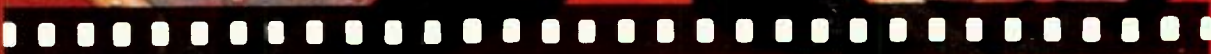


ASCAIP

in ACTION

FALL 1980



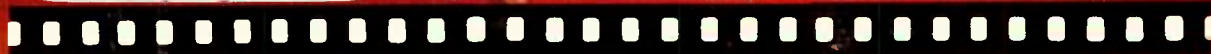
**Lyrics by
Alan & Marilyn
Bergman**



The Thomas Crown Affair



The Way We Were



A PUBLICATION OF THE AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS

World Radio History



Pres Hal David presents ASCAP's highest honor, the Pied Piper Award, to legendary musical film star Fred Astaire at the recent General L.A. Membership Meeting

The inscription reads: "To Fred Astaire, a man who is one of a kind, one of the best friends words and music ever had. Wherever

PIED PIPER AWARD

TO FRED ASTAIRE

he has sung and danced, the fans have followed, making him a true pied piper."

Among the many ASCAP songs Astaire introduced are *The Way You Look Tonight*, *Cheek to Cheek*, *Dancing in the Dark*, *Top Hat*, *White Tie and Tails*, *Night and Day*, *They Can't Take That Away From Me*, and *Something's Gotta Give*.

THE PRESIDENT'S PAGE

First Impressions

By Hal David

THE other night I went to see the new Broadway hit *42nd Street*. Sitting in the Winter Garden Theatre listening to the great Warren and Dubin songs, I was once again aware of the wonderful heritage we at ASCAP share.

The brilliant songs of the past are the standards of today. The marvelous songs of today will be the standards of tomorrow. In an unending circle this tradition goes round and round and the brass ring is always a great song.

As I sit here thinking of my first impressions six months after I was elected President, I don't ever want to forget that it all begins with a song.

I began my first day wondering what my daily routine would be like. I quickly discovered that nothing connected with my job was routine.

Each day has brought a variety of new experiences, going from Foreign Department discussions with Andy Gurwitch to Concert and Symphonic deliberations with Martin Bookspan and Gerry Deakin, to meetings with old and new members.

Day by day I went from department to department to orient myself with the inner workings of ASCAP. From the moment of the first performance of a work until it is translated into dollars on a royalty check, it takes a lot of work from a lot of dedicated people—our ASCAP staff.

My first stop was the Program Department where Dorothy Jetter reviewed with me the way in which performances are logged. It was a sentimental journey for me as I remember so well how Dorothy and Margaret Attisani guided me through the maze of ASCAP many, many years ago when I was a young and new member.

Nancy Rosenthal and Brad Miller of the Index and Royalty departments, respectively, continued my orientation.

As a writer and publisher, the Membership Department has always been of special interest for me. Under

the direction of Paul Adler we have developed an outstanding staff headed by Michael Gorfaine and Todd Brabec on the West Coast and Connie Bradley in Nashville.

In August, our Controller Curt Messenger and I met with Jim Cleary, our National Sales Director. Together we reviewed on location the San Francisco general licensing office, one of the 18 ASCAP branches located throughout the country. These valuable members of the ASCAP team not only protect our interests but they also serve as our public relations ambassadors at the local level.

David Hochman and Larry Sklover help me stay on top of radio and television broadcast licensing. If we don't license, we don't get paid. Fortunately they and their staffs are doing a successful job.

Of course, ASCAP is so immense that there are many names missing from this page. From time to time, I will be discussing them with you to make you aware of their valuable contributions to the Society.

The West Coast Advisory Committee meeting in June was my first meeting as President. The writers and publishers were warm and friendly and could not have made me feel more welcome. Of course, Los Angeles has always been a second home to me. On a more recent trip I had the opportunity to meet with Mayor Bradley. We discussed ASCAP's participation in Los Angeles' bicentennial celebration.

After a weekend back in New York, I was on a plane again, this time to Nashville and our annual membership meeting. Our Public Relations Department, under the direction of Karen Sherry, devised a new visual format which was so successful we intend to use it in Los Angeles and New York as well.

Each month, the Society's Board of Directors and many of its committees meet to discuss general policy decisions and the Society's progress in all of its aspects. For these meetings, I enlist the expert assistance of the

management team and counsel, headed by Paul Marks and Bernard Korman. They keep me in touch with the high priority issues as well as the day to day nuts and bolts kind of problems that require solutions.

For solutions I often go to Paul Fagan, our economist. Paul is economical in everything but the amount of work he does, which is extravagant. Together with our Assistant General Counsel Gloria Messinger they get the job done no matter how difficult.

In this electronic age it would be impossible for us to function without computers. Our resident expert Guy Boyadjian gets us the information we need. Nancy Hudak in Personnel gets us the people we need. And always there is Toni Winter, my executive secretary, who helps me put the pieces of the puzzle together.

Recently in a tri-city celebration we honored the ASCAP writers and publishers in New York, Los Angeles and Nashville whose songs reached the top ten on the charts for 1979. On a number of such occasions commemorating special events, I had the opportunity to meet many of our writers and publishers, as well as the music press and other representatives of the music industry.

From time to time I have had the occasion to meet with the successors of some of our deceased members. These meetings have been particularly important to me because I want the families of those members who are no longer with us to realize that they are part of ASCAP.

As you can see, these months have been filled with activity and energy. The days have been long, often arduous, but never boring.

Finally, what do we have here at ASCAP? We have a Society that is healthy, vital and well prepared to face the coming years with confidence. In facing the coming years, if ever I get too bogged down in details, reports and other such things, I hope someone takes the time to remind me, it all begins with a song.

FEEDBACK FEEDBACK FEEDBACK FE

To the Editor:

My congratulations on your spring 1980 issue featuring Dr. Vincent Persichetti. He has opened many viewpoints in American music to a multitude of musicians, students, teachers, and professionals throughout the world.

Dr. LeRoy Johnston
Dean, Boston Conservatory of Music
Boston, MA

To the Editor:

Your article on Persichetti was excellent—he is truly a Renaissance man. I am anxiously awaiting the debut of his "ecological opera" based on the story of Chicken Little. By featuring Ducky Lucky, Henny Penny, and Piggy Wiggy, Persichetti surely demonstrates that there are no boundaries for operatic material.

Stuart Diamond
New York City

To the Editor:

I note in reading the new edition, which I consider an excellent publication, that congratulations are in order. It is beautifully done.

I think, however, that you have made a serious omission. ASCAP is an organization consisting of composers, authors and publishers.

I call your attention to a wonderful story attributed to Mrs. Oscar Hammerstein. During a social intro-

duction one day Jerome Kern was introduced to someone as the man who wrote *Old Man River*. Mrs. Hammerstein, who was present, remarked that "Mr. Kern wrote 'da da dada de da da dada.' My husband wrote 'Old man river; that old man river...'" Therefore, you will note that on page 13 of your spring issue Bobby Scott is credited with writing *He Ain't Heavy, He's My Brother*. That is correct, but it was not his title nor did he contribute to the lyric. As for Duke Ellington, on page 20 he is credited with *Don't Get Around Much Anymore*, but the original title of the instrumental was *Never No Lament*. Bob Russell, my late husband, wrote *Don't Get Around Much Anymore* to the great tune by Duke Ellington. He also wrote the lyric for *He Ain't Heavy, He's My Brother*.

I write on behalf of all lyricists and know you will give this matter careful consideration for future articles.

Hannah Russell
Los Angeles, CA

To the Editor:

We enjoyed *ASCAP in ACTION's Jazz Forum*. Of special interest was the discussion of the increasing inclusion of and appreciation for women jazz artists. Chico Freeman, for whom we have enormous respect, mentions the 1979 Italian festival featuring women, implying that this event served

as a springboard for the movement.

Please be advised that the first annual Women's Jazz Festival ever to take place was held in Kansas City, 1978, and it was co-founded by ASCAP member Carol J. Comer.

Thanks again for your recognition of jazz music.

Diane Gregg
President
Women's Jazz Festival, Inc.
Kansas City, MO

To the Editor:

I thoroughly enjoyed your spring issue, particularly the *Shop Talk* piece on "The ASCAP Theater Workshop."

That Charles Strouse, Stephen Sondheim and other giants of the musical theater care so much about the next generation of Broadway writers is certainly commendable.

Hats off to them!

Thomas Van Doran
New York, NY

To the Editor:

Thanks for the story on Ashford and Simpson. I never before realized how much they have contributed to the contemporary American popular song catalog. I was delighted to read that they're working on a Broadway show — please keep us posted.

Lorraine Russo
Levittown, NY

F.Y.I.

The American Academy in Rome announces the 1981-82 Rome Prize Fellowships. These awards offer financial support, private studios, living quarters, and a public performance of the selected material by the RAI (Italian Radio) Orchestra in its regular concert season in Rome. Application blanks can be obtained by writing to the American Academy in Rome, 41 East 65th Street, New York, NY 10021. Deadline for applications is November 15, 1980.

The American Academy and Institute of Arts and Letters is now accepting applications for the 1981 Richard Rodgers Production Award. Open to

all U.S. citizens, this cash award is given to encourage musical theater in New York City. Applications and information can be obtained by sending a stamped, self-addressed envelope to the American Academy and Institute of Arts and Letters, 633 West 155 Street, New York, NY 10032.

New Music for Young Ensembles is sponsoring a competition to encourage writers to compose chamber music of intermediate difficulty. Original works for two to five instrumentalists not previously published or performed are eligible for \$500 and \$200 prizes and premieres in New York City. Entry deadline is February 15, 1981.

For information, contact New Music for Young Ensembles, Inc., 490 West End Avenue, New York, NY 10024.

In order to increase our service to West Coast members, the Index Department in New York will keep a phone line open for one hour longer than in the past. This means that phone inquiries may be made until 3 pm California time.

Corrections

The editors extend apologies to the following for errors in the spring issue of *ASCAP in ACTION*: Leonard Rosenman, who was awarded an Emmy for Outstanding Musical Composition for a Special, not for a Series, and to Rosy Publishing Inc., which should have appeared in the Soul category of CHART TOPPERS

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MEMBERS NEW MEMBERS NEW MEMBERS

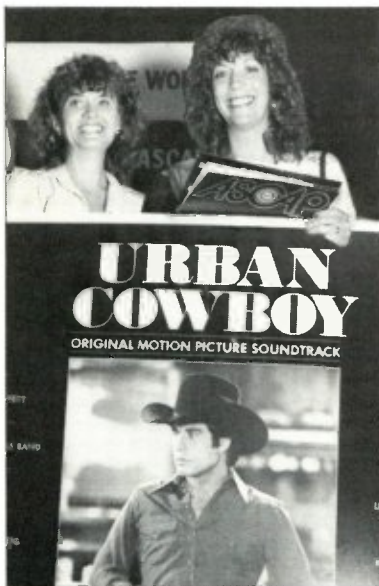
Robert Palmer—Island Records recording artist Palmer was recently nominated for a Grammy in the Best Rock Male Vocalist category. Writer credits include *You're Gonna Get What's Comin'*, which was recorded by Bonnie Raitt, who was nominated for the Best Rock Female Vocalist Grammy for 1979.



Christopher Cross—Cross (standing) has recently emerged as one of the nation's leading pop writers and recording artists. His Warner Bros. debut LP, *Christopher Cross*, has launched several chart-topping singles, with *Sailing* reaching number one.

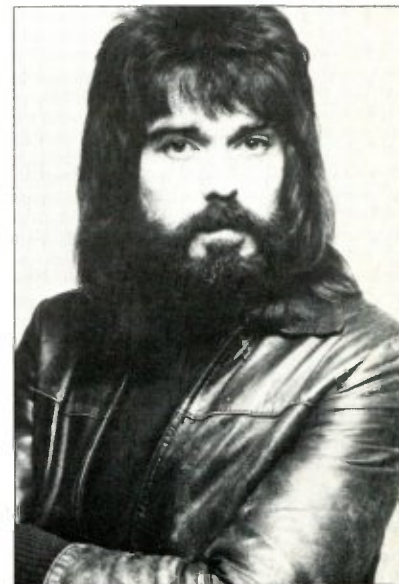


Steely Dan—Walter Becker (l) and Donald Fagen are the founders and writer members of the supergroup Steely Dan. All five of their albums have been certified gold, and their singles *Do It Again*, *Reelin' in the Years*, and *Rikki Don't Lose That Number* were Top 10 hits.



Wanda Mallette & Patti Ryan—Mallette (l) and Ryan collaborated with Bob Morrison on *Look-in' for Love*, which is featured in the film *Urban Cowboy*. Johnny Lee's recording of that song is currently topping the charts.

Peter McIan—Prior to his debut rock album, *Playing Near the Edge* on ARC/Columbia, McIan scored TV episodes of *The Love Boat* and *Starsky & Hutch*.



NEW MEMBERS NEW MEMBERS NEW



Southside Johnny—Johnny Lyons is the leader of Southside Johnny and the Asbury Jukes. Lyons and lead guitarist Billy Rush co-wrote and co-produced their current Mercury LP, *Love Is a Sacrifice*.



Debby Hupp—Kenny Rogers' recording of *You Decorated My Life*, which Hupp co-wrote with Bob Morrison, won the 1979 Grammy for Best Country Song.



Quincy—This new rock band recently released their debut LP, *Quincy*, on Columbia Records.



Bobbie Nelson—Nelson is featured on the new MCA/Songbird LP *Family Bible* with her brother, Willie. She also appears in the film *Honeysuckle Rose*.



Fred Knoblock—His debut LP on Scotti Brothers Records features the Top 40 hit single, *Why Not Me*.

New Members

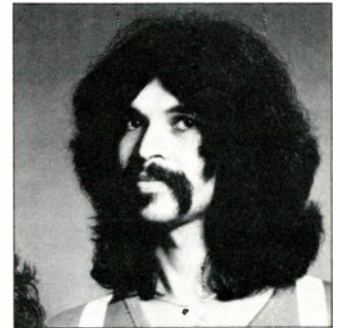
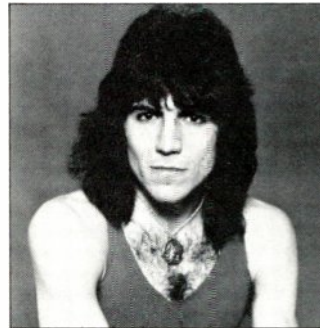
Robin Lane & the Chartbusters—This Boston-based rock group's premiere album on Warner Bros. Records was produced by Joe Wissert, whose production credits include Boz Scaggs, J. Geils, and Earth, Wind & Fire.

Spider—All the members of this new rock band contributed material to their debut LP, *Spider*, on Dreamland Records.



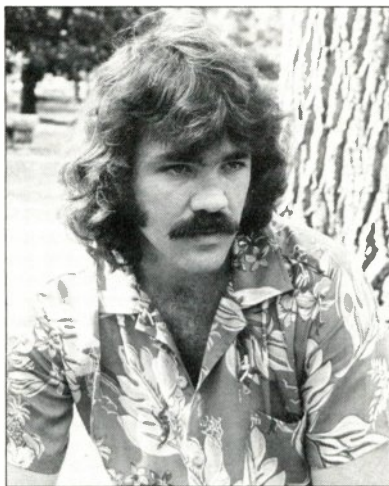
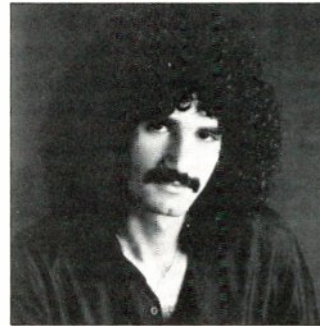
Sandy Gennaro

Jimmy Haslip



Bruce Kulick

Michael Bolotin



Gary Morris—A Nashville-based writer and recording artist, Morris' current Warner Bros. single is entitled *Sweet Red Wine*.

Blackjack—Polydor Records recording artists, Blackjack, fuse hard rock with r&b on their current LP, *Worlds Apart*.



38 Special—*Rockin' into the Night* is this rock band's current album on A&M Records.

ASCAP Members Reaching the Top 10 on the Charts*

WRITERS

Hot 100

Rick Chudacoff
Harold Clayton
Christopher Cross
Charlie Dore (PRS)
David Ellingson
Kim Carnes Ellingson
Steve Forbert
Glenn Frey
Leslie Garrett
Douglas Greer
Deborah Harry
Don Henley
Rupert Holmes
Billy Joel
Elton John (PRS)
George Johnson
Louis Johnson
Valerie Johnson (PRS)
Kenny Loggins
Paul McCartney (PRS)
Gerard McMahan
Bob Morrison
Gary Osborne (PRS)
Tim Schmit
Bob Seger
William Shelby
Billy Steinberg
Donna Summer
Leon Sylvers III
Rod Temperton (PRS)
Johnny Wilson
Stevie Wonder
Steve Woodard

Country

David Bellamy
Charlie Black
Rory Bourke
Don Cook
Donivan Cowart
Rodney Crowell
David Ellingson
Kim Carnes Ellingson
Bobby Fischer
Roger Greenaway (PRS)
Randy Goodrum
Buddy Holly (deceased)
Debbie Hupp
David Lasley
Richard Leigh
Johnny MacRae
Brent Maher
Bob Morrison
Charles Quillen
John Schweers
Geoff Stephens (PRS)
Donna Summer
Sonny Throckmorton
Sharon Vaughn
Don Williams

Adult Contemporary

Charlie Black
Elisa Blumberg
Rory Bourke
Felix Cavaliere
Rick Chudacoff
Phil Cody
Christopher Cross
Charlie Dore (PRS)
David Ellingson
Kim Carnes Ellingson
Sandy Farina
Dan Fogelberg
Steve Forbert
Glenn Frey
David Gates
Douglas Greer
Gary Harju
Don Henley
Rupert Holmes
Elton John (PRS)
Frank Loesser
Michael McDonald
Bob Morrison
Gary Osborne (PRS)
William Smokey Robinson
Tim Schmit
Jules Styne
Jay Tran
Johnny Wilson
Steve Woodard

Soul

Nick Ashford
Ron Banks
Larry Blackmon
Harold Clayton
Keith Crier
Robert Ford
Leslie Garrett
Tony Green
Ernest Isley
Marvin Isley
O'Kelly Isley
Rudolph Isley
Ronald Isley
Chris Jasper
George Johnson
Louis Johnson
Valerie Johnson (PRS)
Gerard McMahan
Eric Mercury
James B. Moore
Ray Parker, Jr.
William Smokey Robinson
Stephen Schockley
Paul Service
Russell Simmons
Valerie Simpson
Lawrence Smith
Leon Sylvers III
Rod Temperton (PRS)
Gerry Thomas
Narada Michael Walden
Kurt Walker
Tanyayette Willoughby
Stevie Wonder

PUBLISHERS

Hot 100

Ackee Music Inc.
Almo Music Corp.
Appian Music Co.
April Music Inc.
Avant Garde Music
Publishing Inc.
Big Ears Music Inc.
Billy Steinberg Music
Black Bull Music Inc.
Brojary Music
Cass County Music
Colgems-EMI Music Inc.
Gear Publishing
Gouda Music Co.
Harlene Music Pub.
Impulsive Music
Jeddrah Music
Jobete Music Company, Inc.
Jodrell Music Inc.
Macalley Music
Milk Money Music
MPL Communications, Inc.
Oozlefinch Music
Pop 'N' Roll Music
Pure Prairie League Music
Quixotic Music Corp.
Rare Blue Music Inc.
Red Cloud Music
Ripparthur Music, Inc.
Rolling Tide Music
Rosy Publishing Inc.
Southern Nights Music Co.
Spectrum VII
State of the Arts Music
Sweet Summer Night Music
That's Amazin' Music
The Holmes Line of Music Inc.
Warner Bros. Inc.

Country

Almo Music Corp.
Appian Music Company
Bellamy Brothers Music
Bibo Music Pub., Inc.
Blue Quill Music
Bobby Fischer Music
Chappell & Co. Inc.
Chess Music Inc.
Cookaway Music, Inc.
Cross Keys Pub. Co. Inc.
Dejamus, Inc.
Drunk Monkey Music
Famous Music Co.
Jack & Bill Music
MPL Communications Inc.
Music City Music, Inc.
Quixotic Music Corp.
Sailmaker Music
Southern Nights Music Co.
Sweet Summer Night Music
United Artists Music Co., Inc.
Visa Music
Welbeck Music Corp.

Adult Contemporary

Ackee Music Inc.
Almo Music Inc.
Appian Music Co.
April Music Inc.
Big Ears Music Inc.
Cass County Music
Colgems-EMI Music Inc.
Cortlandt Music Publishing Inc.
Cotton Pickin' Songs
Emanuel Music Corp.
Gouda Music Co.
Hickory Grove Music Co.
Jeddrah Music
Jobete Music Company, Inc.
Jodrell Music Inc.
Ki Music
Kipahula Music Co.
Kirshner Songs Inc.
Oozlefinch Music
Paramount Music Corp.
Pop 'N' Roll Music
Pure Prairie League Music
Quixotic Music Corp.
Red Cloud Music
Rolling Tide Music
Snug Music
Songs of Bandier-Koppleman
Southern Nights Music Co.
The Holmes Line of Music Inc.
Warner Bros. Inc.

Soul

April Music Inc.
Arista Music Inc.
Avant Garde Music Publishing Inc.
Bertam Music Co.
Better Nights Music
Black Bull Music
Bovina Music Inc.
Brojary Music
Conquistador Music
Funk Groove Music
Publishing Co.
GQ Publishing Co., Inc.
Gratitude Sky Music, Inc.
Harlene Music Pub.
Jobete Music Company, Inc.
Little Macho Music Co. Inc.
Macalley Music
Neutral Gray Music
Nick-O-Val Music
Raydiola Music
Ripparthur Music, Inc.
Rosy Music
Sign of the Twins
Spectrum VII
State of the Arts Music
That's Amazin' Music
Walden Music Inc.

*Compiled from *Billboard*, *Cash Box* and *Record World* charts from February 2 through July 26, 1980.

ASCAP night

For the second consecutive year, ASCAP helped celebrate New York Music Week with a sparkling lineup of talent on ASCAP NIGHT (October 1st). Members performed their own material before an SRO audience of over 1,000 at the Citicorp Atrium. Sponsored by the New York Music Task Force in conjunction with the Mayor's and Governor's offices, New York Music Week featured week-long entertainment reflecting the richness and variety of New York's music community.

Appearing were:

Louis Alter (*Do You Know What It Means to Miss New Orleans* and *Manhattan Serenade*); Emcee Sammy Cahn (medley of special lyrics to many of his hit songs); Jonathan Firstenberg and Judy Daley (*Two Old Shoes* and a medley of songs by Charles Strouse); E.Y. "Yip" Harburg (*Over the Rainbow* and *When I'm Not Near the Girl I Love*); Jonathan Holtzman (*If I Knew Now* and *Daddy's Chair Is Empty*); David Lahm (*Half Moon Bay* and *You've Proven Your Point*); Burton Lane (*What Did I Have That I Don't Have* and a medley of his other hit songs); Janet Lawson (*Nothing Like You and Woman*); Stephen Lemberg (*Take a Bow* and *The Best Man*); Johnny Marks (*Rockin' Around the Christmas Tree* and *Rudolph the Red-Nosed Reindeer*); Ronald Melrose (*My Breasts* and *New Day, New World*); Mitchell Parish (*Stardust* and *Stars Fell on Alabama*); Joe Raposo (*Sing and You Will Be My Music*); Ray Rivera (*Bop Talk* and *Play Me a Samba*); Daryl Sherman (*Cycling Along With You* and *The Little Things*); Charles Strouse (*Those Were the Days* and *Tomorrow*); and Billy Taylor (*C.A.G.* and *I Wish I Knew What It Was Like to Be Free*).



Joe Raposo



Mitchell Parish



Ray Rivera



Jonathan Holtzman



Yip Harburg



Daryl Sherman



Billy Taylor



Jane Berkwitz



Sammy Cahn



Johnny Marks



Burton Lane



David Lahn



Charles Strouse



Ronald Melrose



Janet Lawson



Judy Daley & Jonathan Firstenberg



Louis Alter



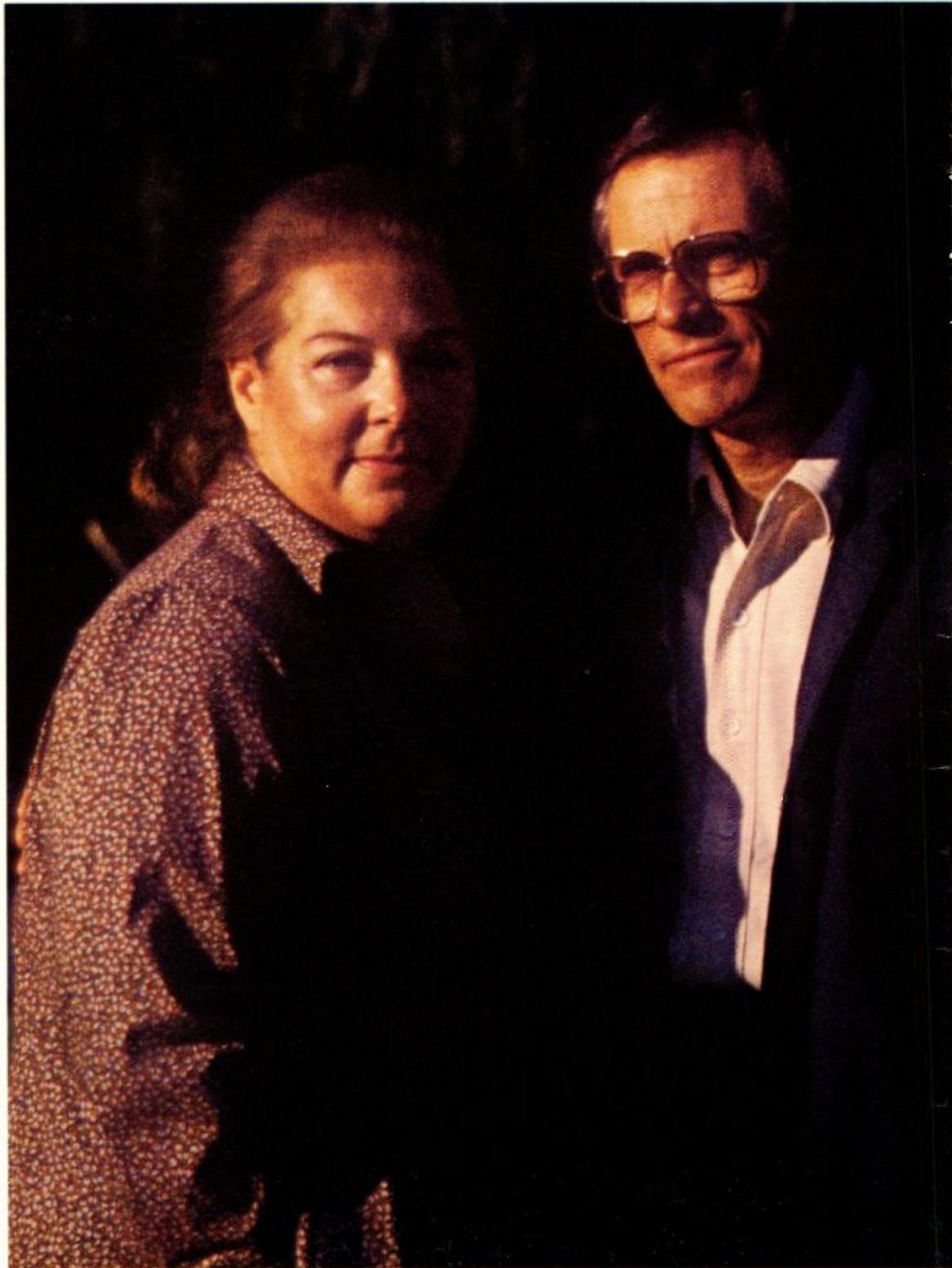
Stephen Lemberg



the bergmans

By Paul Rosenfield

Ed Caraeff



JUST listen to Barbra Streisand sing *The Way We Were* or Frank Sinatra sing *Summer Me, Winter Me*. Listen to Johnny Mathis' *Pieces of Dreams* or Neil Diamond's *You Don't*

"Marilyn and Alan give so much emotion to a world that desperately needs it!"

- Barbra Streisand



Bring Me Flowers. You are listening to the Bergmans. They are not only world-class lyricists with Oscars and Grammys and Emmys and other accolades—they are in a class by themselves. Respected inter-

nationally for their craft, professionalism and consummate artistry, Alan and Marilyn Bergman have written lyrics to some of the most popular songs of our time.

In person, the husband

and wife team are warm and animated. There's a sensitivity that immediately comes across suggesting the reason the duo has successfully interpreted what their composer-colaborators have wanted to

say in their music.

And the Bergmans have worked with the best of them, from Henry Mancini to Marvin Hamlisch, from Dave Grusin and Quincy Jones to Michel Legrand. "When we work together,"

11

The Bergmans

enthuses Legrand, their co-writer on *The Windmills of Your Mind* and *What Are You Doing the Rest of Your Life?*, to mention only two songs, "incredible things happen. Their words say *exactly* what my music says — always!" Legrand was among those who joined in a recent

American Civil Liberties Union Foundation tribute to the Bergmans at the Dorothy Chandler Pavilion in Los Angeles. The evening was memorable, not least because it marked Barbra Streisand's first public performance in a half-dozen years. Streisand, who consistently

records Bergman songs and often sings in their living room, says of her friends: "Marilyn and Alan give so much emotion to a world that desperately needs it." The tribute was a dazzling assemblage of the Bergman repertory performed, in addition to Streisand, by such luminaries as Bea Arthur, Neil Diamond, Joel Grey, Jack Jones, Melissa Manchester, Carmen McRae and the composer-collaborators whom the Bergmans cherish. From Broadway (Ballroom) to TV (Sybil, Alice, Maude) to films; from pop to jazz. "It was like our whole life flashing by," recalls Marilyn. "And the next morning we went right back to work."

And then exploring and finding new ways to express it."

What's easiest, they agree, is their free-associative method of working, their lack of inhibition with each other. "Hundreds of ideas get tossed back and forth and tossed out... but we don't ever feel embarrassed by anything we say to each other. There is an easy flow."

There is also, in the Bergman household, a telephone — and it rings incessantly. The question is: How do the writers get so much work done?

"Our batteries are charged," says Alan, "by our involvements. Last night we came home from an ERA (Equal Rights Amendment) benefit with two new song ideas. The ideas come from everywhere. From people we care about, from causes we care about, from reading, from traveling. Sometimes though, I tell Marilyn, 'You're in the friend business.'"

Counters the wife: "Not being insular does lead to less work getting done — but when we work, the blinders and the telephone answering machine go on."

And both are now on for two good reasons. They are working on the score for *Yentl*, Barbra Streisand's first directorial effort — a musical film set in Poland around 1900 and slated to film early next year; and their first original screenplay for director Mark Rydell (*The Rose*).

"Writing songs has made us aurally oriented," says Alan. "We think in word images. Writing a film is an



"What's gotten better," says Marilyn, "is problem solving. Which is what lyric writing or anything is all about."

"What's hardest about lyric writing," explains Alan, "is the getting of the idea. And then exploring and finding new ways to express it."

THE work happens in a second-story study of an English country house in Beverly Hills where they live with their daughter Julie, who is 20 years old. The workroom is neither sizable nor showy; the awards are there, but shelved so high as to be nearly invisible.

The Bergmans finish each other's sentences harmoniously, without competing. Like the title of their early Sinatra song, it's 'nice 'n' easy.' After 22 years together and some 50 movie songs, they believe their lives "haven't really changed at all."

"What's gotten better," says Marilyn, "is problem-solving. Which is what lyric writing or anything is all about!"

"What's hardest about lyric writing," explains Alan, "is the getting of the idea.

entirely different writing experience. One must think visually."

By nature, the Bergmans think fast. One of their first collaborations, a song called *Yellow Bird*, took 20 minutes to write. ("That's all the time we had," explains Alan.) In one day they wrote words for a Kenny Loggins tune, and the resulting *I Believe in Love* was a Streisand showstopper in *A Star Is Born*. "When you have to work that fast, it's brutal," winces Marilyn. "But of course there are times when you are grateful for deadlines."

"When they're reasonable," clarifies her partner.

The best example of a deadline song was their first Oscar winner, *The Windmills of Your Mind*. After viewing the film many times and conferring with director Norman Jewison, the Bergmans and Michel Legrand then went about their discussions on the function of the song in the film:

"The film is our first master," claims Alan. That film was *The Thomas Crown Affair*, with Steve McQueen and Faye Dunaway. They become enthusiastic as they describe it.

"Split screen and fragmentary," Alan crisply states.

"Angular and stylish," adds Marilyn. "Steve and Faye had a brittle, edgy relationship in the story. Norman wanted a song for the glider sequence."

"McQueen has just robbed a bank," elaborates Alan. "He's a rich playboy out for kicks. The song had to express feeling but not

plot. You want to know why this guy is uncomfortable in his skin.

"The song had to underline his anxiety, which is played against the glider images. Soundless, like a bird in flight, anything but agitated—and yet that is what we had to make the scene, the character."

ONE evening, about two days later, Legrand played eight melodies he'd written for this sequence. After listening carefully, the Bergmans decided to defer the decision until morning. ("They were all wonderful," his co-workers remember.) By morning, the three of them had chosen the same tune. It was not the melody that any of them would have predicted as the choice the night before. "When Michel played that ribbon of a melody—baroque and seamless—it was not at all what we had thought of for this picture. But upon reflection, it seemed just right.

"One's unconscious is deeply committed," says Marilyn, whose intuition led her to study psychology. "And you must trust it. Writing is a pilgrimage to the unconscious. Here we had McQueen with a computer brain that wouldn't turn off. We thought of circles, the glider circling the sky, the circular quality of anxiety. We began by listing every circular image we could think of.

"Pebbles, moons, carousels, clocks... we carefully deliberated and then threw it all away. We sat down and within three magical



The Bergmans at work in their study.

hours, from someplace, came the lyric."

Round like a circle in a spiral, like a wheel within a wheel,

Never ending or beginning on an ever spinning reel,

Like a snowball down a mountain, or a carnival balloon,

Like a carousel that's turning running rings around the moon,

Like a clock whose hands are sweeping past the minutes of its face,

And the world is like an apple whirling silently in space,

*Like the circles that you find in the windmills of your mind!**

But for the Bergmans that "someplace" is the distillation of two lifetimes spent in music. Both were born in the same Brooklyn hospital, both to families in the clothing business. Marilyn Keith, intent on becoming a concert pianist, studied at the High School of Music and Art. She later graduated from New York University

with degrees in Psychology and English. Alan Bergman went from a Masters in Music at the University of California at Los Angeles, to Philadelphia. He was one of the first directors of televised baseball. An encounter with composer Johnny Mercer led to a mentor relationship, and back to California.

Coincidentally, in the early 1950s, Marilyn Keith made a trip to California to visit her family, who had moved there in 1949. Lyricist Bob Russell introduced her to composer Lew Spence who was also working, separately, with struggling lyricist Alan Bergman. Spence introduced the two lyric writers to each other, and shortly afterwards, the trio was on a plane east to meet with composer Frank Loesser. The courtship began in the air and blossomed in New York during the meetings with Loesser. "For me, it was the best thing Loesser ever did," Marilyn joshes, "even better than *Guys and Dolls!*"

*Copyright: © 1968 United Artists Music Co. Inc.

The Bergmans

Early on, the couple was intent on writing with dramatic focus. Or, rather, expanding their focus beyond the pop charts.

With the spawning of the new film generation, the Bergmans found their meter in writing lyrics for movie scores. After their jazzy, moody title song for *In the Heat of the Night* (music by Quincy Jones), the Bergmans soon found themselves in the luxurious position of choosing the projects they wished to do. They still say "no" to producers who tell them they needn't read the script or see the movie—producers who think of a Bergman song as a sure-fire Oscar nomination for their picture. (The Bergmans have had eight nominations in eleven years.) Such attitudes make the Bergmans bristle. They are adamant about a song being an integral part of the script. "We often come in at the end but it mustn't look that way. We must weave our way into the fabric and look as if we were there from the beginning, never repeating what is on the screen but flying at another altitude."

More often than not, the Bergmans have the music first. A procedure that works best in writing for films since they feel the composer needs optimum freedom in writing the theme which often has to serve as the basis for the dramatic score. Then comes the Bergman sketch, "like making a muslin, or molding a piece of clay. There is no one way to do it," explains

Alan. "You experiment. You explore. You discard and re-write ruthlessly—sometimes throwing out something you love if it doesn't work. Songs are not written, they're re-written. There are all sorts of technical things, but what feels good to sing is the rule."

"When it feels good to sing it will also feel good to listen to," says Marilyn.

"Lyrics are meant to be sung, not read like poetry," they go on. "The possibilities and the limitations of the human voice are as real

music very well."

Yet the couple doesn't ever compose. "(David) Shire and (Billy) Goldenberg, and Legrand and Grusin do it better"

The Bergmans rarely perform. "You blow your cover," confirms Marilyn.

Alan is in slight disagreement. "I like performing. I love to sing with a band. I sometimes think I'm a frustrated band singer! But I don't need it."

They also don't need, or have, a secretary, manager, or entourage. The Berg-

... Can it be that it was all so simple then,
Or has time rewritten ev'ry line?
If we had the chance to do it all again, tell me would we,
could we?

Mem'ries may be beautiful, and yet,
What's too painful to remember we simply choose to
forget.

So it's the laughter we will remember,
Whenever we remember *The Way We Were*;
*The Way We Were. The Way We Were.***

as those of any other instrument. Ultimately, what *sings* well must prevail."

When the Bergmans write the lyrics first, they prefer not to read them to the composer but rather to have him or her read the words for themselves. They point out: "Good composers constantly surprise and delight us with their scanning of lyrics. They often can create metric patterns that we'd never think of. Then from the initial blueprint of the lyric, we work together and adjust it to the melody."

And there are composers who appreciate the Bergmans for their musical acumen. "Alan is a good editor," says a musician who's worked with the couple. "They both really know

mans' lives do not resemble those of flashier Hollywood figures. "That was an unconscious choice," they say in harmony, "but a choice."

Only in off-hours do the Bergmans go their separate ways. Alan plays tennis while Marilyn scouts for antiques, or cooks. She's reputedly one of the best amateur cooks in Beverly Hills. And even in their country kitchen, the song ideas come. "But like pancakes in a skillet, you often have to throw the first ones away. And then you have to know when to stop."

"It's Marilyn who knows when to put the pen down," admits Alan. "I could go on all day."

*From the Columbia Picture, Rastar Production THE WAY WE WERE
Copyright © 1973 Colgems EMI Music, Inc

"But both of us really know now when to let a song be," insists Marilyn, "when to say this child's ready for the world. On *The Way We Were*, for once Marvin (Hamlisch), Alan and I had the luxury of time; almost three months." And one of the industry's greatest blockbusters.

"Twenty songs could have been written with that title," Marilyn reflects. As it happened, only two were. The discard, also called *The Way We Were*, was sung by Streisand at the Bergman tribute. If one uses that audience's reaction as a barometer, even Bergman discards are first-rate.

Although they never cut their lyrics to fit the day's fashion, the Bergmans are nevertheless in step with today's Top 40 market. A recent case in point is the spectacular chart success of *You Don't Bring Me Flowers*, co-written by Neil Diamond, which he and Streisand recorded.

One assumes that their ideas must flow fast and furiously, and imagines 200 songs piled up somewhere in that workroom.

"Yes, there may be two hundred," laughs Marilyn, "but I don't know what they are yet."

"Ideas?" asks Alan, looking skyward, "the ideas don't come to us, we come to them."

"We seduce the muse into the room," they conclude with a smile.

At the Bergmans, it's a constant seduction.

Paul Rosenfield is writing a novel to be published by William Morrow next year.

PUBLISHER'S FORUM

The Early History of Music Publishing

By Leonard Feist

It is generally accepted that the business of music printing and publishing began in Venice in 1501, half a century after the invention of movable type and the press to accommodate it and three years after Ottaviano Petrucci had secured a 20-year monopoly from the state to engage in these activities. Petrucci's first publication would be called a "music folio" today, for it contained 100 internationally popular songs for voices and lute. Others had essayed the printing of music, but none devoted his full time to the pursuit as did the Venetian Petrucci. There was no immediate major commercial impact from this publication, although it did signal an event of momentous significance for the composer, the performer, and their audience, as well as the music user. Petrucci's improvement of music type and printing techniques made possible multiple copies of music exactly as the composer hoped it would be performed.

In 1650, some 100 years before any similar activity took place on the Continent or in America, the London publisher John Playford was the first to devote himself exclusively to the compilation, publication, promotion, and sale of popular songs and dance music.

Immediately after the first printing press in the colonies was installed at Harvard College in 1640, the first book published in America appeared. *The Bay Psalm Book* was a pocket-sized replica of the "singing psalms," which had been enriching a handful of London publishers from almost the start of the English Reformation. In 1698, the ninth edition of this New England psalmbook was the first American work to duplicate musical notation.

In 1893, the first popular song "to be conceived and marketed as a million-seller" did indeed sell more than 1 million copies in the U.S. (a copy for every dozen American families) within a 12-month period. Ten

years later it had sold more than 10 million copies! That song was *After the Ball*, written and published by Charles K. Harris. A principal factor in the song's success was its introduction at the 1893 Chicago World's Fair, and its subsequent continued performance by John Philip Sousa's band.

Between these two unique firsts, song publishing in this country became solidly established and it developed a major role in anticipating and fulfilling public musical tastes. However, nothing that went before would compare with the dynamic and revolutionary innovation that was emerging just as Harris's hit song was achieving its then unbelievable sales.

For most of the first century and a half of English colonization after 1607,



Tin Pan Alley

Americans had either bought their popular music from booksellers who imported it from London or returned from visits and business trips to the motherland with copies of sheet music and books of popular songs.

Paul Revere and his fellow compiler, Josiah Flagg, boasted in 1764 that their new publication of a collection of popular and religious music, which Revere had engraved, was printed on the first paper made in America. A decade later, William Billings of Boston took advantage of the booming singing school movement—growing out of

a national passion for group singing and music training—to publish the first songbook of original music by an American-born songwriter. By promoting his books and bringing out subsequent collections, Billings made his name known throughout the colonies. After the Revolution many other American tunesmiths issued their own songbooks, enriching both our religious and popular music. Like literature of the time, these eighteenth-century publications were usually published at the composer's or compiler's expense and sold by the subscription method through the printer and bookseller, who shared in the profits.

In 1789, the first Congress of the United States passed our first federal copyright law—the tenth measure it enacted. While this legislation dealt with the protection of intellectual property, music was not included. Before achieving specific protection in 1831, musical works were often copyrighted as books or engravings. No works of foreign origin had protection until 1891, leaving the door open for flagrant piracy of foreign, particularly British, music copyrights and British literature for almost a century.

In the 1790s, our first professional music publishers began their migrations from England and the Continent to open shops in Philadelphia, New York, Boston, and Baltimore. At the start they published their own music, and later they strove to satisfy public taste by reprinting British popular music, chiefly from London theater, and popular melodies by European musician-composers whose catchy tunes had been attracting large audiences to English and Continental concert halls.

During the first quarter of the nineteenth century, some 10,000 different pieces of popular music were printed in the U.S., not only by publishers concentrated chiefly in the Northeast, but by others as far south as Charleston and New Orleans. Ninety percent of this music was of foreign origin, the fruit of an American copyright law that

The Early History of Music Publishing

reflected contemporary attitudes and official distrust of any entangling alliances. It was an era in which best-selling hit songs surfaced internationally.

The Minstrel's Return from the War, America's first "international" hit, appeared in 1827. It was written by John Hill Hewitt, the son of one of our earliest music publishers, who became the nearest thing to a truly popular professional songwriter this era produced. Because his publisher, another Hewitt son, failed to establish proper copyright for the song, the author lost thousands of dollars in royalties. In Europe, where it was also successful, the song was believed to be the work of Sir Walter Scott because Europeans doubted any American's capabilities to create works of merit.

This was to change shortly. In 1829 on a frontier stage, Thomas "Daddy" Rice synthesized white perceptions of the music and dance of black Americans. For the next decade he stirred up a furor wherever he appeared in this country and in Europe. Music publishers in New York, the main American entertainment center, spotted the trend and hundreds of Rice-influenced minstrel songs appeared in sheet music and pocket songsters, to reflect the new entertainment form—the blackface minstrel show.

During the 1840s, the English songwriter-performer Henry Russell, among others, came to the U.S. on tour and made his fortune through personal appearances. He sang original songs and provided marketable sheet music to a growing music-publishing business that had extended to the Midwest. He was quickly emulated by American songwriters. Other European singing groups and soloists, attracted by reports of incredible profits from a growing nation's taste for mass entertainment, came to the U.S. to perform and returned home with money and stories of the amazing Yankee audiences. American groups were formed in imitation of these performers, with the Hutchinson Family the best known of them all.

Inspired by Robert Burns, Thomas Moore, Henry Russell, and the music of black Americans he heard along the Ohio frontier, Stephen Foster became

our first major popular songwriter.

THE decade of the 1850s was the era of the long-haired piano virtuoso, whose panting public yearned to emulate his skills. Music publishers catered principally to this demand for social parlor music, usually to be performed on American-made keyboards, which were coming increasingly from newly built factories. Shortly after the Civil War the Boston music house owned by Oliver Ditson issued a catalog of some 30,000 pieces of music printed for the piano. Founded in 1835, this firm endured as an independent business until its purchase in 1931 by Theodore Presser.

By the mid-nineteenth century music publishing reached a state of artistic and technical maturity as printer-publishers learned to take advantage of new technologies, materials, and methods to produce a growing variety of musical publications.


Stephen Foster's catalog of some several hundred songs was small in comparison to that of Charles Grobe, one of the period's best-known writers of popular music for the piano. Grobe's works numbered almost two thousand before 1865. Most people learned the words and music to Foster songs from entertainers, or they studied his pirated lyrics in thousands of small pocketbooks and broadside sheets that flooded both city and rural markets and were never involved in the song publisher's commerce. While music like that written by Grobe was hailed by both intellectuals and critics, Foster's was condemned in a contemporary periodical as the product of "a music trade that must be swept away."

More than 10,000 songs were published during the five dreadful years of America's Civil War. Throughout that period the North enjoyed the advantages of superior and unrestricted production, materials, and distribution. Yet Southern song publishing increased five times in size, in Nashville, Macon, Mobile, New Orleans, and Charleston, where the oldest American firm, Siegling Music House, had been flourishing since 1819. The most successful firm of all was the Chicago-based Root & Cady, many of whose hits were by Henry Clay Work.

Throughout the first 80 years of the last century, few publishers had much

interest in those Americans who may have liked the newest songs but did not own a piano. A wide variety of music was issued for performance in the home. Songs became popular by accident or happenstance. Except for those firms that had established working relations with celebrated performers, there was no exploitation, no planned campaign to effect meaningful exposure of a song. All-white and all-black minstrel troupes and singing personalities wrote their own material, picked up songs from freelance writers, or had them written to order by professionals who frequented New York's show business haunts.

Because of changing times, a change in song publishing was inevitable. By the 1880s, America, though still predominantly rural, was becoming increasingly urbanized. The growth of manufacturing, new technologies, the transcontinental passenger and freight railroad, installment buying, and other innovations stemming from the era of free enterprise, established the piano and its cheaper brother, the harmonium, as a standard item of furniture in most middle-class, and many poorer, homes. The business community had discovered advertising and salesmanship, taught it by the medicine show and the American phenomenon, the traveling salesman—the drummer. Improved printing presses and lithography, the ready availability of less expensive paper, and access to cheaper transportation made mass circulation of printed materials, including music, a national commonplace by the end of the century.

During the inflationary period following the Civil War, American vaudeville sprang almost full grown out of the variety halls, wineroms, and saloons of New York City and then expanded nationally in the creation of performing circuits and the construction of ever larger theaters to house the new art form. All things were in place for the breakthrough about to occur, the birth of the modern American song publishing business. 

Leonard Feist, President of the National Music Publishers' Association, recently authored "An Introduction to Popular Music Publishing in America."

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ASCAP HONORS "TOP OF THE CHART" SONGS

ASCAP honored its writer and publisher members along with the recording artists, producers, and record labels of the songs that reached the Top 10 of the Pop, Soul, and Adult Contemporary charts in 1979.

In a tri-city celebration on July 9, simultaneously spanning New York, Nashville, and Los Angeles, there were 127 songs honored with 18 multiple publisher award-recipients and 17 multiple writer award-recipients. Several writer award-winners are members of foreign performing rights organizations that have agreements with ASCAP.

Multiple writer award-recipients included Ashford and Simpson with six awards; Dino Fekaris and Freddie Perren, Rick James (CAPAC), and Billy Joel with four awards each; Randy Goodrum, Lionel Richie, and Smokey Robinson with three awards each, and The Isley Brothers, Keith Crier and Paul Service, Rick Davies and Roger Hodgson (PRS), Lou Gramm and Mick Jones, Mick Jagger (PRS) and Keith Richards (PRS), Kenny Loggins, Mike McDonald, David Paich, J.D. Souther, and Rod Temperton (PRS) each received two awards.

Multiple publisher award-recipients included Jobete Music with eleven awards; Almo Music with eight awards; April Music with six awards; Chappell & Co. and Nick-O-Val Music with five awards each; Impulsive Music, and Perren-Vibes

New York



l to r: Rita Leigh and Karolyn Ali, Commodores Entertainment Pub. Corp.; and ASCAP Board member Salvatore Chiantia. Songs: *Sail On, Still*, and *Three Times a Lady*.



l to r: ASCAP Board member Irwin Robinson, Pres., Chappell & Co.; Hal David; Irwin Schuster, Senior Vice Pres. Creative, Chappell & Co.; Chiantia; and Frank Military, Vice Pres. Creative, Chappell & Co. Songs: *Broken Hearted Me*, *Shadows in the Moonlight*, *Sweetlife*, *Stand By*, *You Needed Me* and *You're a Part of Me*.



l to r: Henry Marks, Executive, Warner Bros. Music, Songs: *Escape* and *Love Is Like Oxygen*; Paul Adler, ASCAP Dir. of Membership; Ivan Mogull, Pres., Ivan Mogull Music, Song: *Take a Chance on Me*; Laurie Guber, Professional Manager, Ivan Mogull Music; and Paul Marks, ASCAP Managing Dir.

PLAYBACK

**ASCAP
news
in
review
from
New York,
West Coast
and
Nashville**

17

Playback

Music with four awards each; The Commodores Entertainment Publishing Corp. with three awards; Arista Music, Bovina Music, Cherry Lane Music, Colgems-EMI, Gear Publishing, GQ Publishing, Inter-

song U.S.A., Milk Money Music, Snug Music, Somerset/Evansongs, and Warner Bros. with two awards each.

ASCAP President Hal David presented award plaques at the Society's New York offices and

received one himself for *I Never Said I Love You*, co-written by Archie Jordan and recorded by Orsa Lia.

Board member Arthur Hamilton, together with Regional Directors Michael Gorfaine and Todd

Brabec conducted the ceremonies at Carlos and Charlie's in Los Angeles. In Nashville, Southern Executive Regional Director Connie Bradley and her staff held the presentation at ASCAP's offices there.

West Coast



l to r: Todd Brabec, ASCAP Western Regional Dir. for Business Affairs; and Robert Gordy, Executive Vice Pres. of Jobete Music, Inc.

Songs: *Bustin Out, Disco Dance Heat, I'm a Sucker for Your Love, Mary Jane, Ooh, Baby Baby, Sail On, Send One Your Love, Still, There'll Never Be, Three Times a Lady, You and I, and You're All I Need to Get By.*

l to r: James Jamerson, writer, publisher, producer and member of group Chanson. Song: *Don't Hold Back*; and Verdine White, member of group Earth, Wind and Fire, and Vice Pres. of ARC. Song: *After the Love Has Gone.*



Nashville



l to r: Chappell Music's Pat Rolfe and writer Randy Goodrum. Song: *You Needed Me*

l to r: Gary Harrison, Chess Music; Connie Bradley; and writer Archie Jordan. Song: *I Never Said I Love You.*



l to r: David Naughton, recording artist, *Makin' It*; Barbara Fekaris; and writer Dino Fekaris. Songs: *I Will Survive, Makin' It, Reunited, and Shake Your Groove Thing.*



l to r: Celia Hill and Pat Rolfe of Chappell Music; Rita Bourke; and writer Rory Bourke. Song: *Shadows in the Moonlight.*

ASCAP ORCHESTRA AWARDS

NEW YORK

Pictured at right at the ASCAP Orchestra Awards presentation are, l to r: Hal David, Asst. Manager of the Atlanta Symphony Orchestra, Nancy Bankoff, and Morton Gould.



Twenty U.S. orchestras received plaques and shared \$14,300 in cash prizes from ASCAP last June. ASCAP Pres. Hal David, ASCAP Board member Morton Gould, and Manager of ASCAP's Symphonic and Concert Dept. Gerald Deakin presented the awards singling out "adventurous programming of contemporary music during the 1979-80 season."

The 1980 ASCAP Orchestra Awards were presented at the New York Conference of the American Symphony Orchestra League (ASOL), marking the sixth consecutive winning year for the New York Philharmonic, and the third consecutive winning year for the New Hampshire Music Orchestra.

Administered by the ASOL, recipients represent seven different categories. *Major Orchestras*, receiving \$2,000 each were the New York Philharmonic, Zubin Mehta, Music Director; San Francisco Symphony Orchestra, Edo de Waart, Music Director; and the Atlanta Symphony Orchestra, Robert Shaw, Music Director. *Regional*

Orchestras, receiving \$1,000 each were the Louisville Orchestra, John Nelson, Artistic Consultant and principal Guest Conductor, and Peter Leonard, Conductor in Residence; and the Saint Paul Chamber Orchestra, Dennis R. Davies, Music Director. *Metropolitan Orchestras*, receiving \$750 each were the Albany Symphony Orchestra, Julius Hegyi, Music Director; Fort Wayne Philharmonic Orchestra, Ronald Ondrejka, Conductor; Brooklyn Philharmonia, Lukas Foss, Music Director; and the Northwest Chamber Orchestra, Louis Richmond, Music Director. *Urban Orchestras*, receiving \$500 each were the American Composers Orchestra, Dennis R. Davies, Music Advisor; and the New Hampshire Music Orchestra, Thomas Nee, Music Director. *Community Orchestras*, receiving

\$200 each, were the Civic Orchestra of Minneapolis, Robert Bobzin, Conductor; Thalia Symphony Chamber Symphony, Stanley Chapple, Francis Walton, Conductors; and the Pasadena Chamber Orchestra, Robert K. Duerr, Conductor. *College Orchestras*, receiving \$200 each, were the Peabody Conservatory of Music, William Henry Curry, Resident Conductor; Eastman School of Music; Wichita State University, Jay Decker, Director of Orchestras; and Drake University, John Canarina, Director of Orchestral Activities. *Youth Orchestras*, receiving \$200 each, were the Seattle Youth Symphony Orchestra, Vilem Sokol, Conductor; and the Oakland Symphony Youth Orchestra, Robert Hughes, Music Director/Conductor.

Runners up who received plaques were the

Syracuse Symphony Orchestra, Los Angeles Philharmonic, American Symphony Orchestra, Oakland Symphony Orchestra, Pasadena Symphony Orchestra, New Haven Symphony Orchestra, Northwestern Michigan Symphony, Orchestra of Santa Fe, Napa Valley Symphony Orchestra, West Bloomfield Symphony, Albany, Georgia Symphony, West Virginia University, James Madison University, Marin Youth Orchestras, and Wichita Symphony Youth Orchestra.

Entries for the 1980 ASCAP Orchestra Awards were judged by a panel consisting of Paul Fromm, Director of the Fromm Music Foundation; Peter Kermani, Pres. of the Albany Symphony Orchestra; and Philip Ramey, composer and program editor of the New York Philharmonic.

BURKAN COMPETITION WINNERS

Winners of the national awards in the 1979 Nathan Burkan Memorial Competition for outstanding law school essays on copyright law were announced in July. The five winners of \$9,500 in prizes, as well as one honorable mention, were chosen by a panel of judges consisting of Hon. Arlin M. Adams, U.S. Court of Appeals for the Third Circuit, Hon. Amalya L. Kearse of the U.S. Court of Appeals for the Second Circuit, and Hon. Patricia M. Wald of the U.S. Court of Appeals of the District of Columbia Circuit.


Celia Goldwag of N.Y.C., a 1979 graduate of Columbia University's School of Law, won the national first prize of \$3,000 for her paper entitled "Copyright Infringement and the First Amendment." Goldwag is currently Law Clerk to the Hon. Eugene H. Nickerson, U.S. District Judge for the Eastern District of New York.

The national second prize of \$2,000 went to Phyllis Amarnick, a graduate of the Harvard Law School, for her essay "American Recognition of the Moral Right: Issues and Options." Amarnick is presently associated with the N.Y.C. law firm of Chadbourne, Parke, White-side & Wolff.

Three essayists tied for the national third prize: Carol A. Ellingson of the Harvard Law School, for "The Derivative Works Exception: Uses Permit-

ted," Jeffrey Liebowitz of the University of Pennsylvania Law School, for "Superstation Development and the Changed Potential of Cable Television: Regulatory Problems and Possible Solutions;" and John Craig Oxman of the University of Virginia School of Law, for "Intellectual Property Protection and Integrated Circuit Masks." Each received \$1,500.

Tom R. Camp received honorable mention for his paper on "Art Resale Rights and the Art Resale Market — An Empirical Study."

The Nathan Burkan Memorial Competition was established in 1938 to honor the late Nathan Burkan, ASCAP's first General Counsel. Burkan was a noted copyright authority who played an active role in establishing the Society in 1914, and as its Counsel until his death in 1936. In addition to stimulating interest in copyright law throughout the nation, the Competition has inspired much of the scholarly writing in this area of law. The national winners were chosen from among 80 prize-winning papers submitted by students in 55 law schools throughout the country. The Nathan Burkan Memorial Competition is directed by one of the world's leading copyright authorities, Herman Finkelstein, who served for many years as ASCAP's General Counsel until his retirement in 1973. 



HALL OF FAME TOASTS DAVID

ASCAP Board member and Songwriter's Hall of Fame Pres. Sammy Cahn (r) congratulates newly-elected ASCAP Pres. Hal David. The Songwriter's Hall of Fame (One Times Square) held a luncheon this past spring to celebrate David's election.



DEL TREDICI HONORED FOR PULITZER

ASCAP Pres. Hal David presented a special medallion to David Del Tredici, this year's Pulitzer Prize winner in music. The presentation of the medallion, traditionally reserved by the Society for its Pulitzer-winning members, was made at a luncheon reception at the Cottage Room of N.Y.C.'s Hampshire House. Among those attend-

ing were ASCAP Board members W. Stuart Pope, Pres. of Boosey & Hawkes (Del Tredici's publisher), Morton Gould, Gerald Marks, G. Schirmer Pres. Edward Murphy, and Virgil Thomson, former Pulitzer Prize recipient. Del Tredici was awarded the 1980 Pulitzer for his composition *In Memory of a Summer Day*.

l to r: Del Tredici, Thomson, and ASCAP Chief Economist, Dr. Paul Fagan.



ASCAP FETES BILLBOARD en ESPAÑOL

ASCAP held a reception at its N.Y.C. headquarters to celebrate the premiere issue of *BILLBOARD en ESPAÑOL* last July. The celebration attracted representatives from every area of the Latin community. Along with the *BILLBOARD* staff were ASCAP songwriters and publishers, members of the Latin press and broadcast media, as well as executives from Latin divisions of major record companies.

"*BILLBOARD* has long played an important part in the journalism of the music business," commented ASCAP Pres. Hal David. "Now it is taking another important step forward in publishing a Spanish edition. ASCAP has always valued its Latin members, and we are happy to see that *BILLBOARD* is now making the music business aware of the contributions of the Latin community."

l to r: ASCAP member Ruben Blades, and ASCAP Dir. of Public Relations, Karen Sherry.

TAYLOR AWARD WINNERS NAMED

ASCAP recently announced the winners of the 13th Annual ASCAP-Deems Taylor Awards for outstanding books and articles on music published in 1979. A total of \$10,000 in cash awards plus plaques will be presented to the winners.

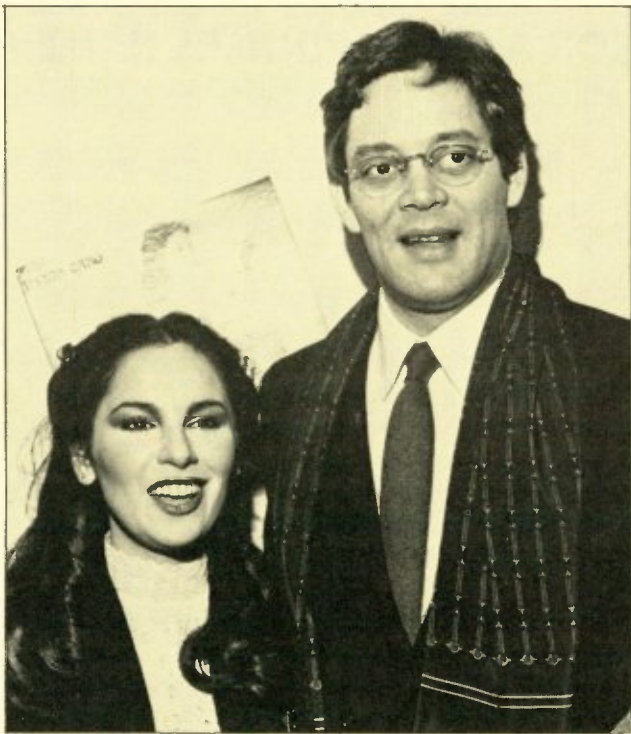
The winning authors of eleven books are: Samuel Lipman for *Music After Modernism* published by Basic Books; Hans Moldenhauer and Rosaleen Moldenhauer for *Anton Von Webern* published by Alfred A. Knopf; Daniel W. Patterson for *The Shaker Spiritual* published by Princeton University Press; Isabel Pope and Masakata Kanazawa for *The Musical Manuscript—Montecassino 871* published by Oxford University Press; Roger Sessions for *Roger Sessions on Music* published by Princeton University Press; Solomon Volkov and Antonina W. Bouis for *Testimony—The Memoirs of Dmitri Shostakovich* published by Harper & Row; David Baskerville for *Music Business Handbook and Career Guide* published by Sherwood Company; Xavier M. Frascogna, Jr. and H. Lee Hetherington for *Successful Artist Management* published by Billboard Books; Nolan Porterfield for *The Life and Times of America's Blue Yodeler—Jimmie Rodgers* pub-

lished by University of Illinois Press; William P. Gottlieb for *The Golden Age of Jazz* published by Simon & Schuster; and Eric von Schmidt and Jim Rooney for *Baby, Let Me Follow You Down* published by Anchor Books.

Among those writers honored for the general excellence of their articles on serious music are Dr. Margaret Mary Barela of College Music Symposium, Tulane University; Samuel Lipman of *Commentary* magazine; Walter Schenkman of *American Music Teacher*; Lloyd Schwartz of the *Boston Phoenix*; and Michael Walsh of the *San Francisco Examiner and Chronicle*.

The winning writers for articles on popular music include: Whitney Balliett of *The New Yorker*; Michele Kort of *Songwriter* magazine; John Lahr of *Harper's* magazine; and Diane Sward Rapaport of *Contemporary Keyboard*.

Judges for the competition were ASCAP composers Sam Coslow; Music Program Director, National Endowment for the Arts Ezra Laderman; Board member and Chairman of the Public Relations Committee Gerald Marks; Juilliard Professor Vincent Persichetti; and Queens College Professor Hugo Weisgall.



ASCAP HONORS NYDIA CARO

ASCAP member Nydia Caro, Puerto Rico's leading TV and recording star, was honored by ASCAP for her Puerto Rican Forum Benefit Concert

at Carnegie Hall in April. Pictured above at the reception are Nydia Caro (l) and actor Raul Julia.

BOARD OF REVIEW ELECTED

Four writers and four publishers were elected for two-year terms to ASCAP's Board of Review. The Board decides membership questions concerning the Society's rules relating to revenue distribution.

In the Popular Division, those elected were lyricist Lee Adams (two-time Tony winner), and composer Johnny Green, with Vic Mizzy as alternate, publishers Stanley Mills of September Music, Burt Litwin of Belwin-Mills Music, and Jean M. Dinegar of Cherry Lane Music, with Bob Montgomery of Bobby Goldsboro Music as alternate. Representing the Standard Division are composers Vincent Persichetti of the Juilliard School, and Jacob Druckman (Pulitzer Prize winner); publishers

Arnold Broido of the Theodore Presser Co., with Art Jenson of Jenson Publications as alternate.

The members of the Nominating Committees were Walter Bishop, Jimmy Van Heusen, Benjamin Lees, Mitchell Parish, Joseph Raposo, and Kay Swift (Writers' Nominating Committee); and Dean C. Burch, Murray Deutch and Bob Reno (Publishers' Nominating Committee).

ASCAP's Articles of Association provide for a Board of Review to consider any member's complaints about "the distribution of the Society's revenues to such member, or by any rule or regulation of the Society directly affecting the distribution of the Society's revenues to such member..."



MOORE AT GRACIE MANSION

ASCAP composer Carman Moore conducts rehearsals of his *American Themes & Variations* for performance at Gracie Mansion for the White House Cabinet Dinner hosted by N.Y.C. Mayor Ed Koch during the National Democratic Convention. Moore's composition, which accompanied readings from Walt Whitman, was commissioned by the Mayor in conjunction with the *Meet the Composers Program*.

ASCAP "UP, UP AND AWAY"...



Flying high above the ASCAP exhibit at the Fourth Annual L.A. Songwriters' Expo is a giant ASCAP blimp. Guiding the balloon off the ground are, l to r: ASCAP writer Jimmy Webb, ASCAP Western Regional Dir. for Repertory Michael Gorfaine, and Webb's manager William F. Williams.

West Coast



DAVID AT ADVISORY MEETINGS

ASCAP composer/conductor John Green (r) introduces ASCAP Pres. Hal David at the West Coast Writers' and Publishers' Advisory meeting held at the Beverly Hills Hotel in June.

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BACKSTAGE AT THE ROXY

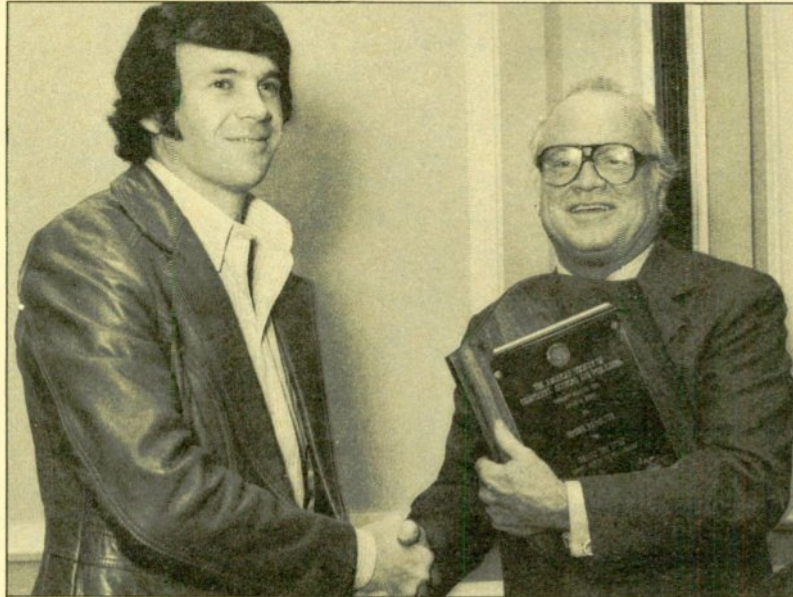
ASCAP members Kenny Rogers (l) and Kim Carnes (m) are joined by ASCAP Membership Rep. Julie Locke after Carnes' show at the Roxy. Rogers and Carnes recently topped the charts with their recording of *Don't Fall in Love with a Dreamer*, co-written by Carnes and Dave Ellingson.



ASCAP member Janis Ian is greeted by ASCAP colleague Mel Torme (r) and ASCAP Western Regional Dir. for Repertory Michael Gorfaine, following her engagement at the Roxy. Ian, whose current Columbia LP is entitled *Night Rains*, begins her second decade as a member of the Society.

GOSPEL MUSIC BANQUET

ASCAP hosted a Gospel Music Appreciation banquet at Opryland Hotel to honor ASCAP writers and publishers nominated for Dove Awards in the Song of the Year and Songwriter of the Year categories. In the first category, plaques were presented to Brown Bannister, writer of *Praise the Lord*, published by Bug and Bear Music; Don Francisco, writer of *He's Alive*, published by New Pax Press; George Gagliardi, writer of *Words and Music*, published by Triune Music; Bill and Gloria Gaither, writers of *I Am Loved*, published by Gaither Music; and Chris Waters, writer of *The Highest Praise*, published by April Music, Inc. Don Francisco and Bill Gaither also received awards for their Songwriter of the Year nominations. Special awards were given to Dotti Rambo and Bob MacKenzie, Pres. of Paragon Assoc., for their longtime contributions to gospel music.



Chris Christian (l), Pres. of Bug and Bear Music, accepts award plaque from Ed Shea, ASCAP's National Coordinator of Public Affairs.



SCHLITZ AUTOGRAPHS LPs

ASCAP member Don Schlitz takes a break from autographing albums at

Discount Records to greet Southern Regional Dir. Connie Bradley. Schlitz's Capitol LP, *Dream Matinee*, marks his debut as a recording artist.



NASHVILLE MEMBERSHIP MEETING

Pictured above is ASCAP Board member Gerald Marks delivering the Public Relations Report at the General Nashville Membership Meeting in June, attended by writer and publisher members from 20 states.



MERCER INDUCTED INTO HALL OF FAME

Late ASCAP composer Johnny Mercer was recently inducted into Georgia Music Association's Hall of Fame during Georgia Music Week. Shown above at the Hall of Fame banquet held in Atlanta are, from left: Nashville staff members Bob Doyle, Rusty Jones, and Connie Bradley, Mrs. Johnny Mercer, and ASCAP Board member Wesley Rose.



NASHVILLE SONGWRITERS' WORKSHOP

Panelists at ASCAP's first Nashville Songwriters' Workshop are, from left: Rory Bourke, Buzz Cason (workshop leader), Layng Martine, and Steve Gibb.

MEMPHIS MUSIC DAY

26 Music Industries of Memphis (MIM) held its June Board of Directors meeting at ASCAP's Nashville offices. During a reception in their honor, Tennessee Governor Lemar Alexander proclaimed June 16 "Tennessee Music Industry Day" and Nashville Mayor Richard Fulton declared it "Memphis Music Day." Ed Shea, ASCAP's National Coordinator of Public Affairs, presented citations on behalf of the elected officials to representatives of MIM.

DID YOU KNOW?

Three immortals who dabbled in songwriting as a sideline:

F.S. Key—Chief occupation, lawyer; the song he wrote one night: *The Star Spangled Banner*.

Rouget DeLisle—Chief occupation, soldier in French Army; his entry in a song contest: *La Marseillaise*.

John Howard Payne—Chief occupation, U.S. Consul to the Kingdom of Tunis (N. Africa) in the United States Foreign Service; tune written in a nostalgic moment: *Home Sweet Home*.

THE ASCAP FOUNDATION

The ASCAP Foundation, established three years ago, continues to support educational programs in the music field. In addition to its grants program, the Foundation also sponsors songwriters' workshops.

Over the past year, ASCAP workshops have branched out to encompass New York, Los Angeles, and Nashville and

represent a wide range of music styles. Each one is headed by an expert in the field. The format includes analysis of new songs by the top names in the music industry. Workshops meet once a week for eight consecutive weeks. They are free of charge, and application is open to everyone, regardless of performing rights affiliation.



WORKSHOPS EAST

Theater

ASCAP's initial Theater Workshop, headed by Charles Strouse (*ASCAP in ACTION*, Spring 1980), and held last October is now continuing in its second phase. The concept of the original workshop has been expanded. ASCAP, together with the Dramatists Guild and the Ostrow Music Theatre Lab, has formulated a more comprehensive program. Writers who have been accepted into the workshop, which continues under the direction of Charles Strouse, will now have an additional opportunity. They may be selected by a member of the Dramatists Guild faculty, headed by Stephen Sondheim, to attend a series of development sessions at the Guild. Certain works will be given a staged reading at the Musical Theatre Lab's ANTA Theatre studio.

Twelve professional playwrights who have expressed interest in musical theater will be attending this workshop.

Symphonic & Concert

Currently in progress in New York at the Society's headquarters is ASCAP's Symphonic & Concert Workshop, headed by Martin Bookspan, Coordinator of Symphonic & Concert Activities.

This series, the first of its kind, concentrates on the business aspects of writing serious music, and the channels available to writers in that field for getting their works performed. A detailed report on the seminars will appear in the next issue of *ASCAP in ACTION*.

Jazz*

The East Coast Jazz Workshop, headed by Billy Taylor, attracted a large number of the prominent jazz composers, lyricists, musicians and vocalists working in New York City.

Taylor described the value of the meetings, held at ASCAP's offices, as "a much needed support of jazz."

Taylor began the series by examining the elements of a jazz tune to arrive at a viable definition. His purpose was not to segregate jazz from other varieties of music, but to explain the difference between a song written as a jazz tune and one that is reconstructed or altered by performing musicians. "Both methods have produced jazz standards," Taylor concluded.

The distinctive phrasing, tempo patterns and notations on the score that characterize "jazz songs" were analyzed by Taylor and such distinguished guests as composer/musician Joe Albany, guitarist Gene Bertoncini, composer/musician Harold Danko, WRVR-FM disc jockey Les Davis, Muse Records President Joe Fields, vocalist Janet Lawson, publicist Peter Levinson, critic/author/cornetist Richard

Film & TV Workshop leader Paul Chihara (l) conducts East Coast session with guest speaker John Addison.

Sudhalter, and composer/musician Buster Williams.

The means of altering and interpreting pop songs as jazz dominated much of the discussions. *All of Me*, written by ASCAP Board member Gerald Marks, does not resemble the score as written when it is performed by many jazz musicians and bands. Notes get carried from bar to bar, tempos are changed, and Marks himself states, "I wrote it as a ballad. I couldn't write a jazz tune if I tried."

On the other hand, Duke Ellington wrote jazz tunes which became pop standards.

The workshop members also learned that although specific musical elements distinguish jazz, some songs seem to disregard those elements yet still retain the jazz classification. Taylor offered Hoagy Car-

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michael's *Baltimore Oriole* as an example and explained that jazz is therefore also "a thought, a philosophical point of view." Taylor also commented on the contributions of the jazz player: "Charlie Parker's style was improvisational composing at a peak. Most jazz composers write out of their own experience."

Taylor and his guest panelists spiced up the theoretical sessions of jazz with examples on keyboards and guitar, and devoted a great deal of the time to critiquing participants' work and analyzing the jazz elements in their material. Clearer insights as to why certain performers sing or play particular material were also provided by the visiting experts in the field.

The degree of enthusiasm on the part of the workshop members surprised Taylor: "The sessions always went way over their original time budget, despite the fact that many participants were coming from or going to gigs. Some changed their night off just to be here."

Film and TV*

Noted film and TV composer, Paul Chihara, began this series by showing a videotape of a 45 second film clip from a TV pilot called *Almost Heaven*. He offered workshop members the challenge of coming up with an appropriate theme underscoring the opening sequence of the TV film.

"I correctly assumed there were proficient composers in the class who had no experience in film, so

I asked them to compose some theme music to an old ABC-TV pilot."

Around this assignment, Chihara also invited guests to discuss their art and evaluate tapes submitted by the participants in response to the assignment. Among the composers who provided commentary and illustrated the mechanics of underscoring (background music) and writing main title themes were John Addison (*Tom Jones, Centennial*); George Duning (*Picnic, From Here to Eternity*); Sammy Fain (*That Old Feeling, Love Is a Many Splendored Thing*); Eileen Rothschild, Vice President, RSO Publishing (publisher of *Saturday Night Fever*); David Shire (*Farewell, My Lovely, Norma Rae*) and Charles Strouse (*Bye Bye Birdie, Annie*).

"The workshop members met the challenge successfully," Chihara said. "I wanted to see what they could do with the topic. Some were quite good."

The submitted tapes ran from the very impressionistic with no discernible melody line, or rhythm, to catchy tunes, an added incentive for publishing and pop status. There were the jazz oriented and the classicists as well.

The topic, in fact, was based on a supernatural story line. The opening 30 seconds showed unremitting clouds while the remaining 15 seconds offered close-ups of the faces of the featured characters. Two distinct moods had to be represented.

Taking one's memory home without any sort of cueing device, such as a

click track, to time the music was in itself a considerable task. Despite this handicap, a number of tapes came back near perfect and some even right on the mark.

Chihara also, however, felt a need to encourage those composers whose scores were "outside." "I want to support those who do not follow the crowd. I was that way and it wasn't easy."

Chihara also utilized a work print from the motion picture *Airplane* to illustrate the mechanics of music cues and tracking. He repeatedly reminded his students: "You've got to get the viewer hooked in a matter of seconds—especially in TV, because seconds are all you've got—they'll change stations if you don't grab their interest."

Chihara commented on the fundamental importance of the workshop experience for the composer: "To be able to hear the applause for your work, then

the commentary, all right on the spot, can be rewarding even if the comments are not always pleasant."

Comments by the experts were extremely helpful. John Addison emphasized the frequent need to work against a deadline, to compose and score on the spot without the benefit of working with an orchestrator; David Shire stressed learning as much as possible about music in general since "you never know when your memory bank may be tapped"; George Duning demonstrated the transition from underscoring to main theme via the famous dance sequence in which *Picnic* and *Moon-glow* are so effectively intermingled.

The consensus from the participants was that Chihara's workshop was invaluable in a city where it is particularly difficult to meet the masters of the film and TV scoring craft.

*—By Arnold J. Smith

WORKSHOPS WEST

The ASCAP Workshop West, under the leadership of Annette Tucker, has focused on pop songwriting for the past five years. Each course culminates in Supersongs, where music industry representatives are invited to a showcase of participants' material developed in the sessions. Supersongs III is currently in the planning stages for a performance after the first of the year.

Film

A new series aimed at the

different music categories, patterned after the East Coast format, will debut this November with ASCAP's first West Coast Film Scoring Workshop. Directed by George Duning, ASCAP Board member and multiple award winner, the guest panelists will include: John Addison, John Cacavas, Mort Danson, Luci de Jesus, Ray Evans, John Green, Jay Livingston, Michael Masser, David Raksin, David Rose, and Clark Spangler. Sam Schwartz, ASCAP's West

Coast Membership Rep. who specializes in film and TV music, will serve as West Coast coordinator.

Pop

Prominent songwriter/producer Dino Fekaris, who co-wrote with Freddie Perren *I Will Survive* and

Reunited, among other blockbusters, will be directing a special eight week series on "record writing," that is, the process by which Top 40 commercial hits are written, published and produced. January 1981 has been set as the starting date.

NASHVILLE WORKSHOP

The first ASCAP Workshop in Nashville is currently underway, with writer/producer Buzz Cason supervising the first four weeks, and songwriters Jerry Foster and Bill Rice the remaining four sessions.

The Nashville Workshop, which is held weekly at ASCAP's offices, features guest panelists Bob Beck-

ham, Rory Bourke, Larry Butler, Tom Collins, Dick Frank, Steve Gibb, Randy Goodrum, Bill Hall, Henry Hurt, Archie Jordan, Buddy Killen, Richard Leigh, Bob MacKenzie, Ronnie Milsap, Bob Montgomery, Bob Morrison, Mickey Newberry, Wesley Rose, John Schweers, Bob Thompson and Billy Ed Wheeler, with others to be announced.

HONOR ROLL

Contributions to the ASCAP Foundation are 100 percent tax deductible and will be acknowledged by a signed certificate as well as a listing on the *Honor Roll*.

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Foundation Grant Winners

Nineteen American composers were named as the second annual recipients of the ASCAP Foundation Grants to Young Composers.

The Foundation grant program combines the resources of ASCAP with those of leading composers, music educators and institutions in an effort to encourage deserving young musical creators (under the age of 30). This year a total of \$15,000 was distributed to composers to help them pursue studies in music composition and develop their skills.

Three grants of \$1,500 were awarded to each of the following composers: Robert Kelley, Scott Steidl and Richard Wargo. Grants of \$1,000 were distributed to Joey Bargster, Kevin Hanlon, William Maiben, Todd Q. Mason and Jody Rockmaker. Additional grants were presented to Roger Briggs, Adrian David, Michael Gandolfi, Frank J. LaRocca,

Pat Shor
Gunther Tautenhahn
Mildred C. Turner
Gary Nelson Wilkins
Ndikho Xaba
Betty Silvers Zimmer

OTHER CONTRIBUTORS

Ernest Ackler
Amy Merrill
Nicholas Meyers
Jenny Terrell

We would like to thank the following people for submitting additional contributions:

Dr. Seuss Foundation
Will Hudson
Amo Ingraham
Milton Rosen
Marguerite W. Smith
Sid Tepper

James Lauth, Kenneth D. Lieberman, Richard Montalto, William Neil, Arthur Sammartino, Michael Schelle and Harvey Stokes.

A preliminary screening committee for initial entries consisted of Assistant Dean of the Juilliard School of Music, Louis Brunelli, composer Carman Moore; and music editor and composer Kurt Stone.

The panel of judges who made the final selection for the Foundation's program included: Louis Brunelli; composer, arranger, and Queens College Professor, Sol Berkowitz; conductor and current director of orchestra activities at the Juilliard School of Music, Sixten Ehrling; Pulitzer Prize-winning composer, Ned Rorem; and composer and arranger William Russo.

Any individual is eligible to receive a grant except members or officers of the ASCAP Foundation, members of the selection panel, or members of their families.

Applications for next year's grants should be addressed to Martin Bookspan at ASCAP's New York headquarters.

steppin' out

ASCAP Members' Recent Activities



HOLMES AT AGAC

ASCAP writer Rupert Holmes lectures fledgling composers at a recent American Guild of Authors and Composers (AGAC) ASKAPRO session held in N.Y.C.

l to r: AGAC Dir. of Special Projects Sheila Davis, Holmes, and ASCAP member George David Weiss.



GENESIS AT THE GARDEN

ASCAP Membership Rep. Marilyn Horowitz congratulates Atlantic recording group GENESIS after their SRO one-night concert (6/29) at N.Y.C.'s Madison Square Garden.

PREMIERED PREMIERED PRE

- Richard Adler's** *Yellowstone* by The Metropolitan Brass Quartet in Brooklyn, NY, on May 25...
- Josef Alexander's** *Trinity* by the Manhattan School of Music Brass and Percussion Ensemble, N.Y.C., on April 23...
- Jan Bach's** *The Happy Prince* by the Nebraska Sinfonia in Omaha, on March 18...
- Seymour Barab's** *Duo for Violin and Viola* at Rockland Center for the Arts, West Nyack, NY, on March 7...
- Kay Gardner's** *Winter Night, Gibbous Moon* at the Longy School of Music, Cambridge, MA, on April 27...
- Noel Goemanne's** *The Walk* at St. Andrews Catholic Church, Fort Worth, TX, on March 30...
- Ron Harris'** gospel musical *Special Delivery* by the Garden Grove Community Church Sanctuary, Los Angeles, CA, on Feb. 23...
- Lee Hoiby's** *Piano Concerto No. 2* by the American Chamber Symphony in Chicago, on June 7...
- Beatrice Laufer's** *In the Throes* by the Shreveport Symphony Orchestra, LA, on June 14...
- Eddy Lawrence Manson's** *Encounters* by the Manson Ensemble Woodwind Quintet, Los Angeles, CA, on July 27...
- Mel Powell's** *Settings for Soprano and Chamber Group* in NYC, on April 10...
- John Robb's** *Symphony for Strings* by the Kammergild Chamber Orchestra, St. Louis, MO, on May 5...
- Jacob Stern's** *Series for a Festival* by the Westchester County Symphony, Tarrytown, NY, on July 5...
- David Uber's** *Sunshower* at Trenton State College, NJ, on May 5...
- Robert Washburn's** *French Suite* by the Renaissance City Woodwind Quintet at Carlow College, Pittsburgh, PA, on March 8...

ED PERFORMED PERFORMED

- Wang An-Ming's** *Sonata for Violin and Piano* by the Sino-American Cultural Society, Washington, DC, on June 8...
- Warren Benson's** *Symphony for Drums and Wind Orchestra* on WXX-TV's program *Backstage at a Recording Session*, Rochester, NY...
- Eubie Blake** at the U.S. Army Band's concert, Washington, DC, on June 20...
- Robert Keys Clark's** *Lamentation for String Orchestra* by the Hidden Valley Chamber Orchestra, Carmel Valley, CA, on Feb. 1...
- Paul Creston's** *Trio, Op. 112* by the Mirecourt Trio at Grinnell College, Grinnell, IA, on April 15...
- Michael Cunningham's** *Trigon* by James Houlik for Golden Crest Records...

- Emma Lou Diemer's** *Patchworks* at Jersey State College Electronic Music Festival...
- Edward Eliscu's** musical review *It's 11:59!* at the White Barn Theatre, Westport, CT, Aug. 2-3...
- Sammy Fain's** medley of hit tunes sung by himself at Silver Jubilee Ball, Palm Springs, CA, on April 1...
- Jonathan Haas'** timpani concert, the first of its kind at Carnegie Recital Hall, NYC, on May 26...
- Brooke Halpin's** *Clouds* by the Darmensa Trio at the Museum of Natural History, Hollywood, CA, on May 18...
- Donald Keats'** *Branchings* by the Colorado Music Festival, Boulder, on July 5...
- William Perry's** score for the PBS film *Life on the Mississippi* by the St. Louis Symphony Orchestra...
- Marco Rizo's** *Suite Campesina* at New York University, NYC, on April 16...
- Richard Sudhalter** and **Daryl Sherman's** jazz duo at the NYC club Green Street, on July 10-13...
- Thomas Svoboda's** *Overture of the Season*, Op. 89, by the San Antonio Symphony Orchestra, TX, in April...
- Vivian Walton's** *Dayton, the City Beautiful* at the city's anniversary celebration, in June...

SSIONED COMMISSIONED CO

- Victoria Bond's** *Equinox* by the Pennsylvania Ballet...
- David Epstein's** *The Lament of Job* by the Illinois Wesleyan University Collegiate Choir for the 1980-81 season...

TED APPOINTED APPOINTE

- Ruth Brush**, 1980 *Ok'lahoma Musician of the Year* by that state's Federation of Music Clubs...
- David Cerone**, Kulas Professor at the Cleveland Institute of Music...
- Albert Kenneth DeVito**, President of The Piano Teachers Congress of New York...
- Board member **Arthur Hamilton**, Board of Governors and Vice President of the Academy of Motion Picture Arts and Sciences...

HONORED HONORED HONORE

- Board member **Edward Murphy**, President of G. Schirmer, Inc...
- Paul Page**, President of the Hawaiian Music Awards Academy, Honolulu, on Feb. 28...
- Byron Adams**, 1980 *Jimmy McHugh Music Award* from the University of Southern California...

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Louis Alter, *Honorary Citizen of New Orleans* on April 15...

Alfredo Antonini, the Italian Government's highest honor, *Republican Order of Merit*...

Radie Britain, by the Sigma Alpha Iota Musical Sorority, Los Angeles, CA on June 24...

Murray Lee Brody, *Certificate of Appreciation* from the city of Lake Worth, FL...

David Chaitkin, \$10,000 *Goddard Lieberson Fellowship* from the American Academy and Institute of Arts and Letters, NYC...

Julius Chajes, by the Michigan State Senate with a Resolution of Tribute, on April 15...

George Duning, *Distinguished Alumni Award* from the College Conservatory of Music, University of Cincinnati, OH...

Randy Goodrum, named *1980 Arkansan of the Year* by the Arkansas Broadcasters Association...

Board member **Morton Gould**, *1980 Composer's Award* from the Lancaster Symphony Orchestra, PA, on April 20...

Janos Kiss, *Gold Medal* from the Arpad Academy of Hungarian Scientist, Writers and Artists Abroad for his harp ensemble, *Spring at Last*...

Late composer, **John Jacob Niles**, by Eastern Kentucky University, Richmond, KY, on April 28...

Al Trace's Polish Baseball Power accepted into the Baseball Hall of Fame...

Eugene O'Brien, \$4,000 music award from The American Academy and Institute of Arts and Letters, NYC...

Dr. Mary Jeanne Van Appledorn, *First Prize for Composition* in the Festival Internationale de Carillon, France...

Lazar Weiner, Doctor of Jewish Letters honorary degree from Touro College, NYC...

Lanford Wilson, *1980 Pulitzer Prize in Theater* for *Talley's Folly*...

Sammy Cahn on PBS' *And Then I Wrote*, Los Angeles, CA, on June 29...

Aaron Copland conducting the National Symphony at the U.S. Capitol, Washington, DC, on May 26...

A. Ray DeVita's revision of the 1975 edition of his *Standard Dance Music Guide*...

Kenny Drew's new record label, Matrix Records, based in Denmark...

Nancy Fisher's gospel songs *Come Closer* and *The Lord Says, I'm Here* published by January Records...

Ruby Fisher's works on the LP *A Salute to Lionel Hampton*, which she penned and produced...

Jim Fortini's *Don't Make Love to Me* recorded by Betty Bond for Fortini Records...

The first **Marvin Hamlisch** Songbook published by Chappell and Co...

Craig Hundley's score for the United Artists' feature film *Roadie*...

John Hunt's *Santa's Super Sonic Sleigh* recorded by "polka king" Jimmy Sturr on his Christmas album...

Steve Karmen singing his original compositions on his first LP, *Reconnecting*...

Ellen Jane Lorenz's Ph.D. dissertation, *19th Century American Camp Meeting Spirituals*, published by Abingdon Press...

Richard Nanes interviewed on WABC Radio, NYC, on July 20...

Jacques Press' Tap-Happy on NBC-TV's Big Event, on May 6...

Joe Negri's Tribute to C.L.O. designated musical theme for the Pittsburgh Civic Light Opera Company...

William Presser, featured composer at the Eleventh Annual Contemporary Music Festival, Boone, NC, on April 13-19...

Arthur Schwartz and **Howard Dietz** reviewed in the August 11 issue of *The New Yorker*...

Dr. Leonard B. Smith and his Detroit Concert Band profiled in Chevrolet's March issue of *Friends*...

Russell Stanger guest conducting with the Philharmonica Hungarica in Wilhelmshaven, Germany, on April 17...

Bob Szajner and his group Triad on three new albums *Jazz Opus 20/40*, *Sound Ideas* and *Afterthoughts*...

Billy Edd Wheeler's composition *Moma's Goin' Down in the Mine*, released as a single...

Steppin' Out features ASCAP members' recent activities. For inclusion in this section, send information (including city, state, and date of event) to: **ASCAP in ACTION**, One Lincoln Plaza, New York, New York 10023.

URED FEATURED FEATURE

The New York Times Great Songs of Abba songbook published by Cherry Lane Music Co. Inc....

Robert W. Armen's Tic Tac Toe broadcast on the *Dr. Demento Show*, a nationally syndicated radio program...

Richard Bales profiled in *The Washington Star* on Feb. 2...

Alan Bellink, Ted Drachman and **John Foster's** song *Higher than Heaven*, recorded by Noel Pointer on his new United Artists LP *Calling*...

Sarah Barchas performing her own songs on her new LP *In This Our Land: Songs About America*...

Talitha Botsford's exhibit of watercolors with musical themes at the Clemens Center, Elmira, NY, during Feb...

LEGAL WRAP-UP

A Review of Recent Developments

CBS v. ASCAP and BMI

—On April 3, 1980, the United States Court of Appeals for the Second Circuit decided unanimously that the blanket licenses offered to television networks are lawful under the antitrust doctrine known as the "rule of reason." CBS failed to prove its claim that blanket licensing restrains competition. The decision affirmed Judge Lasker's 1975 dismissal of CBS' complaint against ASCAP and BMI.

Early in September CBS petitioned the Supreme Court to review the Second Circuit's decision. CBS' petition is expected to be denied before the end of the year. If it is denied, this eleven-year-old lawsuit, which has already been decided in our favor by the Supreme Court at an earlier stage, would finally be over. If it is granted, the Court would hear argument and decide the case next year.

Buffalo Broadcasting v. ASCAP and BMI

—In November 1978, the All-Industry Television Station Music License Committee filed a federal antitrust action against ASCAP and BMI. The main charge is that ASCAP's members have "artificially split" performing rights and synchronization rights in musical compositions.

The CBS decisions in

the Supreme Court and in the Court of Appeals pose substantial obstacles to these claims. The claim that synchronization and performing rights have been "split" by ASCAP's members ignores the fact that the Copyright Law grants these two rights separately and distinctly. The case is scheduled for trial in September 1981. Both sides are engaged in extensive pre-trial proceedings.

Alton Rainbow Corp. v. ASCAP

—This federal antitrust action brought against ASCAP by a small group of local commercial radio stations with religious program formats is pending in New York City. The trial is expected early this fall. These plaintiffs are seeking a "per use" form of license, which the Supreme Court suggested in the CBS case would still be a violation of the antitrust law. Most radio stations with religious formats are licensed by ASCAP—the few which are not and which are performing copyrighted music in the ASCAP repertory are being sued for copyright infringement.

Broadcasters Held Guilty of Criminal Copyright Infringement

—In the first prosecution for unlawful public performances of musical works, the owners of three radio stations in Maine pleaded

guilty on June 20, 1980 to 50 counts of criminal copyright infringement, and paid fines of \$11,600.

The convicted corporations and principal owners had been sued twice before by ASCAP members, resulting in judgments of more than \$20,000. The infringements that were involved in the criminal prosecution are now the subject of a civil copyright infringement action.

Jukebox Compulsory License

—The Copyright Royalty Tribunal is conducting proceedings to adjust the jukebox compulsory license fee. The 1976 Copyright Act initially set the annual fee at the rate of only \$8 per jukebox, and directed the Tribunal to adjust that fee to a reasonable level, which will be in effect for the next ten years.

ASCAP proposed an annual fee of \$70 per jukebox, based on fees paid in foreign countries, and the license fees users in the United States pay for performances similar to jukebox renditions. SESAC joined in ASCAP's proposal. BMI asked the Tribunal to raise the fee to only \$30. In both proposals, the fee would be subject to cost of living adjustments annually.

Over the course of several days of hearings in April and May, ASCAP presented its case through the testimony of Dr. Paul Fagan,

ASCAP's Chief Economist and Director of Special Projects, and ASCAP's outside economic consultant, Robert R. Nathan. We also presented testimony from witnesses representing the Better Government Association, a Chicago-based citizens action group which had discovered facts about the jukebox industry in Chicago which revealed enormous "skimming" or tax evasion by the operators. The Tribunal's decision is expected later this year.

Cable Television Compulsory License

—The Copyright Royalty Tribunal has concluded that music should receive 4.5 percent of the compulsory license fees paid by cable television systems for the retransmission of broadcasts. This percentage is applicable to the \$12.5 million paid by cable operators in 1978, plus interest. The compulsory license fees were paid for all copyrighted materials contained in the retransmitted broadcasts, and the largest portion—75 percent—will go to owners of motion pictures and other syndicated television programs.

A second phase of the Tribunal's proceedings concerned the allocation of music's share among ASCAP, BMI, and SESAC. ASCAP was awarded 54 percent, BMI 43 percent, and SESAC three percent.

Blondie

By Susan Lydon

"Power pop" that sells five million units worldwide

THEY'RE called new wave bands — from The Knack to The Clash, from Talking Heads to The Ramones, from The Police to Joe Jackson. Whether new wave is old-fashioned rock and roll or innovative punk has been a heavily debated issue in music circles. But what is clearly undebatable is that riding on the crest of that wave into mainstream celebrity is the band called Blondie.

Blondie is a group of five musicians and a platinum blonde lead singer named Deborah Harry. The band's music pulses with a futuristic sci-fi disco beat, and Harry's dreamy uninflected lyrics float above it like a disembodied voice lost in space.

All the members of Blondie collaborate on the writing of their tunes. In the past two years, Blondie's third album, *Parallel Lines*, has sold nearly five million units worldwide. They have also had two number one

singles this past year: *Heart of Glass*, and *Call Me*, the theme song from the film *American Gigolo*.

Blondie customarily describes their music as "power pop" and "high energy" rather than punk or new wave. "Punk is a time signature," Harry says. "Punk glitter was before; r&b came before, and now it's punk. But it's all rock and roll, straight down the line."

The new wave phenomenon itself originally emerged from the club scenes in London, New York, and Los Angeles, and is often referred to as second generation rock and roll. It is marked by a simplicity of musical style, but a flamboyance in fashion and make-up. Blondie started out and came of age in avant-garde Manhattan clubs, centered on the Lower East Side. Their particular brand of rock and roll evolved from the Beatles and the art rock bands like the Velvet Underground. Add a

touch of futuristic sounds to the chic of art school, and you've got the unique mix for Blondie's music.

Deborah Harry, who may well turn out to be the cover girl of the Eighties, has built an image of a Hollywood sex queen with drop-dead glamour. She has become the spokesperson for Gloria Vanderbilt jeans, and she is easily the most photographed woman in rock and roll today. Since she commands the visual focus for the band, there is a widely-held misconception that Deborah Harry is Blondie. In fact, Blondie also includes Clem Burke, Jimmy Destri, Frank Infante, Nigel Harrison and Chris Stein. To set the record straight, they issued the now-famous buttons that read: "Blondie is a group."

Deborah Harry is a striking looking woman with high cheekbones, big, expressive eyes, and a perfect pout of a mouth. Her personal style of dress was created from thrift shop specials; when Blondie started out, she used to go onstage with a teased beehive hairdo, mini-skirts and spike heels. Now she has a friend who designs all her clothes. Her face can change in a second from looking absolutely angelic to appearing totally demented. And although she has a beautician's license, she deliberately lets the dark roots show in her bleached blonde hair.

Blondie released their second album, *Plastic Letters*, in 1977.





Blondie

(Standing l to r)
Jimmy Destri
Deborah Harry
Chris Stein
Clem Burke
(Sitting l to r)
Nigel Harrison
Frank Infante

ONE of Harry's unique qualities as a performer is her broad appeal; her ironic sexuality appeals to young and old, homosexual and heterosexual, men and women alike. She feels that many people can relate to Blondie's music because, "All our songs aren't about love and hate relationships and broken hearts and stuff like that. We have songs that are about cars and mini-movie themes and different subjects — the gas shortage, everything."

Harry the singer delivers her songs in a flat, unemotional manner. But Harry the actress infuses the songs with theatrical drama. "Part of the singer's job," she says, "is to make a song believable, to make it come alive and to transmit a story. If I'm singing about surf's up, I'm in the sun and I'm waiting for my wave, and even if I'm in New York, it's believable. It's so much easier with music than with acting. Different tonal qualities express different emotions and get different feelings going, and the beat and the excitement and all the electricity just make it that much hotter."

Harry herself is a canny lady, cautious in the extreme, and a clear "survivor." "It's important to me to be an artist," she says. "I was singing at a time when Janis Joplin was out there, and then she died. I kept thinking about Janis and Billie Holiday and blues. It just kept going through my head — all that sadness and tragedy. I love the

blues, but I didn't wanna sing them. I wanted to be up and happy and entertain people and have a good time. Those blues singers were forced to live out the reality of blues. I had to make sure that I was strong enough and felt good enough about myself to avoid that. I was into music and then I dropped out because I felt myself going under. I waited awhile until I felt strong enough to do the things I wanted to do without being some kind of a victim."

Deborah was born in Miami and was adopted when she was three months old by Richard and Catherine Harry, who brought her up with their other daughter in suburban New Jersey. Her mother describes her as "shy and quiet, with a pixie sense of humor." Deborah says that she felt "different" while growing up, and worried about being crazy. She sometimes fantasized that Marilyn Monroe was her real mother. A drum majorette in high school, she was attracted to the "hip" scene in New York, but says she "wasn't rebellious enough to leave the finishing school my parents sent me to." Eventually she drifted to the Lower East Side and got involved with the art scene there. She sang with a folk band called Wind in the Willows, worked as a Playboy bunny, and as a waitress at Max's Kansas City. One night in 1973, while singing with a group which later became the Stilettoes, she felt "this guy staring at me real intense-

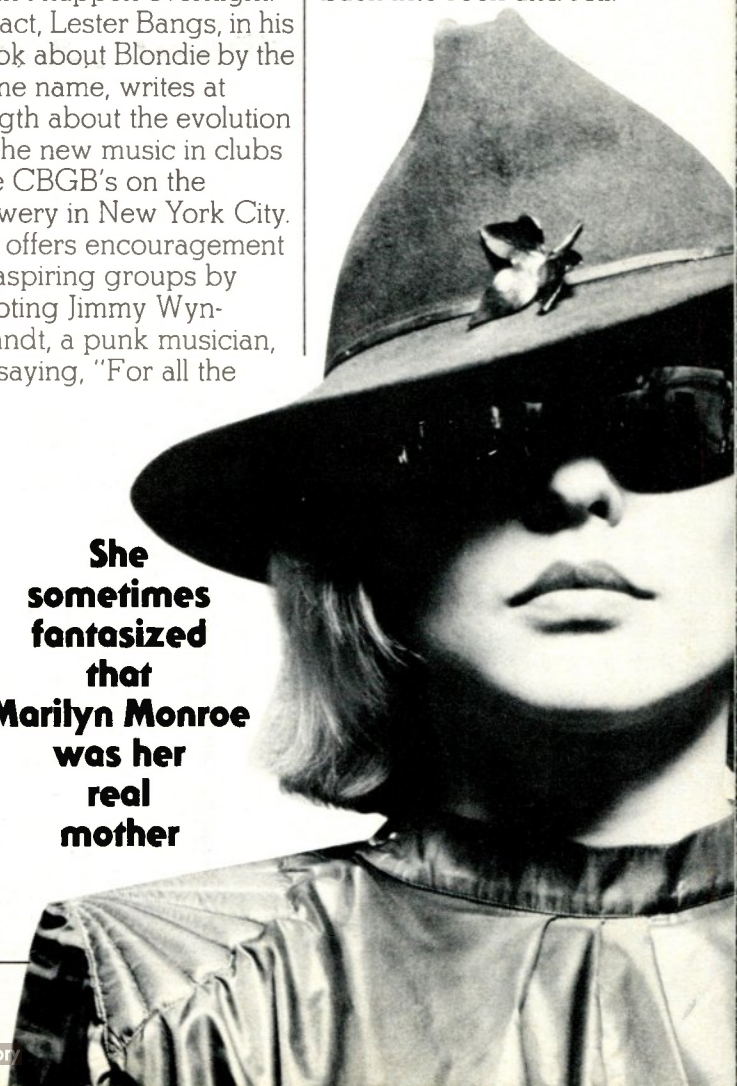
ly." It turned out to be Chris Stein who then had long hair and wore eye shadow in the style of glitter rock. He joined the band as a guitarist, and has been Harry's roommate for the past seven years.

Stein grew up with radical parents involved in the trade union movement. He attended the School of Visual Arts and admires Andy Warhol for his skill in manipulating the media, which he considers "the hippest thing you can do." So far, manipulating the media has been relatively easy for Blondie; they constantly appear in gossip columns across the nation.

Like the sagas of so many superstars and supergroups, Blondie didn't happen overnight. In fact, Lester Bangs, in his book about Blondie by the same name, writes at length about the evolution of the new music in clubs like CBGB's on the Bowery in New York City. He offers encouragement to aspiring groups by quoting Jimmy Wybrandt, a punk musician, as saying, "For all the

people that are struggling out there hoping for something to happen to them, they should know that for years Blondie was considered the standard joke. Not even a joke. The perennial opening band." It was a loose scene, and bands changed members continuously. Harry and Stein didn't know from one minute to the next if they had a band, and if they did, who was in it. They just kept playing, and tried out some of their more outrageous ideas: songs about giant ants, sight gags, spacey sounds and outrageous costumes. If there was one common denominator among all the club groups of that era, it was an effort to put the raw energy and power back into rock and roll.

She sometimes fantasized that Marilyn Monroe was her real mother



Even now Stein describes Blondie's music as "loud, hard, fast, aggressive rock and roll."

HARRY and Stein started Blondie in 1975. In 1976, their first record, *Blondie* was released by the now defunct Private Stock Records, and produced by Richard Gottetehrer. Clem Burke played drums; Gary Valentine, who has since left the band, played bass; and Destri, whose spacey keyboards help set the tone for the band's music to this day, played piano. Because Gottetehrer's name was known, the single *Offender* got more airplay than other comparable records by new wave bands. At this time, Blondie also hired manager Peter Leeds and in February of 1977, the band made its debut at the Whiskey in Los Angeles. That July, Valentine left the

band, reportedly because he resented the concentration of power in Harry and Stein. He moved to Los Angeles and formed a band called The Know, also managed by Leeds. Blondie then recorded their second album, *Plastic Letters*, with Frank Infante on bass. When Nigel Harrison, an



Englishman who had played with Ray Manzarek of the Doors' band, joined the group, Infante, whom the others call "the freak," moved to guitar.

The band had been dissatisfied with the way Private Stock had handled them. What particularly rankled them was the label's release of a poster of Harry in a beaded, see-through blouse with a legend, "Wouldn't You Like to Rip Her to Shreds?" — a tasteless promotion based on the band's funny and ironic song, *Rip Her to Shreds* (Red eyeshadow/green mascara/yecch/she's too much). Leeds raised \$500,000 to buy out Blondie's contract from Gottetehrer and Private Stock, and on Labor Day, 1977, the band moved to Chrysalis Records, an adventurous, independent label run by Terry Ellis. At Chrysalis, Blondie had the good fortune to meet up with Mike Chapman (producer of the smash single, *My Sharona* by The Knack). Chapman was the force behind the highly successful *Parallel Lines* and its number one hit

Heart of Glass. *Parallel Lines*, however, floated around for a year until someone had the idea to release what the band called "the disco song" as a single. The song broke the band, and the rest is platinum history.

It had been Leeds' idea to tour Blondie in Europe and Australia before they were known in the States. Blondie recorded a cover tune, *Denis* (originally recorded by Randy & the Rainbows), with a French verse — and it was a big hit in Europe. Harry's face had already been on the cover of almost every European magazine before the band broke in the U.S. *In the Flesh*, a Harry-Stein collaboration, went to number one in Australia. Last summer Blondie changed managers, after reaching an amicable settlement with Leeds.

At the moment there are rumors of Blondie breaking up. After last summer's strenuous tour, they're taking it easy for awhile. Almost all of the band members, including Harry, have proprietary interests in other groups, such as the B-52's, and Harry and

Stein are interested in pursuing video and films. They have already made a good beginning in launching themselves into the visual media with Harry playing the part of a psychotic housewife in an upcoming movie called *Union City*. The theme song, *Union City Blues*, appears on *Eat to the Beat*, and was written by Harry and Harrison. The entire group appears in a movie released last spring called *Roadie*.

They are currently in the studio with producer Mike Chapman working on their next LP. If it is anything like its predecessors, it is sure to set trends both inside and outside of the music world.

That prediction doesn't affect Blondie drummer Clem Burke, considered one of the best on the new wave scene. He still describes himself as a "fan" and strives to play like the groups he idolized as a teenager.

As a matter of fact, Blondie's sound is often compared to that of the great female groups of the early 1960s like the Marvelettes, the Chiffons, the Shangri-Las. New wave or old, Blondie has exploded on the air waves here and abroad and the fallout is happily all around us.

Susan Lydon's articles on music have appeared in *The New York Times Magazine*, *Rolling Stone*, *Ms.*, and *The Village Voice*. She is currently a cultural reporter for the *New York Daily News*.

Words on Music

"Jerome Kern—His Life and Music" is a detailed biography of the legendary ASCAP charter member Gerald Bordman's scholarly research provides a comprehensive study of the master of musical theater
Oxford University Press—438pp—\$20.00

"1980 Song Writer's Market," edited by William Brohaugh, is an A to Z listing of music publishers, record labels, producers and audio-visual firms. Information is given on placement of material in the appropriate market.
Writer's Digest Books—426pp—\$10.95

"Bob Dylan—His Unreleased Recordings" is a chronological catalog and appraisal of the ASCAP writer/artist's unreleased works. Paul Cable's book is designed for collectors and followers of Dylan's career.
Schirmer Books—197pp—\$5.95

"Rational Metric Notation" by ASCAP composer Paul Creston, focuses on the evolution of musical notation. Creston clarifies the complexities of avant-garde and traditional notation of rhythm.
Exposition Press—115pp—\$7.50



"Conversations With Menuhin" is a collection of reminiscences and interviews with the internationally renowned violinist. Author Robin Daniel depicts the musician's personal and professional life.
St. Martin's Press—192pp—\$14.95

"Music Facts and Feats" is filled with unusual music trivia. Written by Robert and Celia Dearing with Brian Rust, this novelty compilation carries on the Guinness Records tradition with an irreverent, entertaining and educational slant.
Guinness Superlatives Ltd.—278pp—\$17.95

"The Art of the Song Recital" contains a 250 page listing of recital repertoires. Authors Shirree Emmons and Stanley Sonntag analyze the song recital as art and entertainment.
Schirmer Books—571pp—\$10.95

"Britannica Book of Music" is an encyclopedia that includes composers, performers, historical periods, musical terms and instruments. Edited by Frank Gibney, this reference book also contains critical assessments of specific musical works.
Doubleday/Britannica Books—881pp—\$24.95



"Understanding Music" by James Glennon offers an overview of the world of symphonic and concert music. Topics include structure, musical instruments, interpretation, and criticism.
St. Martin's Press—339pp—\$15.00

"Encyclopedia of the Musical Theatre" by Stanley Green is a reference guide to over 2,000 performers, writers, productions and songs of the Broadway and London stages, complete with listings of theatrical awards.
Da Capo—492pp—\$8.95

"Lost Highway" by Peter Guralnick contains biographical sketches and interviews with country, rockabilly and blues artists. Profiles range from the celebrated Elvis Presley to the less widely known figures in that genre.
David R. Godine—362pp—\$8.95

"Women of Notes" is a biographical encyclopedia of 1,000 female composers born before 1900. Compiled by Anya Laurence, the entries provide a unique reference source.
Richard Rosen Press—101pp—\$12.50

"Music Editing for Motion Pictures" traces the music editor's responsibilities from the initial assignment to final dubbing. Milton Lustig's study is useful for composers and arrangers who are interested in film scoring.
Hastings House—182pp—\$15.95

"Orchestra," edited by ASCAP composer and conductor Andre Previn, provides an assortment of 31 interviews with members of great American and British orchestras. The musicians' own words offer insights into orchestral life.
Doubleday and Co—224pp—\$16.95

"How to Have Your Hit Song Published" covers the essential aspects of marketing songs. ASCAP publisher member Jay Warner offers advice on copyrighting, publishing and record company contracts.
Music Bank Publications—207pp—\$11.95

"Getting Ahead in the Music Business" is designed to help the neophyte comprehend the basics of the industry. Author Ron Zalkind identifies the needs of the recording artist, songwriter, music publisher, and the record producer.
Schirmer Books—285pp—\$6.95



GOSPEL is a native form of American spiritual music deeply imbued with the message of Christianity. It is a thriving "good news" music that crosses as many categories, styles, personalities and persuasions as America itself, bridging the gap between young and old, black and white, north and south. In addition to having a traditional religious mission of peace, love, and salvation, gospel is a healthy commercial product aggressively competing in today's marketplace.

The history of gospel goes back to the European church, whose priests encouraged the great composers to embrace sacred themes. Bach, Beethoven, Berlioz, and Brahms,

among many others, created the gospel classics of their time.

In America, however, gospel became firmly welded to the traditions of folk music. Although Ira D. Sankey, a song leader for evangelist Dwight L. Moody, is credited with having originated the term "gospel music" in his 1875 songbook, references to the term go back as far as 1644 in the works of P.B. Bliss, Phillip Phillips, and Edward Mote.

"The gospel song, while affected by the same influence that produced the American hymn tune, was

a direct outgrowth of the spiritual," Edwards S. Lorenz points out in his book *Church Music: What a Minister Should Know About It*. "It had the harmonies and major scales of the latter, with the freedom, vigor, and, in part, the form of the sacred folk song."

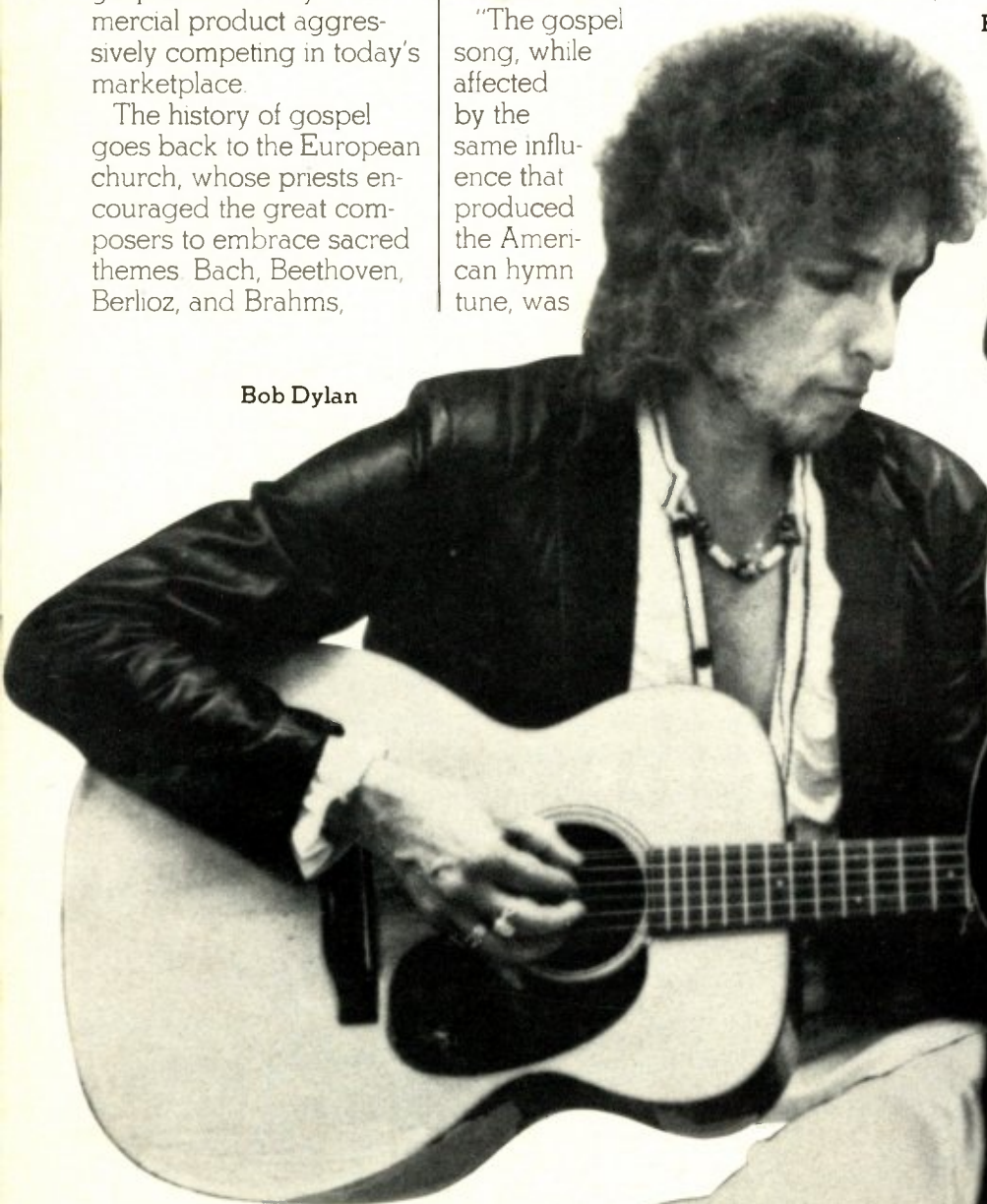
Eventually, the gospel song took many forms in America, but it was in the rural south, among the black congregations of fundamentalists and revivalists,

that the music attained its most recognizable and purest idiom through basic rock and soul rhythms, harmonies, and cadences.

James D. Vaughan and Virgil O. Stamps, two of the greatest proponents of commercial gospel music, developed convention style songbook publishing for the music and promoted traveling quartets for paid performances. When major

record labels became

Bob Dylan



Andrae Crouch

Bill & Gloria Gaither



interested in southern-style gospel in the 1920s, Vaughan and Stamps' quartets were the first to be recorded.

Contemporary gospel runs the gamut from sacred harp singing to Bob Dylan's Grammy-winning *Gotta Serve Somebody*; from Gary Paxton's *Big M* to Cynthia Clawson's *The Journey*; and from the works of Reagan Courtney, Rusty Goodman and George Gagliardi to the compositions of Andrae Crouch, Dony McGuire, and the Bill Gaither Trio.

Gospel has crossed over into virtually every secular medium available with impressive results. Top gospel acts perform to packed

Dony McGuire



concert halls across the country, from the Grand Ole Opry to Carnegie Hall; gospel record sales now account for over \$100 million per year; gospel sheet music for \$75 million; some 500 performing groups and individual gospel artists fill 50,000 hours of gospel programming nationwide; and, according to a recent Gallup poll, one third of the population of the United States listens to gospel music regularly

CHRISTIAN recording artists are scoring on pop and contemporary charts as never before. Gospel's commercial success and increased visibility have been attributed by industry sources to the following causes:

The resurgence of evangelical, fundamentalist Christianity as a popular force and consciousness in American society;

A moral climate for the "good news" message of the gospel through music (traditionally a music of solace, faith, and joy), generated by the "bad news" of trying economic times;

The creation of new markets and outlets for religious music via television, particularly the proliferation of Christian stations and cable systems;

Increased marketability: distributors and book stores have learned to employ marketing devices that, while carefully avoiding the hard-sell style of pop music in order to preserve the integrity of gospel's sacred cause, have nonetheless proved to retailers that gospel moves in the

marketplace; # Universality: the religious music industry has proven it can withstand the fickle trends of the secular music market by offering a music that transcends the fads of the pop market, thereby attracting more investment and opening up secular record labels to gospel artists

Gospel's newfangled success has also given rise to fundamental questions about its future direction and meaning to its writers, publishers and artists: Is gospel a ministry, or is it big business? Will the music continue to have the same impact as it becomes increasingly commercialized?

Three ASCAP members, Dony McGuire, Bill Gaither, and Andrae Crouch, are among gospel music's most prominent and successful practitioners. A brief glance at their careers and a sampling of their opinions goes a long way in illuminating the inspirations and future direction of this vibrant, deeply spiritual art form.

Andrae Crouch

"God gave me this talent to use for Him."

When Andrae Crouch was eleven years old in Pacoima, California, his father Benjamin, a street preacher, was offered a congregation and decided to ask the Lord for a sign, through his son, as to whether or not he should settle into a permanent ministry.

"Andrae," Ben Crouch asked, "if the Lord gives you the gift of music, will you use it for Him all your life?"

GOSPEL

By Donald W. Butler



The First Word in American Music

"Yeah, Daddy!" responded the boy.

Ben Crouch took the ministry; and Andrae Crouch received the 'gift of music.' Ten albums, three Grammys, two Dove awards (the gospel equivalent of the Grammy), and hundreds of compositions later, he ranks among gospel's vanguard and is considered perhaps the leading contemporary soul-gospel singer in the world. His song *My Tribute (To God Be the Glory)*, has been recorded over 400 times and is a standard among modern church hymnals.

When asked about his considerable materialistic success, Crouch's words echo the title of his classic gospel song: "God gave me this talent to use for Him," he says. "He sees my needs and provides very well, but more importantly, He's changed my heart so that my desires are different. My reward is my music; the lyrics are the message of the Bible. The musical form may vary: gospel, contemporary, pop, jazz, country western, opera, but the message remains the same. If my song doesn't mention God by name, you can be sure it's based on a biblical principle. Love is the message of the Bible and so is my music..."

Crouch's musical education began with piano and the choir he formed with his brother and sister at his father's congregation. Together with his sister, Billy Preston, Gloria Jones, and two other singers, Crouch formed the Cogics and began singing in other

churches in the Los Angeles area. Several years later, Crouch formed the Disciples and was discovered by Ralph Carmichael, who signed them in 1969 for his new Christian label, Light Records. By 1970 the group was touring overseas.

The music of Andrae Crouch signaled a fresh, open approach to the time-honored gospel tradition. It has set standards by which aspiring young songwriters and singers being 'called' to Christian music could realize more creative freedom in their spiritual expression.

"I don't want to stereotype gospel or hold back the progress of the music," says Crouch. "The gospel means the 'good news' of Jesus, whatever form it takes. It's been restricted to a certain audience." The stereotype Crouch speaks of is, among other things, a musical one: the traditional gospel arrangement of piano, organ, drums, and choir. However, Crouch's brand of gospel spans grand hymns, jazz-rock, and traditional soul. "I always have to have that flair for contemporary sound, because that's *me*," he says. "I can't alienate myself from either my roots or from what exists today. I sing a hard rocking gospel—it's still a part of me and nothing can replace that—but I also love the new." Among Andrae Crouch's experiments have been songs written with artists like Stevie Wonder.

An Andrae Crouch concert is a rousing, joyful experience—a hand-clapping, toe-tapping songfest in which Crouch, at the

same time that he entertains his audience, also challenges them with his strident evangelical message, seeking to uplift them by 'witnessing' to Jesus Christ. His tours have brought him to over 40 countries and before numerous heads of state, to Vietnam, Israel, South Africa (where he was the first black to perform at a gospel function before a mixed audience), and to the White House, where he performed for President Carter in honor of Black Music Month in 1979.

A recent appearance on NBC-TV's *Saturday Night Live*, however, generated much controversy. Crouch received hate mail from Christian purists who felt that his presence on such a show was 'like casting pearls before swine.' In response, Crouch is quick to recognize gospel's growing audience: "There are many more types of people, not just the down-and-outs, who are becoming Christians nowadays—doctors, lawyers, ball players, artists, professional people. Jesus said, 'Go unto the highways and byways...'"

Although Andrae Crouch has been able to reconcile for himself commercial success with artistic expression and the spiritual substance of gospel, he still sees a battle between the secular, commercial temptations of the music business and the vital importance of his mission. Like many fundamentalist Christians, he believes firmly that we are living in the time when the biblical Book of Revelations of the New Testament will come to

pass; that Armageddon and the Second Coming are both upon us. "For those of us who are not just interested in being number one on the charts, we have to fight to speak what He wants us to speak, but if we get off the track we lose out—we lose out on being prophetic. I feel a heavy responsibility. Gospel is a vital part of bringing people together and teaching—of showing them the love of God. It's a way of showing people *everything*."

Bill Gaither

"Every kind of creativity grows out of a need."

Bill Gaither, one third of the famous Gaither Trio (along with his wife Gloria and Gary McSpadden) says that he chose gospel as a vehicle of expression because of "an inner connection that I felt deeply—that Jesus Christ can make sense in a world that many times does not make sense at all. I felt that I could express that better through music than any other means I had at my disposal."

Gaither's religious roots, like Dony McGuire's, are strong: his family belongs to the Church of God in Anderson, Indiana. Also like McGuire, Gaither grew up listening to the rich strains of the Blackwood Brothers and the Statesmen Quartet. In fact, so great was Gaither's idolization of gospel great Hovie Lister that Gaither's singing style and performances sometimes display the mannerisms and inflections of Lister's Statesmen Quartet at their very best. Gaither watched them perform many times

as a youth. The gospel writers he admired included Lister, Ira Stanfil, and Stuart Hamblin.

With the completion of a masters degree at Ball State University in Indiana, Gaither taught high school English before beginning his professional career in music. The tunes that Gaither penned with his wife Gloria were covered by such successful gospel acts as the Imperials and the Speers. Before long, they received encouragement to perform the songs themselves. "Also," he says, "it's true that I had some songs that other singers weren't interested in. They weren't hits, but they made a statement that I felt was important. By performing them with our own group, those songs also gained national exposure."

Bill and Gloria Gaither's well-known gospel hits include the classics *He Touched Me*, *Because He Lives*, *The King Is Coming*, *I Am Loved*, *The Church Triumphant*, and *We Are Persuaded*.

Gaither also cites strong musical influences from a great many different sources—pop, r&b, and country. He follows the latest recordings of Neil Diamond, Dallas Holm, Waylon Jennings, and the Doobie Brothers.

"There are no short cuts to good gospel music," Gaither recognizes. "You have to develop your talents on a local basis; and, if they're good, they'll expand. A writer should spend time studying the great poets to learn the art and subtleties of lyrics and examine music for the avail-

ability of chord structures and progressions. Keep learning—that's the most important thing—keep ears and eyes open to what is being said and done musically as well as from a social level. Be alive and in tune with life and the Lord. *That's gospel!*"

Dony McGuire

"You can listen to a gospel song and get life out of the experience."

Dony McGuire, who was raised in a family that was both religious and musical, is a classic example of the new breed of gospel writer-

Is gospel a ministry or is it big business?

performers. He began singing in a group with his brothers at the ripe old age of four, traveled throughout the Midwest, studying classical piano for 14 years and listening avidly to his favorite gospel groups, the Blackwood Brothers and Hovie Lister and the Statesmen.

"My mother told me when I was six that when I could play piano like Hovie Lister I could stop taking lessons," recalls McGuire. "When I first heard the Imperials, I thought they were the next thing to God, the best musically that I had ever heard. I realized that was the kind of music I wanted to become a part of."

The gospel groups mentioned above, along with the classical masters like Tchaikovsky, influenced McGuire during his four years at Sepulveda High School in Oklahoma. He went on to study music

theory at the University of Tulsa before beginning his professional career at the age of 18. He returned to Nashville after two years on the West Coast to join the Downings...and his music took off.

"One day on our touring bus I started writing all kinds of stuff down," McGuire remembers. Although he had longed to write songs himself, he didn't believe he had the capability. He credits Aaron Brown of First Monday and Canaanland Music with helping to instill in him the faith to compose. "I must have written down

ten pages of garbage but in those pages were a couple of lines that helped me write my first song, *People*."

People turned out to be an auspicious writing debut for Dony McGuire and other notable hits followed, among them *Rain on Me*, *God, I Need Someone to Talk To*, *Hallowed Be Thy Name*, *Because of Whose I Am*, and *All the Way Home*, which McGuire co-wrote with Gloria Gaither.

"Gospel music is the fastest growing form of music," says McGuire, reflecting on his work. "You can listen to a pop tune or to a country tune and you can like the melody, but it never really *helps* you. You can listen to gospel and get life out of that experience; people are getting life out of what we're writing about. Our gospel music is continuing to grow because it's

more clearly understood by a larger audience than other forms of gospel, such as traditional, church music, or country gospel. Contemporary gospel has managed to keep up with the times; it's the music of today."

Along with the topicality and intense personal quality of his music, Dony McGuire attributes the success of his work to his eclectic ear. He listens closely to every kind of music except hard rock, keeping up with new lyrics, ideas, sounds, and styles. "The works of Toto, Pablo Cruise, Barbra Streisand, Bette Midler, and Earth, Wind & Fire," he says, "really influence my work. I really appreciate their stuff."

But even with such seemingly unlikely influences as Bette Midler on his writing, McGuire recognizes that the power of his music is, quite simply, its message of personal faith. He feels that his music, for that reason alone, is infinitely valuable to his audience—something good, true, simple, and believable. Religious faith runs deeply in his family; his father and older brother are both ministers, and his religious heritage is something that he feels should never be forsaken.

"As a weak human being," McGuire acknowledges, "I depend on strength from: God for balance and levity." ☺

Donald W. Butler is the Executive Director of the Gospel Music Association. He is also President of the Nashville chapter of the National Academy of Recording Arts and Sciences (NARAS).

SIAE – Italy's Performing Rights Organization

By Dr. Mauro Lucentini

SIAE Representative for the U.S.A.

ALMOST 100 years ago, Italian authors and publishers united for the purpose of protecting their commercially exploited works. At that time, a distinguished group of writers, musicians, playwrights and publishers of music and literature met for the first time.

Composers Giuseppe Verdi and Arrigo Boito, the poet Giosuè Carducci, and publisher Eduardo Sonzogno followed by his colleague Ricordi were among the founding fathers of the Italian performing rights organization known as SIAE (Società Italiana degli Autori ed Editori).

Today, SIAE has a membership of nearly 10,000 authors (of music and literature) and 1,000 publishers, representing some of the most prominent figures in Italian art and culture. SIAE protects not only musical copyrights, but extends to dramatic and literary works as well. The popular music repertory licensed by SIAE includes over 2,000,000 compositions, and SIAE registers more than 30,000 new musical works each year. It is a voluntary association in the sense that copyright owners may elect to manage their own works directly. However, if they do not, the protection of their works is exclusively reserved to SIAE by law. Any public use of a creative work – whether or not for direct or indirect organized profit – must be authorized by SIAE.

Headquartered in Rome, with over 1,500 local offices throughout the country, SIAE relies heavily on computer technology to carry out its collection and distribution functions. These, along with the licensing of music users, are carried out in the smallest towns and most remote areas, with a rapidity and precision often complimented by both Italian and foreign observers. Since the forms of entertainment are so diverse and the audiences to which they are directed are so heterogeneous, the method of payment is varied.

Unlike U.S. performing rights organizations, SIAE does not use a sampling system, but rather identifies every work broadcast, negotiating with the radio and television management on the appropriate fees due. Authorization in theaters and opera houses is usually granted by SIAE on a yearly basis to performing companies, and fees consist of a percentage of the box office sales. Control is simplified by a detailed statement of the box office receipts, a document which impresarios have been filling out according to a tradition going back to the 18th century.

The same system is applied to movie performances, in which the copyrights of the soundtrack composers, both Italian and foreign, are protected by SIAE. This differs from the situation prevailing in the U.S. where performing rights organizations do not license movie theaters. Film producers obtain licenses for theater performances directly from the creators and copyright owners. The task of controlling all the uses of creative works is enormous. However, SIAE is able to cope with these elements through an efficient capillary network of agents as well as agreements entered into with various professional associations of users.

SIAE also undertakes the collection of copyright fees from the mechanical reproduction of musical, theater and

literary works.

SIAE also performs several subsidiary functions, among them maintaining records of cinema works and a system of mechanical processing of movie box office receipts, both of which are important in the Italian fiscal framework in determining the state's rights on works that have become public domain, and managing copyrights included in hereditary trusts.

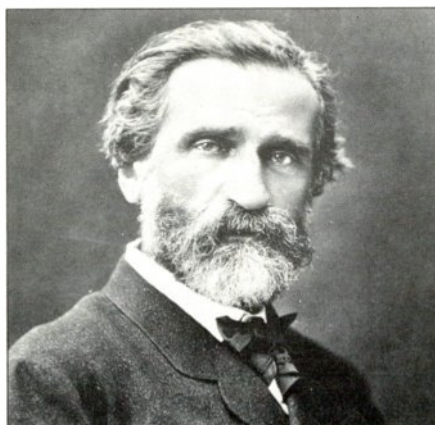
Around 1920, a function of a totally different nature was added, through an agreement with the Italian treasury renewed by SIAE every ten years, the assessment, enforcement and collection of an indirect consumption tax on public performances levied by the Italian state according to its fiscal structure. This function of SIAE has a complex historical origin and fulfills the requirement of good organization to the advantage of both the state and the taxpayers. The cost of collecting these taxes by SIAE is the lowest recorded in Italy for collection of similar taxes by any Italian public agency.

SIAE also has a long established pension and welfare fund for its members, and offers a form of social security to the widows of deceased members and their dependent children.

The Italian copyright law now recognizes the aim of SIAE as being in the public interest, but SIAE was founded as a private association and has substantially preserved that structure. It pays taxes as any commercial firm, although it is a non-profit organization.

Officers of SIAE's organs are elected every three years by the Society's full members. In view of the public function the organization performs, its Chairman is appointed by decree of the Italian state. The nomination and appointment are proposed respectively by the two main organs of SIAE, the Assembly of the Commissions and the Prime Minister.

The activity of SIAE extends to the protection of foreign authors' works through reciprocal contracts with 35 foreign copyright societies spanning five continents.



Composer Giuseppe Verdi was a founding father of SIAE.



PROFILE: Gloria Messinger
Assistant General Counsel

In the days before the term "women's liberation" became popular, Gloria Messinger was charting a career for herself in a field traditionally dominated by men: law. Her first step in that career direction was to attend Yale Law School from which she was graduated in 1954. Shortly thereafter, she joined ASCAP as an attorney in the Legal Department where she reported to Herman Finkelstein, who was then General Counsel. She was the only female attorney employed by the Society at that time. After a leave to have two children, she returned to ASCAP's Legal Department. In 1974, she became acting Distribution Manager for one and one

half years until her appointment as Assistant General Counsel in 1975. In this capacity, she has been working with the Society's General Counsel, Bernard Korman, advising on and supervising a wide variety of ASCAP's legal matters.

Gloria's activities extend regularly beyond her official responsibilities. She has not only been a consultant-advisor to almost every department at ASCAP in connection with the legal aspects of their operation, but has also represented ASCAP at a number of music industry conferences and has lectured on copy-

right and on ASCAP at educational institutions, including the Harvard and the University of Miami Law Schools. She has represented ASCAP in litigation in Hawaii and on tax problems in Europe.

Born in New York City, Messinger attended Smith College in Northampton, Massachusetts where she received her B.A. with a major in government. Her husband, Charles L. Mandelstam, is also an attorney and partner in a New York City law firm. Their 21-year-old daughter, Emily, is a senior at Harvard; their son, Peter, age 19, is a sophomore at Harvard.

In addition to her professional attributes, Gloria is both gracious and straightforward, with large reserves of patience and stamina. When she first arrived at ASCAP, she had no idea that in 1980 she would be looking back over an extended and wide ranging career with the Society. How did it all evolve? "I've never had the time to think about it. There's so much to do at ASCAP—great people, exciting challenges, never a boring day!"

inside ASCAP

In New York...

In Index,

Barbara Anel joins the Index Department as tape researcher for the Legal and Broadcast Licensing Departments...

In Legal,

Attorney Gary Bennett, graduate of the University of California at Berkeley Law School, added to the staff...

In Membership,

Joan Robb appointed Membership Rep...

In Program,

Helen Williamson retires after 38 years of service to ASCAP; Joan Gottlieb assumes her duties as Supervisor of the Research Section; Ann Marie Vicenty promoted from Coding Clerk to Research Clerk...

In Public Relations,

Ken Sunshine named Communications Coordinator...

In Royalty,

Silvia Ibello promoted from Junior Secretary to Secretary...



Charles Lintgen appointed Station Relations Rep. for the Southeast, replacing the late Howard Connors; Lintgen is responsible for broadcast licensing in



Pictured above in the ASCAP exhibit at the National Radio Programming Convention held recently in New Orleans are, from left: Asst. to Membership Dir. Jim Gianopulos, New Orleans Division Sales Manager Alan Pecora, Dir. of Public Relations Karen Sherry, and Dir. of Licensing and Customer Relations Louis Weber.



The Nashville staff visited the New York offices for general orientation last August. Pictured l to r (first row): ASCAP Pres. Hal David, Connie Bradley, and Board members Leon Brettler and Wesley Rose; (back row) Bob Doyle, Judy Gregory, John Sturdivant, and Rusty Jones.

Florida, Georgia, Alabama, Tennessee, and Mississippi.

★★★★★

The West Coast...

Sam Schwartz named Membership Rep.; Lisa Tuck promoted to Writer and Publisher Administrator; and Office Manager Wendi Garfield becomes West Coast Public Relations Coordinator...

★★★★★

In Nashville...

Ed Shea appointed National Coordinator of Public Affairs; Connie Bradley assumes his responsibilities as Southern Regional Executive Dir.; Rusty Jones promoted to Nashville Dir. of Business Affairs; John Sturdivant becomes Nashville Dir. of Public and Membership Relations; and Bob Doyle named Nashville Dir. of Membership Relations; Judy Gregory continues as Nashville Dir. of Writer and Publisher Administration.

★★★★★

In Sales...

Kenneth Gilman promoted to District Manager of the Boston office, having served as Asst. Manager for three years; Jim Cleary, the Society's National Sales Manager, announced awards for special achievement in general licensing of bars, restaurants, discos, roller rinks, hotels, stores, and so on.

★★★★★

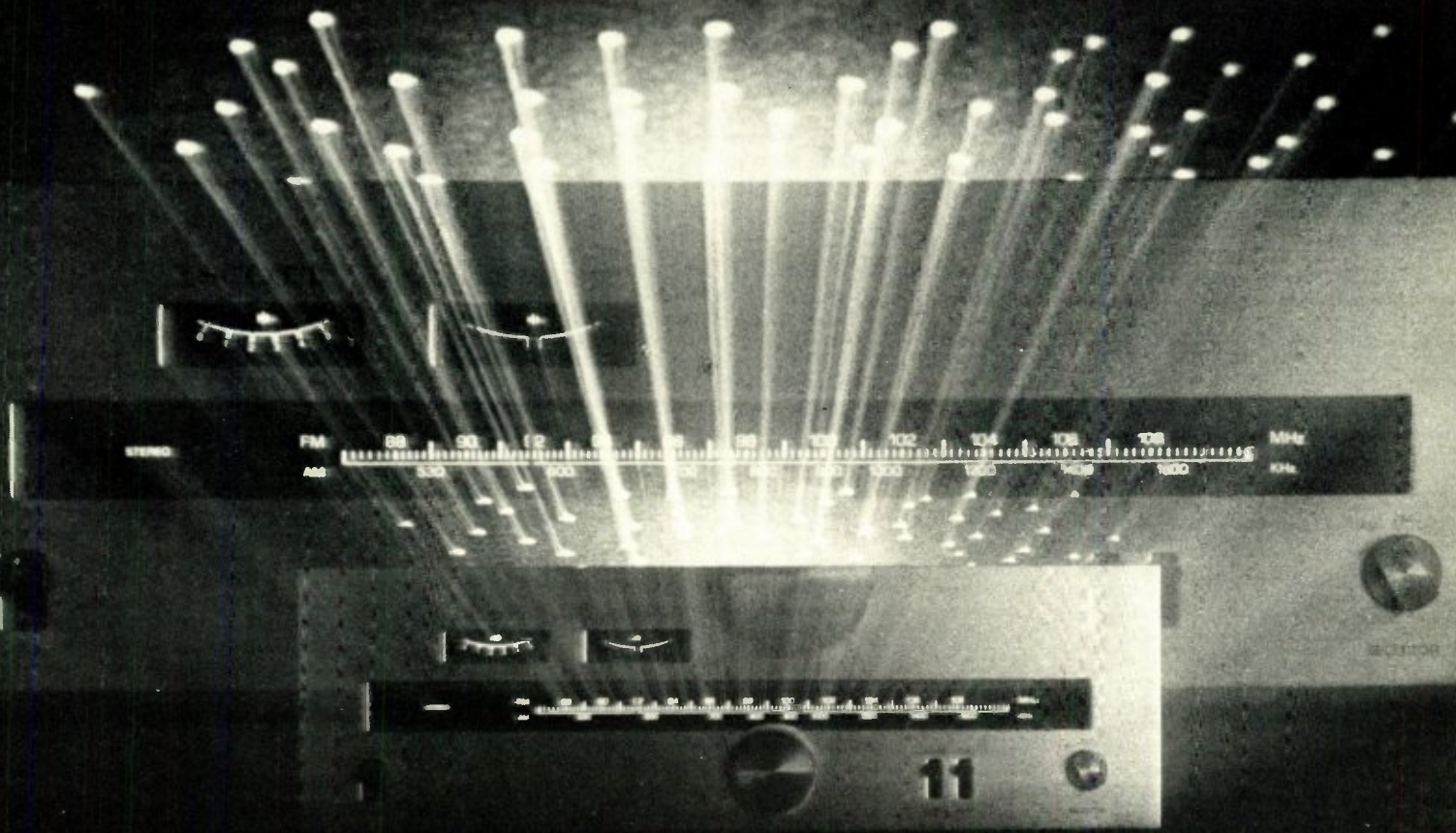
Sales Awards...

Plaques for exemplary efforts and achievement were presented to Roy Camp (Hollywood), David Polosky (Detroit), Chris McKnight (Minneapolis), Richard Johnson (San Francisco), and Stephen Brown (St. Louis).

Scrolls were presented for outstanding efforts to: A. Glenn Duke (Atlanta), Kenneth Gilman (Boston), Robert Gendreau (Boston), Mel Rodgers (Cleveland), James Smendik (Detroit), Hugh Huntzinger (Miami), Gerald Ruona (Minneapolis), William Fielder (Philadelphia), Gary Hartman (Pittsburgh), Richard Wiedwald (Pittsburgh), Mark Nestor (Cleveland), and A. Bondurant Hunter IV (San Francisco). All awards were based on performance for 1979.

Herman Finkelstein, ASCAP General Counsel until his retirement in 1974, was awarded an honorary degree of Doctor of Laws by the New England School of Law at its 60th Annual Commencement Exercises held in Boston last June.

Finkelstein served as ASCAP's Counsel for nearly four decades, during which time he became internationally known as a leading expert on copyright law. Since his retirement, Finkelstein has continued to lecture at law schools throughout the country under ASCAP's auspices. He also continues to serve as Director of the Nathan Burkan Memorial Competition.



AM Stereo Radio: New Signal of the Eighties

By Leo Sacks

HOW does the music on your favorite AM radio station sound to you? Chances are it's not as true as the fidelity of an FM broadcast. But the arrival of a static-free sound on your AM dial appears imminent.

The history of the adoption of AM stereo has been marked by considerable controversy. Like every new technological break-

through, it has encountered resistance preventing its early acceptance by the broadcast industry. For example, in 1959, three dif-

ferent AM stereo systems were presented to the Federal Communications Commission, but the proposals were rejected on the grounds that there wasn't enough consumer interest to

upgrade AM audio quality. "After FM was introduced in 1960, the issue of AM stereo sort of disappeared," says Chris Payne, Assistant to the Vice President of Engineering for the National Association of Broadcasters. "But as revenues for FM stations began to soar in the mid-1970s, it became clear to most AM executives that without a stereo signal, they were, in effect, competing against

media pipeline

FM with one hand tied behind their back."

What are the benefits to be gained by the adoption of AM stereo? To begin with, it would double the inventory of stereo programming now available. Moreover, it would mean that in areas of the country where FM stereo reception is poor, a whole new population would be able to receive a stereo signal for the first time. And since it is believed that car radios will be the most popular application of AM stereo, listening is sure to become more pleasurable.

FOR broadcasters, however, the issue is tied to an important economic consideration. Last year, the nation's 4,558 AM stations were surpassed in terms of total audience share by the 3,194 FM stations, according to statistics provided by the NAB. And while the FM broadcasting industry still lags behind AM in total revenues, some radio executives believe that it is only a matter of time before FM pushes past AM in this respect as well.

"AM stereo is a concept whose time has come," argues John Seraphin, Manager of Allocations and Licensing for ABC Radio. "In the late 1950s, AM didn't need the innovation because it wasn't getting clobbered like it is today. Now that FM has the big audience, the timing is just about perfect."

Last spring, after years of study, the FCC approved stereo broadcasting by AM radio stations. The Commission then directed the

industry to use a system invented by the Magnavox Consumer Electronics Company. At the time, the decision seemed to break a deadlock resulting from five different systems competing to give AM stations stereo capability.

The Commission had been torn between selecting a system with the best technical edge, or allowing the broadcast industry to settle the question. But in July, the FCC, which has been vigorously promoting market competition, voted unanimously to re-evaluate

technologies which are not compatible, so that new radios would have to be built to contain AM stereo compatibility. Thus, the cost for such radios is likely to rise because of the additional circuits needed.

THE Commission's decision to reconsider its adoption of the Magnavox system was recommended by its engineering staff, according to Jeff Baumann, who heads the FCC's Broadcast Bureau's Policy and Rules division. The engineering

"AM stereo is a concept whose time has come. In the late 1950s, AM didn't need the innovation because it wasn't getting clobbered like it is today. Now that FM has the big audience, the timing is just about perfect."

its selection of the Magnavox system and to solicit additional information from broadcasters, as well as from the other four proponents before approving AM stereo. In addition to Magnavox, the other companies that had developed AM stereo systems were the Harris Corporation, Belar Electronics Laboratories Inc., Kahn Communications Inc., and Motorola Inc. Under all these systems, ordinary radio receivers would still be able to pick up non-stereo signals. However, each company used different

staff had found certain "technical gaps" in the data compiled by the National AM Stereophonic Committee, Baumann says, which tested each one of the proposed systems for frequency response, distortion, and separation. As a result, the FCC decided to delay its decision on the issue.

Payne, of the NAB, which represents over 2,500 AM and 2,000 FM stations, reports that the organization is pleased by the FCC decision. "This is an extremely competitive proceeding, and it's most important that

the Commission come up with a decision that will withstand any sort of court challenge by an unsuccessful proponent. The engineering staff has to make a legally sustainable decision," according to Payne, "which is why the move to gather more data can be viewed in a positive way."

Payne, who has been working with the five proponents since 1976, says that the Commission's choice of the Magnavox system was a hasty one in that the Broadcast Bureau failed to give its engineering staff the proper time and support to formulate "a legally-sound write-up." Consequently, he claims, the Commission acted too quickly on the suggestion of the Office of the Chief Scientist and voted five to two for Magnavox.

Whichever system the FCC adopts, according to Ed Buterbaugh, Vice President and Director of Engineering for CKLW, the first station in Canada to test an AM stereo system, "the very fact that new rules and regulations are on the horizon is certain to put everything back on an even keel. After all, the very mention of the word 'stereo' has a magical connotation to the average consumer, and with the advent of improved receiver designs, there's absolutely no reason why AM won't be able to compete with FM on the same fidelity level. Shouldn't the ball game go to the best player and not the one with the greatest technical advantage?" ☺

Leo Sacks is a reporter for *Cash Box* magazine.



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