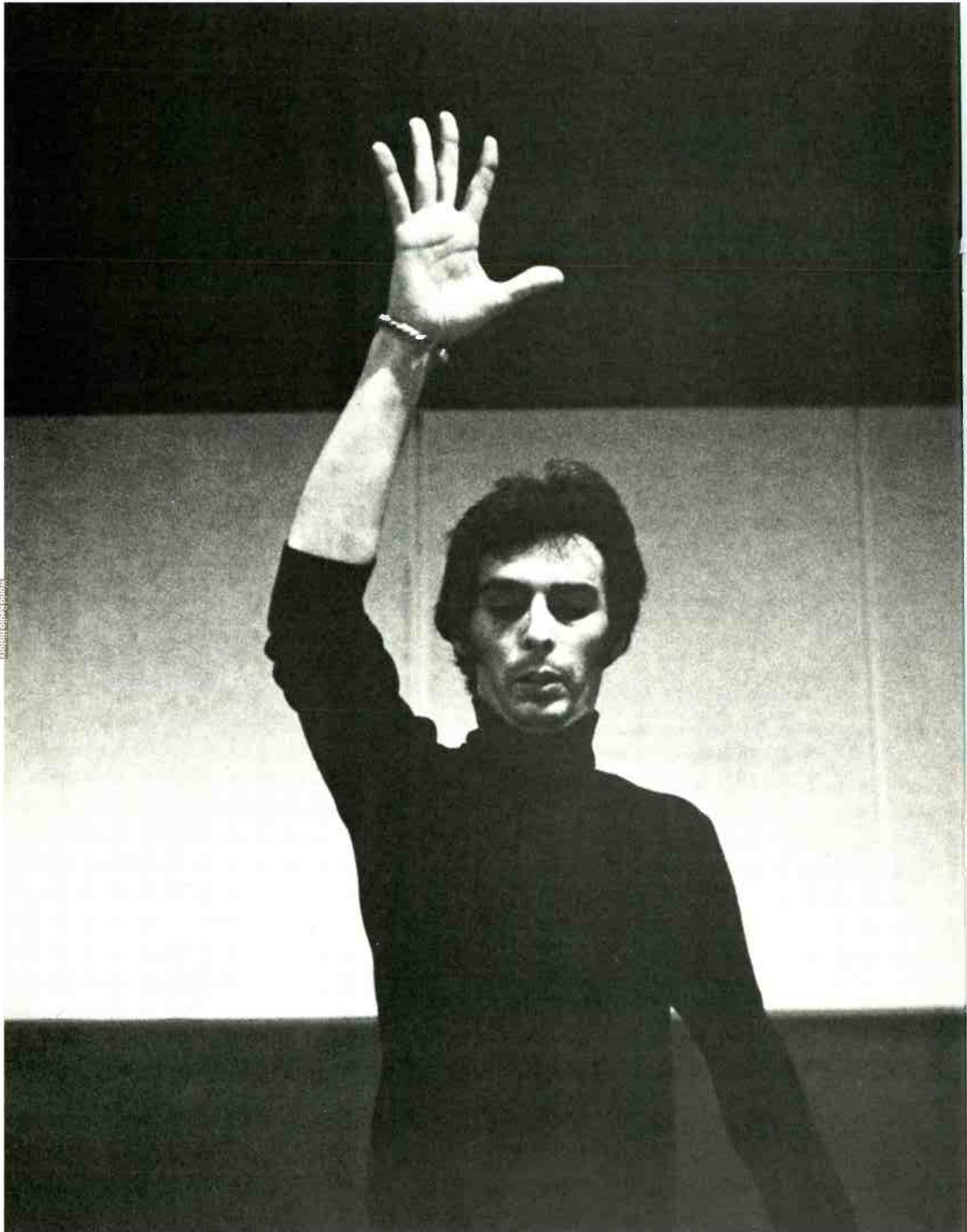
And Woody surely lived his own life that way. He kept wandering all over the land, sometimes taking off without a word or sign, and then unexpectedly showing up again. By 1943, he had put a book of his itinerant life together, *Bound for Glory*. And always there were the new songs.

In 1952, however, Woody, after writing nearly a thousand songs, would write no more. He was hospitalized and progressively debilitated by Huntington's chorea. His primary contact with the enormous effect of his life was now limited to visits by such indebted youngsters as Bob Dylan. In 1967, at 55, Woody died.

Five years before, on Woody's birthday, his friend, Studs Terkel, quoted Woody as having said, "Let me be known as just the man who told you something you already knew."

"Maybe so, maybe so," said Studs. "But it's his telling and retelling that may in some small way help make us better men than we have been."

Mr. Hentoff, who writes on music for Cosmopolitan, has a column that appears in New York's Village Voice.



Bill Conti

BY HARVEY SIDERS

Those of you who saw the recent *Academy Awards Show* must have been impressed with how smoothly the musical portions of that live production progressed.

If you noticed the occasional cutaways to this year's music director, Bill Conti, then you gained a brief glimpse of intensity personified. It may have been the 49th extravaganza for the Academy, but it was a first for Conti, and his concentration was heightened by his personal involvement in the awards. His song, "Gonna Fly Now," was one of those nominated; and it was his dramatic score that enhanced the film that proved to be the best film of the year, *Rocky*.

So Conti had his hands full that night—as well as his ears. "The earphone on the right carried the line feed to the ABC network; the one on the left was my link to the director, Marty Pasetta, and his 14 cameras. Marty would cue me as soon as a winner was announced, and it was up to me to find the right music immediately, cue my 47 musicians and repeat the theme, if necessary, until the director gave me the cut-off cue. I could hear all the conversation among the technical crew and believe me it was chaotic. But out of all that confusion, one thing had to be perfectly clear and precise: my down beat to the orchestra. And that's where my classical training as a conductor really paid off."

And here's where one can almost hear a cue for a flashback: where Bill received that training and what led him to the podium of the Los Angeles Music Center last March.

He was born in Providence, R.I., 34 years ago and received his first musical training at age 7 from his father, an accomplished pianist, sculptor and painter. Five years later the family moved to Florida for the sake of the elder Conti's health, and in a short time Bill had organized a rock 'n' roll group, at the same time playing in his high school's marching band and symphony orchestra.

Bill displayed the same versatility at college. At Louisiana State University he played bassoon in the symphony orchestra, was staff arranger for the college marching band and played jazz piano in local clubs to help finance his education.

Incidentally, the ticket to L.S.U. was a scholarship based on his bassoon playing. When he graduated from high school, Bill's family could not afford to send him to college, and a high school advisor told him his best chance for a music scholarship was that neglected double-reed instrument. So Bill taught himself to play bassoon

over a long, hot, but certainly productive summer.

His next audition brought him to the Julliard School of Music in New York. There, he earned another Bachelor of Music degree in composition and stayed on for a Master's degree, studying with Vincent Persichetti, Roger Sessions and Luciano Berio.

In 1967 he followed another of his Julliard teachers, Hugo Weisgall, to Rome. By this time there were two Contis. His wife, Shelby, had been a classmate at L.S.U. where she had specialized in ballet and modern dance.

It was learning and dues-paying time over the next five years. Bill worked in jazz clubs with his own piano trio and ghost wrote scores for a number of "spaghetti" westerns. "I made all my mistakes, working on those pictures," Bill recalls. "And even more important, I really got myself together doing those films in Italy."

As time passed, he did less and less ghosting and the real Bill Conti emerged. He wrote and got credit for the score for *Candidate for a Killing*, starring Anita Ekberg, and musically participated in other motion pictures, notably *Blume in Love*.

It was the director of that last film, Paul Mazursky, who was instrumental in convincing Bill to return to the United States. It was a difficult decision. By now there were four Contis, (Rachel and Nicola having been born in Rome), and the life of the Conti family was idyllic and secure. Besides, Bill had some fear about working in Hollywood. He had heard so much about the behind-the-scenes manipulation that is so much a part of the city's day-to-day work regimen.

He needn't have worried, however, for his talent transcended all possible difficulties.

For TV, he has scored episodes for such series as *The Andros Targets* and *Executive Suite*, written music for specials like *Papa and Me*—an Emmy nominee—and TV movies including *Kill Me If You Can*, the Caryl Chessman story. Among his credits for the big screen are the Oscar-winning *Harry and Tonto* and *Citizen Band*.

Enter Mazursky once more with the assignment for *Rocky*, and that score led to the call from Academy Awards show producer, Bill Friedkin, to direct the music for the Oscarcast.

And that's where we came in, except to predict—to make use of the song from *Rocky* that was nominated—things are "Gonna Fly Now" for Bill Conti.

Mr. Siders, a writer for ABC News, doubles as jazz commentator-critic for The Los Angeles Herald-Examiner.

The Bee Gees

BY ROBERT HILBURN

Elvis Presley, Al Green, Janis Joplin, Glen Campbell, Roy Orbison, Sarah Vaughan, Olivia Newton-John and José Feliciano are among the more than 200 pop singers who have something in common. They've all recorded a Bee Gees' song.

Still, the Bee Gees (brothers Barry, Robin and Maurice Gibb), leading winners of BMI writer awards for the calendar year 1976—five, five and four, respectively—are often overlooked when lists of premier songwriters are drafted. Part of the problem, they realize, is their eclecticism.

Rather than specialize in a single area of pop, the trio, who are members of PRS, the British Society, have followed their instincts into various pop modes: from ballads like "Words" and "Massachusetts" to the R&B-shading of "To Love Somebody" to the Country undercurrents of "Come On Over" to the disco bounce of "Jive Talkin'."

Despite outstanding work in each area, the Bee Gees' diversity tended to confuse some fans and critics who prefer artists to stay within narrow boundaries. But the Gibbs are used to the criticism. After all, they were once labeled simply Beatles imitators.

"We are not a trend group," Barry Gibb has said. "We aren't copiers, either." Robin adds: "We put out 'Jive Talkin' when disco was very, very conservative. Whoever's doing disco now is copying from us."

Those remarks were made during the band's highly successful U.S. concert tour; a series of shows that was particularly sweet for the Bee Gees because the group had been all but written off by many pop music observers in the early 1970s. Their comeback is one of the most dramatic examples in recent years of resiliency in pop.

Born in England, the Gibbs spent their early teens in Australia where the family settled in 1958. Though they had shown some interest in show business back home, they didn't begin pursuing it actively until the move to Australia. After securing a weekly television show, they signed a record deal and had some hits in Australia.

When they returned to England in 1967, the group Cream was at its zenith. The emphasis in pop circles was on heavy blues-rock sounds. Few gave the ballad-prone Bee Gees much of a chance. The trio's first single, "New York Mining Disaster 1941," proved the experts wrong. It was a worldwide hit.

They followed with "To Love Somebody," "Holiday" and "Massachusetts" in 1967 and continued the

next year with "Words," "I've Got to Get a Message to You" and "I Started a Joke." The records featured enthralling three-part harmony, richly appealing melodies and sometimes provocative, off-beat lyrics.

Tensions in the group, however, broke the hot streak. Robin left the Bee Gees in 1969 to pursue a solo career. Barry and Maurice continued for a while under the group name, but they, too, eventually split.

Reconciling in 1971, the Bee Gees came up with two of their biggest hits ever: "Lonely Days" and "How Can You Mend A Broken Heart." "We had to reunite because, together, we had the formula," Maurice asserted. "The image of the Bee Gees had been smashed. We realized it would take five years to get the thing on the same level as it was before we started arguing."

Sure enough, the band had trouble establishing itself again. They had a string of only moderately successful albums in the early 1970s until *Main Course* in 1975 signaled the genuine return of the band. Not only did "Jive Talkin'" go to No. 1 in the United States, but "Nights On Broadway"—another track from the album—was cited by many critics as one of the year's best singles. It, too, made the Top 10. "Fanny Be Tender With My Love" gave the group three hits from the LP.

For those who wondered if the Bee Gees could keep the string alive, last year's *Children of the World* album provided a convincing response. "You Should Be Dancing" was another worldwide smash. Thanks to the popularity of the albums, the Bee Gees enjoyed one of their most triumphant tours.

Despite the band's reputation for heavy orchestration, the tour found them using only rhythm section and six-piece horn unit.

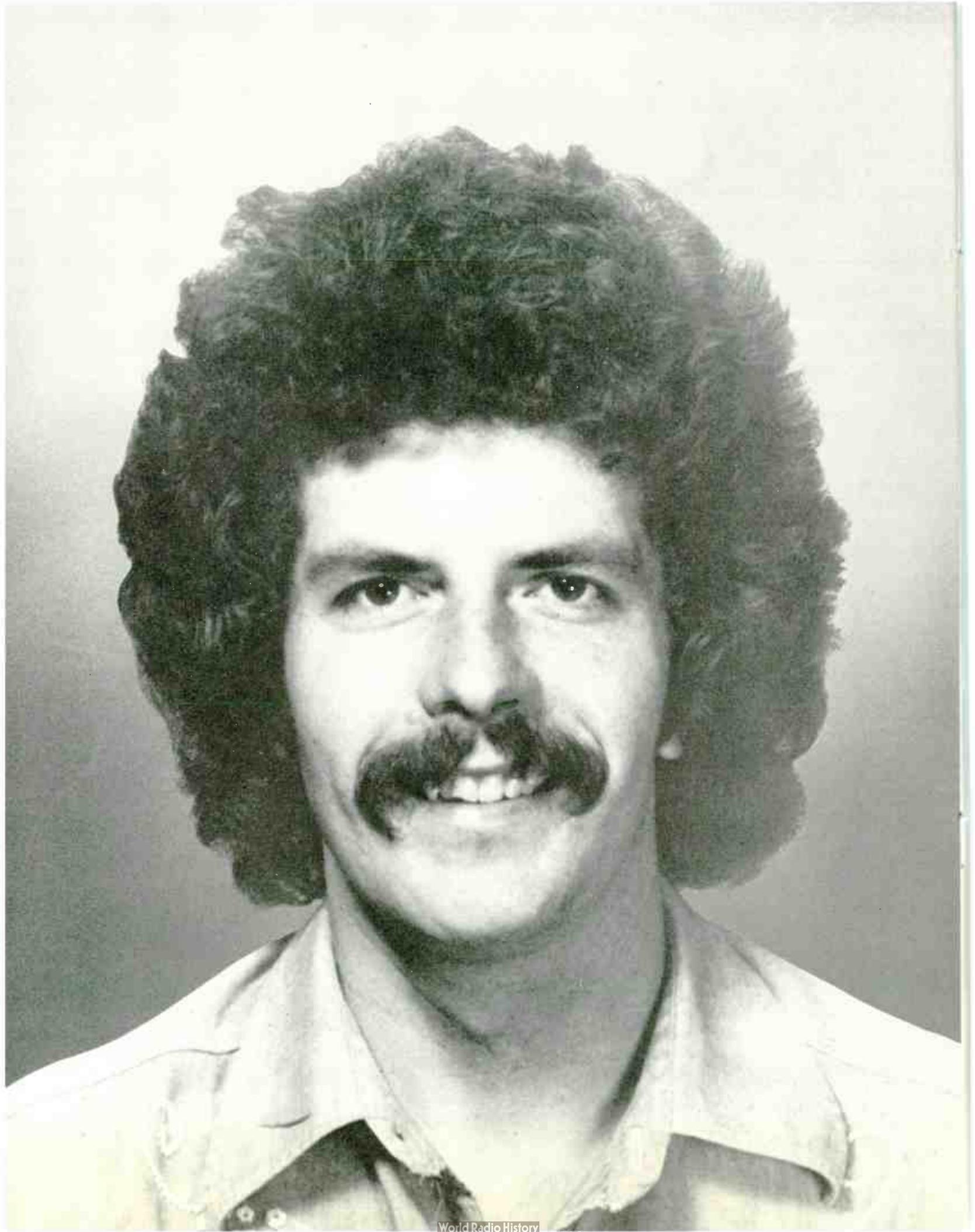
"We never had a good band in the past," Barry said during the tour. "Most of the early songs were very simple and had simple backing. We colored our songs with strings because we didn't have the musicians who add color themselves. Now we've got that and it's helped steer us in the direction we want to go."

Though the brothers are scheduled to appear in Robert Stigwood's screen version of *Sgt. Pepper's Lonely Hearts Club Band*, their main interest continues to be music. They feel they're better equipped to handle success this time around.

"We know what's going on now," Barry said. "We're not green."

Critic Hilburn covers the pop music scene and reviews recordings on a regular basis for The Los Angeles Times.





Lawrence Williams

BY ROBERT MUSEL

On the night of the BMI awards dinner Lawrence Williams, the writer of "Let Your Love Flow," the most performed song of 1976, was working with Neil Diamond's touring show in London, 6000 miles from the glory and glitter in Los Angeles. He was still wistful days later thinking of how magical it would have been to go up to the dais himself, to be publicly recognized with the world of pop music looking on, for something he had written.

In garnering "Most Performed Song" honors, "Let Your Love Flow" joins a small group of distinguished songs, winners in past years. These include "Love Will Keep Us Together," "The Most Beautiful Girl," "Tie A Yellow Ribbon Round The Ole Oak Tree," "Baby, Don't Get Hooked on Me," "(I Never Promised You A) Rose Garden," "Snowbird" and "Gentle On My Mind."

Williams said "Let Your Love Flow" was the first major recording of one of his songs but his is no overnight success story. Now 27, he has been paying his dues for a long time. Working with Neil Diamond is only one of the jobs that has earned him a living and kept him in touch with music since his teenage years when his father let him and his friends use the garage for band practice.

"Thank God," he said, "for understanding parents."

And for understanding friends. Friends helped him learn the guitar once he decided to drop saxophone on which he took lessons in junior high school. The guitar is his principal instrument, though he is now leaning more towards the piano for composition. He admitted, "I don't really play it yet but I wrote a real good tune on it the other day." Friends in his first band loyally played his songs though they all knew a repertoire of top 40 hits would get them more bookings. Diamond and others helped with jobs and there is David Rosner of Loaves and Fishes Music Co., Inc. in whom his trust is complete.

"I feel sorry for talented youngsters who do not have people behind them with money and faith," he asserted in a chat at the Mayfair Hotel in London. "For myself I realized songwriting was the only way to go when I was playing in club bands from, say, 15 to 17, and came into contact with some fellows who wrote. I always had day jobs as well. I worked a lot in music stores and for a cartage company that took instruments from studio to studio. I heard lots of music and met lots of musicians.

"I played some songs for Dennis St. John, who is

the communicator to the band for Neil and he liked them. At this time Neil wasn't traveling but he was putting a band together and I was offered a job in the office and on the road. I'd never worked in a road situation with a major star before. It was the first time I had only one job to do, so for once I could not only see how Neil and other musicians worked but I had more time to really write.

"That took me to David Rosner. David is probably responsible for my becoming more commercial. I thought my songs were good but David tore them apart. It offended me a bit at first. He thinks a perfect rhyme is always better than a sound-alike but I haven't gotten to where I'll sacrifice a good idea for a perfect rhyme. I feel very lucky to have met David."

Williams said he has always kept a book of songs and song ideas he has had through the years.

"I was going through this old stuff one day," he added, "when I came across a song which had changes in the verse that I liked. I had written it eight years ago and it was from that song that 'Let Your Love Flow' developed. It was fairly complete as a song when I brought it in but David helped me.

"The Bellamy Brothers recorded it and I imagine most people think it is their song. Most people don't know I wrote it and have a catalog. I thought after 'Let Your Love Flow' that I would have people calling. I'm sure it makes a difference but I can't really tell. It certainly didn't happen right away though I thought that it would," he said.

He said he has a country song, "Gentle To Your Senses," recorded by Mel McDaniel, that is getting some action. Like all his other material he writes words and music himself. "I've tried collaborating but it really doesn't work." He said, modestly, that "some people" think he has a good singing voice and that might be an additional outlet for him in the future. Music historians might like to note that in his teens he played and sang in a group, The Second Helping, "which also included Kenny Loggins."

"It's still hard for me to write and travel," he said, "but traveling's valuable to me and Neil has been so helpful. Eventually, perhaps sooner rather than later, I will be able to write songs full-time. My ambition is to be a successful and respected writer and record maker of pop and Country and even hard rock."

Senior editor, United Press International, Mr. Musel, a songwriter, has long been European consultant to BMI.

Broadcast Music, Inc.
40 West 57th Street
New York, N.Y. 10019

Address Correction Requested

**Most of the music
played on radio and
most of America's hits
are licensed by BMI.**

Hearty congratulations to these writers of the 103 most performed songs in the BMI repertoire during 1976.

Jerry Allison
Stig Anderson (STIM)
Benny Andersson (STIM)
Christine Authors (BMI C)
Willie Beck
Thomas Bell
Peter Bellotte (GEMA)
Chuck Berry
Leroy Bonner
Perry Botkin Jr.
David Bowie (PRS)
Bobby Braddock
Terry Britten (PRS)
Boudleaux Bryant
Martyn Buchwald
Billy Joe Burnette
Toy Caldwell Jr.
Eric Carmen
2 Awards
Vic Carstarphen
Harry Casey
2 Awards
Sam Cooke
2 Awards
Joey Covington
Douglas Cox
Linda Creed
Dash Crofts
Bobby Darin
Rick Dees
Barry De Vorzon
2 Awards
Vincent Edwards (PRS)
Don Everly
Robert Ezrin (BMI C)
Eric Faulkner (PRS)
Richard Finch
2 Awards
Charles Fox
2 Awards
Benny Gallagher (PRS)
Kenneth Gamble
2 Awards
Larry Gatlin
Barry Gibb (PRS)
5 Awards

Maurice Gibb (PRS)
4 Awards
Robin Gibb (PRS)
5 Awards
Norman Gimbel
2 Awards
Gerry Goffin
Bobby Goldsboro
Howard Greenfield
2 Awards
Daryl Hall
2 Awards
Johanna Hall
John Hall
Tom T. Hall
Ann Hamilton
Danny Hamilton
Linda Hargrove
Tommy Hill
Buddy Holly
Wayland Holyfield
Leon Huff
2 Awards
Jay Huguely
Mark James
Waylon Jennings
Will Jennings
George Johnson
Louis Johnson
Marshall Jones
Wayne Kemp
Richard Kerr (PRS)

Charles Kipps Jr.
Kris Kristofferson
Dennis Lambert
2 Awards
Dickey Lee
John Lennon (PRS)
Winfred Lovett
Graham Lyle (PRS)
Jeff Lynne (PRS)
2 Awards
Gene MacLellan (BMI C)
Richard Mainegra
Melissa Manchester
Curtis Mayfield
Linda McCartney (PRS)
2 Awards
Paul McCartney (PRS)
3 Awards
Bob McDill
2 Awards
Gene McFadden
Parker McGee
Christine McVie
2 Awards
Ralph Middlebrooks
Bob Montgomery
Earl Montgomery
Giorgio Moroder (SUISA)
Walter Murphy
Willie Nelson
Stephanie Nicks
John Oates
2 Awards

Kenny O'Dell
Barbara Ozen
Norman Petty
Marvin Pierce
David Pomeranz
Vini Poncia
Brian Potter
2 Awards
Billy Preston
George Richey
Richard Roberts
William Roberts
Dale Royal
Leon Russell
Senora Sam
Clarence Satchell
Harvey Scates
Jimmy Seals
John Sebastian
Neil Sedaka
4 Awards
Billy Sherrill
Paul Simon
Victor Smith
Red Sovine
Kenny St. Lewis
2 Awards
Donna Summer
Steve Tallarico
James Taylor
2 Awards
Allen Toussaint
Peter Townshend (PRS)
Pierre Tubbs (PRS)
Bjorn Ulvaeus (STIM)
Albert Vance
Rafe Van Hoy
Sterling Whipple
Maurice White
John Whitehead
Don Williams
James Williams
Lawrence Williams
Scott Wiseman
Stuart Woods (PRS)
Tammy Wynette

BMI

Broadcast Music Incorporated
The world's largest
performing rights organization.