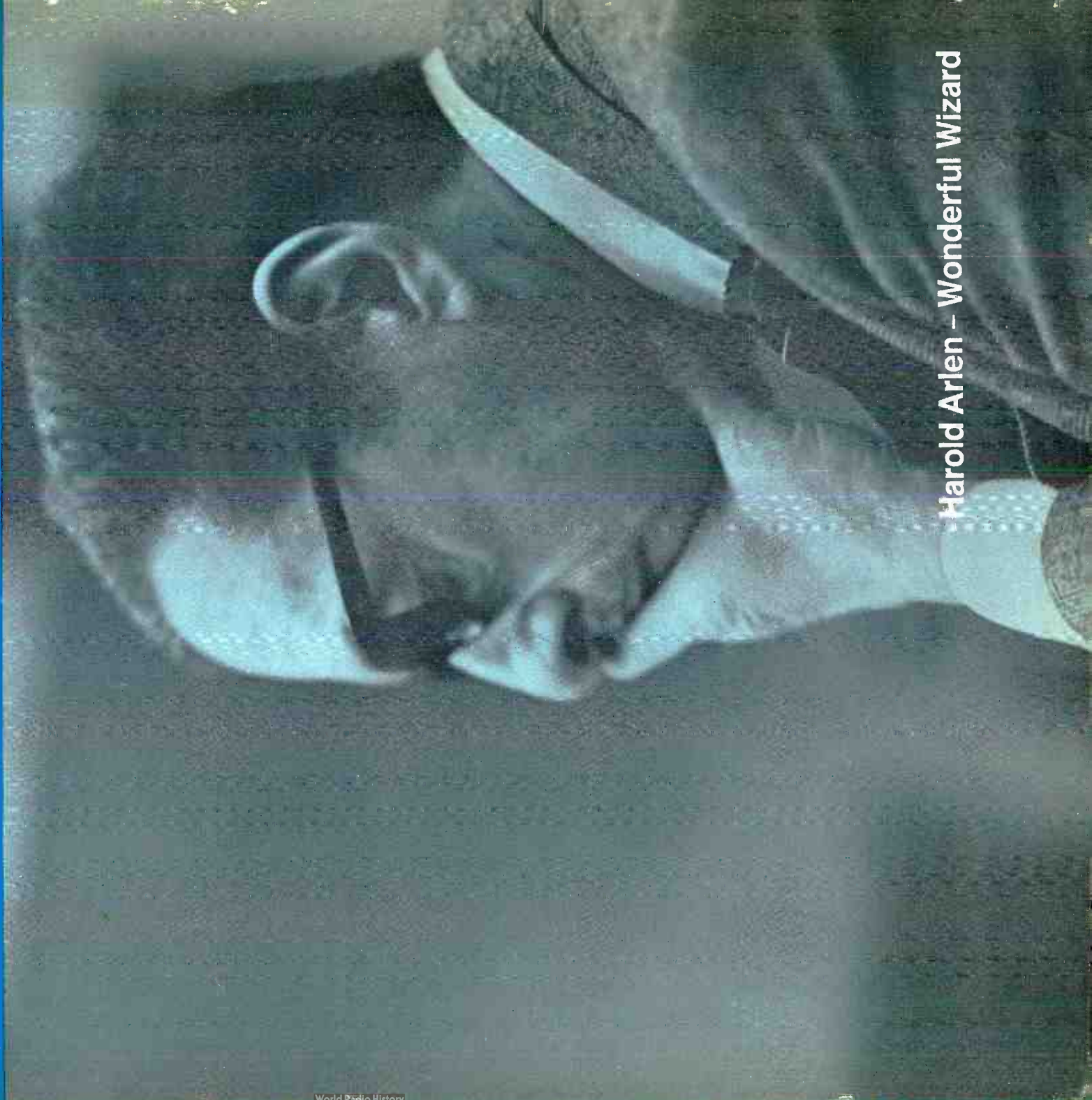


ASCAP *Today*



Vol. 8, No. 1
Fall, 1976



Harold Arlen - Wonderful Wizard

President's Report

We were patient for a long time.

Then we were impatient for a long time.

Now it appears that economic justice for the men and women who write and publish musical works in America *may* finally become a reality.

The U.S. Copyright Act of 1909 was a reasonably good and fair bill for that era, giving American composers, lyricists and publishers most of the protection and benefits enjoyed by their colleagues in other lands. It reflected the pre-World War I technology that affected music performance and delivery of those performances to the public. There was no radio or television, no wired-music systems, cable, satellites or juke boxes. The term of copyright protection built into the 1909 statute was significantly shorter than that in most other countries, but there was little argument because America's creators were so glad to get copyright protection for non-dramatic performing rights and for recording rights.

In 1909 we got a law, but we still didn't get any royalties because no one respected our performing rights until ASCAP was founded in 1914 by writers and publishers who organized to get the statute enforced. Actually, the law was not widely enforced until January of 1917 when the U.S. Supreme Court ruled in ASCAP's favor in a crucial suit brought by one of ASCAP's founding fathers, Victor Herbert, against Shanley's restaurant in New York.

The years passed. The times and the technology changed. The world of music grew, evolved and flowered to the delight of expanding audiences everywhere. The statute remained frozen, a monolithic monument to what had been. By the late 1920's, some members of Congress recognized that the statute was unrealistic and began to discuss changes to modernize the obviously obsolete legislation. Off and on during a quarter of a century, there was talk about copyright revision — talk but no action.

We were patient.

Laws were passed to remedy economic inequities affecting larger groups, but composers and lyricists had to wait at the end of the line. ASCAP's spokesmen visited Washington again and again to seek a fair and modern copyright bill, and many in the Congress were understanding and sympathetic. Still, the obsolete law survived unchanged. Everyone recognized American music as both a major cultural and economic force, and it was widely admitted that it was probably our finest ambassador internationally. Technology changed at an ever increasing rate, but the level of copyright protection remained frozen in 1909 terms.

Fortunately, the courts first interpreted the old law reasonably and applied it to new uses, particularly to radio and television. Later, beginning in 1968, the trend was reversed when cable television was held exempt. No one could explain why lyricists and composers and music publishers should fall behind, should be treated as second-class citizens. No one could deny those realities either.

Finally — in 1955 — Congress funded a series of copyright studies by the U.S. Copyright Office. It took nine long years for the first copyright modernization bill of "the current generation" to be introduced. Three years later in 1967, the House of Representatives passed a bill that wasn't perfect but would do much to remedy most of the major inequities. The Senate never got to vote on this bill, and it died.

The effort to get a fair bill didn't.

ASCAP and other author's groups wouldn't let it. We do not claim all the credit for this continuing crusade, but we have certainly led the way in the field of music, as the Author's League has led the way in the field of literature. Working closely with the Author's League and other dedicated organizations of creators, we reasoned and informed and explained — with some success. Finally, on February 19, 1976, 21 years after the Copyright Office studies were funded by Congress, fif-

teen years after they were completed and had demonstrated the areas in which new legislation was needed, and twelve years after the first revision bill was introduced, the Senate unanimously passed S.22 by an impressive 97-0 vote.

The battle isn't over.

The vote was tremendously encouraging, but we have not come to the end of the road. S. 22 isn't the creators' ideal, and there is also the question of passage by the House of Representatives. Let me make clear that S. 22 is a major improvement, a tribute to the intelligence and decency of the Senate. I must also point out that there are problems ahead as the House shapes its version of a modern copyright bill.

We are going to need your help in the weeks ahead.

It could be decisive.

First, let's consider the good points in S. 22 which is being considered by the House *right now*. The existing law provides for a copyright term of 28 years plus a renewal for another 28, a total of 56 years. Virtually all civilized countries have long had much longer copyright terms — the life of the creator plus 50 years. The new bill being considered would:

- (1) provide a term of life of the author plus 50 years for works created after January 1, 1977.
- (2) increase the term for existing works to 75 years instead of 56, a benefit of 19 years over the old law. That period reflects the change in life expectancy since 1909.

Those are real steps forward.

The bill being considered would expand U.S. copyright protection to include jukebox performances — for the first time. (Writers and publishers, American as well as foreign, have been paid substantial fees for jukebox performances in foreign countries for years.) The bill provides for a compulsory license for jukebox operators and sets the annual license fee per box at a very modest \$8. It also provides for a "tribunal" or "commission" to review these rates at periodic intervals later. This is a beginning and we accept it as such. The periodic review is important.

Cable TV has been another problem, one compounded by Supreme Court decisions that cable retransmissions aren't "performances" under the 1909 law. The new bill would provide — for the first time — for royalties from cable retransmissions. That's an improvement, although the fees for retransmissions are set very low.

The 1909 law has a broad exclusion

that limits copyright protection to public performances *for profit*. S. 22 would remove the "for profit" limitation and substitute exemptions in specific situations, such as religious services.

The 1909 law created one compulsory license that has long oppressed creators — the proviso that arbitrarily set the recording royalty for a song at two cents a record. After 67 years without increase, Congress is now talking about raising that to two and a half cents or two and three quarters cents. Anyone familiar with the great rise in living costs since 1909 will understand why ASCAP joined other organizations in urging a significantly larger increase in this "mechanical" rate.

The 1909 compulsory license concept was seized on by the jukebox operators in 1967, and we went along with it when doing so seemed to be the price of getting a bill passed. Now there is a new compulsory license that is even more disturbing: Sec. 118 provides for a compulsory license for so-called "public broadcasting" stations. These broadcasters actually receive large amounts of money from major corporations, foundations and the federal government.

Public broadcasting is big business — it pays for all other goods and services it uses at prices set in the open marketplace. Music should not be singled out as an exception. Public broadcasters should not be permitted to seize creators' property without their permission, at fees set by a government body.

We vigorously opposed Section 118, and won substantial support for our position in both the Senate and House Subcommittees. But it appears probable that this provision will be retained in the bill, largely because members of the House Subcommittee, who are anxious to see the bill pass, fear that if they delete it there will be a floor fight organized by the public broadcasters of such dimensions as to jeopardize the entire bill. We believe that, despite Section 118, the Copyright Revision Bill is a major step forward for creators, and deserves our support.

We expect the bill to be favorably reported to the full House of Representatives by the end of the summer. At the appropriate time, I shall write to all ASCAP members and ask for your help in the form of letters to your Congressmen supporting passage of the bill.

This splendid Bicentennial year could be a great one for American creators, if it witnesses the enactment of the Copyright Revision Bill, S. 22. ASCAP will continue in the forefront of the struggle to make this bill the law of the land.

Stanley Adams

LATE NEWS: At 10:13 p.m., September 22nd, the House of Representatives passed the Copyright Revision Bill. A House-Senate conference committee is currently resolving minor differences in the versions passed by the two branches, and it is hoped that the bill will reach the White House by the beginning of October.

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AARON COPLAND RESIGNS: JACOB DRUCKMAN JOINS ASCAP BOARD



Pulitzer Prize-winning composer Jacob Druckman was appointed to the Board of Directors of the Society in April. Mr. Druckman was appointed by the Board to complete the unexpired term of the Dean of American symphonic composers, Aaron Copland. Mr. Copland, an ASCAP member for three decades, resigned from the Board in March.

Born in Philadelphia on June 26, 1928, Mr. Druckman began his musical training as a violin student of Louis Gesensway of the Philadelphia Orchestra. He began composing at 15, and while writing for string quartet was active as a jazz musician. In 1949 he moved to New York City for advanced training at Juilliard having chosen symphonic composition over jazz during the summer of 1948 when he was awarded a composition scholarship at Tanglewood. The man who offered this scholar-

ship and served as his mentor that summer was Aaron Copland.

Upon completing graduate studies at Juilliard in 1954, Mr. Druckman spent a year in France on a Fulbright grant before joining the Juilliard faculty. On March 16, 1972, Bruno Maderna conducted the Chicago Symphony Orchestra in the world premier of Druckman's *Windows*—which won the 1972 Pulitzer Prize in music. Since 1973, Mr. Druckman has been Professor of Music at Brooklyn College and will join the Yale faculty in September. He lives in New York City with his wife, Muriel Topaz, Director of Labanotation at the Dance Notation Bureau, and son Daniel who will enter Juilliard in September. His daughter, Karen, is a scholarship student at Radcliffe.

Mr. Druckman's repertory includes both electronic and tape works, and a broad variety of compositions for film, orchestra and dance. He has received two Guggenheim grants, a Koussevitzky Foundation commission, a special award of the National Institute of Arts and Letters and other honors on both sides of the Atlantic.

"Aaron Copland has served the world of music with distinction for many years," ASCAP President Adams said in announcing the change. "He has also done an exceptional job on the ASCAP Board, and we are lucky to have a man of the outstanding talents of Jacob Druckman to carry on this important work. All of the 23,000 members of ASCAP join me in thanking our good friend, Aaron Copland, for his contributions both as a brilliant composer and as staunch defender of the rights of his fellow creators."

ROCHBERG REPRESENTS ASCAP AT VIENNA MEETING

ASCAP composer George Rochberg, winner of numerous commissions and awards and Professor of Music at the University of Pennsylvania, represented the Society at the June 22nd-23rd meeting of the International Council of Authors and Composers of Music in Vienna.

The Council, a body of the International Confederation of Societies of Authors and Composers, considered reports on "Promotion of Works by Living

Composers"; "Composition of Music Programs by Radio and Television Organizations"; "Reprographic Reproduction of Protected Works"; "Mention of the Names of Authors and Composers When Their Works Are Broadcast on Radio and Television"; "Can Modern Music Be Popularized?"; "Duration of Copyright Protection" and "Treatment of Improvisations in the Light of Copyright."

NEW POST FOR JUDY GREGORY



Ms. Judy Gregory, formerly Administrative Assistant to ASCAP Regional Executive Director Ed Shea in Nashville, has been promoted to Director of Writer/Publisher Administration, Shea announced in May.

In her new capacity, Ms. Gregory will work with ASCAP writers and publishers in a 20 state area and report directly to the Executive Director. Ms. Gregory is a member of Country Music Association, Gospel Music Association, Executives' Secretaries, Inc. and the National Academy of Recording Arts and Sciences.

CONNIE HURT NEW ASCAP ASSISTANT DIRECTOR FOR SOUTH



Connie Hurt, popular nine-year veteran of Nashville's Music Row, has joined the Society's staff as Assistant Director for the Southern Region, Southern Regional Director Ed Shea announced in June. She has already joined ASCAP's Nashville team, concentrating on working with writers and publishers in the 20-state region.

A native Tennessean, she joined the staff of Paramount Records/Famous Music in Nashville in 1967. In 1971, she became executive secretary to Jerry Bradley, RCA Records Vice President in charge of Nashville operations. Ms. Hurt has recently been associated with the music law firm of Thompson and Harris.

HAROLD

AIRLLEN



by EDWARD
JABLONSKI

On February 15, 1905, musical conditions around the world took a turn for the better. The brilliant composer (and sometimes lyricist) whom the 20th century esteems and enjoys as Harold Arlen was born in Buffalo, New York. In the seven odd decades that followed that momentous event, he contributed an extraordinary number of extraordinary songs — so many beautiful “standards” that it is almost astonishing. He is a classy composer, a man of taste, talent, wit and elegance. He is warmly liked and admired by the other giants of popular music, and France has celebrated his unique contribution with the rosette of the Legion of Honor.

He has been an ASCAP member since 1930, served on the Board from 1969 through September 1975. He is both a genius and a gentleman, one of the music nobility of our time. He has received many honors, but the greatest may be that special glow people of many nations feel when they hear an Arlen song. Like the man who scored them, Arlen songs are wonderful and special. They were created in collaboration with some of the finest lyricists in the creative community, and that is entirely appropriate. Mr. Arlen, who now composes in his gracious apartment overlooking Central Park West in New York City, has always gone first class.



When Cantor Samuel Arluck beheld his 16 year old son Chaim scattering dust and pebbles through the streets of Buffalo in the clamorous wake of his Model-T Ford (the first to shatter neighborhood tranquility), he was ready to concede in his tussle with the devil over his musician son.

Chaim was a “jazz singer,” a new breed in 1920. Worse, he played the piano with his own “Snappy Trio” in a cabaret in the town’s tenderloin. The wily manager of the dive had hired three teen-agers and, for the price of nothing (or so he imagined), had acquired four instruments—violin, drum and the piano of the cantor’s son, who also doubled on clarinet and sang. Instead of a trio, the manager gloated, he had a quartet. He had not, however, reckoned with the wilier Chaim—no clarinetist—who had merely inserted a kazoo into the mouth-piece and tootled away to the oblivious happiness of the manager and the boozy approval of the customers. They, in turn, demonstrated that approval by dropping coins into a large can that stood on the floor near the band. It was invitingly labeled “Sugar.”

In the eyes of Cantor Arluck it was Satan’s vessel. To his son, however, it

was the source of snappy attire and the Ford that carried him home at a time when the more conventionally employed sleepily faced their dull work-a-day world.

Rarely at a loss in the handling of life’s customary problems, the cantor in this instance sought out a close family friend for advice. He was a former sports editor for the Buffalo Courier turned successful song writer, ASCAP lyricist Jack Yellen. He had been in some big towns (i.e. regular trips to New York’s Tin Pan Alley) and knew the music business. Father Arluck hoped that Yellen could warn his son of the ways of the musical world, talk some sense into him and persuade him to give up his wicked life and try to pass a few courses in high school for a change.

“He came over,” Yellen recalls, “a nice looking boy of about 16. At the time he was playing at Minnie’s, a roadhouse of no good reputation.

“‘What do you expect to be?’ I asked him.

“He laughed and said, ‘A musician.’

“‘Fine. Play something for me.’

“He did, something of his own and whatever it was, it was a pretty good indication that he was his father’s son. He would never be the doctor or lawyer that his father wanted him to be. Afterwards, I called his father and the first thing I said was, ‘It’s all your own fault, he’s going to be a musician.’”

True: Hyman — or Chaim — Arluck’s earliest musical memories he would always associate with his father. It might be his sonorous and inventive singing (“he was the greatest theme and variations man I ever heard”), or the rich music that came from the Victrola horn in the living room (the voices of Caruso, McCormack or Cantor Josef Rosenblatt), or, from about the time he was seven when he became the youngest member in his father’s choir at the Pine Street Synagogue.

His mother Celia (Orlin) encouraged him also in her own practical way. When he was 9, and obviously musical, she suggested that he be given music lessons—he could then become a music teacher. As master of his fate, he could keep his own hours and properly observe the Sabbath.

The unwilling student (practice was anathema) did well with his Chopin and, in time, worked his way up the musical ladder to become a pupil of Buf-

falo’s resident musical celebrity, pianist-organist-conductor Arnold Cornelissen. At about 12, however, he discovered a piano novelty entitled *Indianola* and its ragged rhythms and bluesy harmonies captivated him. Chopin suffered accordingly and, so far as his parents were concerned, that piano piece was the first step on the road to musical perdition. Before long the Victrola crackedled to the cacophonies of the Memphis Five and the haunting wail of Bessie Smith — Caruso, McCormack and Rosenblatt suffered along with Celia and Samuel Arluck.

It was downhill from then on: pianist and later organist in a movie house; then his own Snappy Trio which grew into the five man “Southbound Shufflers” playing on the lake excursion boats between Buffalo and Canada. The next step was to be invited to join a very successful local group, “The Yankee Six,” as arranger, pianist and vocalist. That band swelled into “The Buffalodians” which, by 1925 was playing the Palace and the Monte Carlo in New York, the Jazz Age Mecca . . . or Gehenna, depending upon whether you happened to be father or son.

The son was known by this time as Harold Arluck and had a couple of published tunes to his credit— “. . . the kind



Harold Arlen and parents, circa 1918.

of song we get today in letters . . .". He found plenty to do. He was arranging for the Buffalodians, Fletcher Henderson, other jazz groups and the "big name" Arnold Johnson band. His vocalizing had also attracted a following (among the early Arluck fans: Bix Beiderbecke), and he was asked to sing here and there. It was during this bustling period that his name reached its ultimate evolution because of his discovery of the telephone (before Don Ameche), which many consider his second instrument. Bored with having so many of his phone conversations close with, "What did you say that name was?," he merely blended the surnames of his parents (Arluck+Orlin=Arlen) and, by mid-Jazz Age, Harold Arlen was ready to see what New York had to offer.

Arnold Johnson wooed him away from the Buffalodians and he appeared with the band as pianist and between-the-acts crooner in the *George White Scandals of 1928*. Soon after he decided to launch himself as vaudeville singer in a "single" act. By this time he had come to the attention of composer Vincent Youmans, then casting his *Great Day*.

Since that show took nearly forever to get under way, the youthful crooner from Buffalo found himself wearing many a hat. He had been selected by Youmans to appear in the role of "Cokey Joe," but he also doubled as pianist-assistant to the composer. One day he tripled. His friend Fletcher Henderson, a rehearsal pianist for the show, was ill and Arlen filled in for him for dance rehearsals. During the many waits, he played around with the standard "pick-up," improvising and developing it as the afternoon ground on.

The show's choral conductor, Will Marion Cook, cocked an ear and suggested that the whilom pickup, after the Arlen "theme and variations" treatment, had the makings of a catchy little tune. Concurring in this was another friend, song-plugger turned composer Harry Warren, who went a step further. He introduced, as promised, the embryo song writer to just "the guy to write this up." The guy turned out to be ASCAP lyricist Ted Koehler, and the pickup was further transfigured into *Get Happy*.

Interpolated into the short-lived *Nine-Fifteen Revue*, *Get Happy* very quickly became, in the expression of the time, "a noisy song." It ended Harold Arlen's not very budding career as a musical comedy singer the moment he was asked to become a staff composer for the Piantadosi division of Remick's. The baby-faced manager who officiated at the contract signing was one Edwin H. Morris, barely out of his teens and thus known as "Buddy."

To be the composer of a *noisy* song



HAROLD ARLEN AT WORK

By Ira Gershwin

and with an assured weekly salary was most comforting in 1930, hard times of the Great Depression. The musical theater had begun to feel the pinch, but the newly formed team of Arlen and Koehler kept busy turning out songs for revues, one that year for an *Earl Carroll Vanities*, another for *Brown Sugar* in Harlem's Cotton Club.

The team hit their Harlem stride in the following year's *Rhythmmania* (*Between the Devil and the Deep Blue Sea, I Love a Parade*), which led to a subsequent series of Cotton Club *Parades* in 1932, '33 and '34. Another *Vanities* assignment came along and was doubly important. The song was *I Gotta Right to Sing the Blues*, which imprecisely stamped Arlen as a "blues" composer, but more momentous was the presence among Carroll's lovelies of stunning Powers model Anya Taranda, who would become Mrs. Harold Arlen after some years of courtship.

It was a song tossed off one afternoon that landed Arlen and Koehler in Hollywood. The "theme" was Cab Calloway's distinctive singing style, what Arlen termed "a front shout." Though Calloway was not in the show by the time the *Cotton Club Parade* (1933) opened, the song had already made a lot of noise. The composer had recorded it with the Leo Reisman Band and the recording became a hit even before opening night. Producer Dan Healy remembered that opening night: "the ropes were up [to hold the crowd] — and Ethel [Waters] had to do twelve encores."

The song was, of course, *Stormy Weather*.

Its "noise" soon reached California, and someone at Columbia wired the Morris Agency that the song's creators were wanted to score a film tentatively entitled *Let's Fall in Love*. Arlen happened to be in the Morris office when the teletype came in. Stunned by this unexpected turn, and feeling a bit—shall we say? — unwell, he sought refuge in the Men's.

Ever since *Get Happy* he had made a practice of noting down rhythmic/melodic ideas (he calls them "jots"), certain that fate would never again present him with so accessible an idea. But that morning he was caught without a jot to his name. A few moments later, composed, he returned to the office with an eight-bar jot in hand. On the train to California he and Koehler completed *Let's Fall in Love*; the film's title was no longer tentative.

How was it in the land of Silk and Money? The two refugee New Yorkers couldn't wait to get back home although — after about five weeks — they left behind six songs (only half of which were used, naturally). The Great White Way looked greater than ever.

As for the Broadway musical, as distinguished from the revue, Harold Arlen was initiated into its mysteries by no less a mentor than his father's good friend, Jack Yellen. Upon hearing a radio performance of *Get Happy*, Yellen was determined to get the cantor's son to provide him with music for his impending

show titled, *You Said It*, which would star Lou Holtz and Lyda Roberti. But the younger writer, still in awe of the great man, demurred. Yellen, however, who was not known as “Napoleon” for nothing, persisted. In a word, he pushed.

“Harold would write a tune,” Yellen later recalled, “then stand in the corner and pray for the next one!” The production enjoyed a successful run, but Yellen, who was co-author and co-producer as well as lyricist, regarded it as “probably the worst show ever to run on Broadway.” There are those who could argue that point! “The book was frightful, the dances were terrible, the score was not good – but there was enough in that score to show the promise of Harold Arlen.”

Perhaps, but he was happy to return to the more relaxed working conditions of the Cotton Club and revues. It was for a 1932 Shubert sponsored revue, titled *Americana* that he would first collaborate with two other stellar lyricists. The historic song was *Satan’s Lil Lamb*, with words by E.Y. Harburg and John Mercer (in his formal pre-Johnny phase). This neglected song has been rediscovered by a group of young musicians currently preparing a gem-filled entertainment – *A Sense of Style: the Music of Harold Arlen*, conceived by Robert Tartaglia and Richard Beneville.

That year of *Americana* closed with a reunion with Yip Harburg who, with Billy Rose, provided a lyric for *If You Believe in Me* for Rose’s production of *The Great Magoo*. The show crawled through eleven performances, but the song was later interpolated into a film musical and took off as *It’s Only a Paper Moon*.

It was Yip Harburg who lured Arlen back to Broadway for another Shubert venture inspired by a current best seller, *Life begins at 8:40*. Joining them in the project would be Ira Gershwin, whose younger brother was then busy in what he called a “folk opera.” The scintillating result was a successful show and such memorable songs as *You’re a Builder Upper*, *Fun to be Fooled*, *What Can You Say in a Love Song?* and *Let’s Take a Walk Around the Block*.

With the advent of the Astaire-Rogers musical film cycle, the handwriting was plain on the wall of Shubert Alley by 1935. The studios, primarily RKO and Warner Brothers, began reeling off musicals and now the “Chief” sped westward literally loaded with musical talent. Arlen soon joined his friends, Harry Warren, who had gone ahead – and Irving Berlin, Jerome Kern, George and Ira Gershwin (who came a bit later). The locus and the focus of American popular song had shifted from East to West and never better had the twain met, as the

ARLEN, HAROLD, composer, author; b. Buffalo, NY, Feb. 15, 1905. ASCAP 1930. Educ: public schools; private music study with Arnold Cornelissen, Simon Bucharoff. At 7, sang in choir of synagogue where father was cantor. Prof. pianist at 15 in night clubs, on lake steamers. Organized group, The Snappy Trio, which became The Southbound Shufflers. To NY, singer, pianist, arr. with dance bands. In Arnold Johnson’s pit orch., Bway revue, *George White’s Scandals of 1928*. Appeared in Palace Theatre, NY, toured Loew’s vaudeville circuit. Wrote songs for Bway musicals: *9:15 Review*; *Earl Carroll Vanities* (1930, 1932); *Americana*; *George White’s Music Hall Varieties*; *The Show Is On*. Bway stage scores: *You Said It*; *Cotton Club Parade* (4 editions); *Life Begins at 8:40*; *Hooray for What*; *Bloomer Girl*; *St. Louis Woman*; *House of Flowers*; *Jamaica*; *Saratoga*; *Free and Easy* (blues opera). Film scores: *Let’s Fall in Love*; *Strike Me Pink*; *The Singing Kid*; *Stage Struck*; *Gold Diggers of 1937*; *The Wizard of Oz*; *At the Circus*; *Blues in the Night*; *Rio Rita*; *Star Spangled Rhythm*; *Cabin in the Sky*; *The Sky’s the Limit*; *Up in Arms*; *Kismet*; *Here Come the Waves*; *Out of This World*; *Casbah*; *My Blue Heaven*; *The Petty Girl*; *Down Among the Sheltering Palms*; *Mr. Imperium*; *The Farmer Takes a Wife*; *A Star Is Born*; *The Country Girl*; *Gay Purr-ee*. Biography: *Harold Arlen: Happy With the Blues*, by Edward Jablonski. Chief collaborators: Ted Koehler, E. Y. Harburg, Johnny Mercer, Ira Gershwin, Lew Brown, Leo Robin, Ralph Blane, Dorothy Fields, Truman Capote, Dory Previn, Jack Yellen. Songs: *Get Happy*; *Hittin’ the Bottle*; *You Said It*; *Sweet and Hot*; *Between the Devil and the Deep Blue Sea*; *Kickin’ the Gong Around*; *I Love a Parade*; *I Gotta Right to Sing the Blues*; *Satan’s Lil Lamb*; *I’ve Got the World on a String*; *Minnie the Moocher’s Wedding Day*; *It’s Only a Paper Moon*; *Happy as the Day Is Long*; *Stormy Weather*; *Let’s Fall in Love*; *This Is Only the Beginning*; *As Long As I Live*; *Ill Wind*; *Shoein’ the Mare*; *You’re a Builder Upper*; *Fun to*

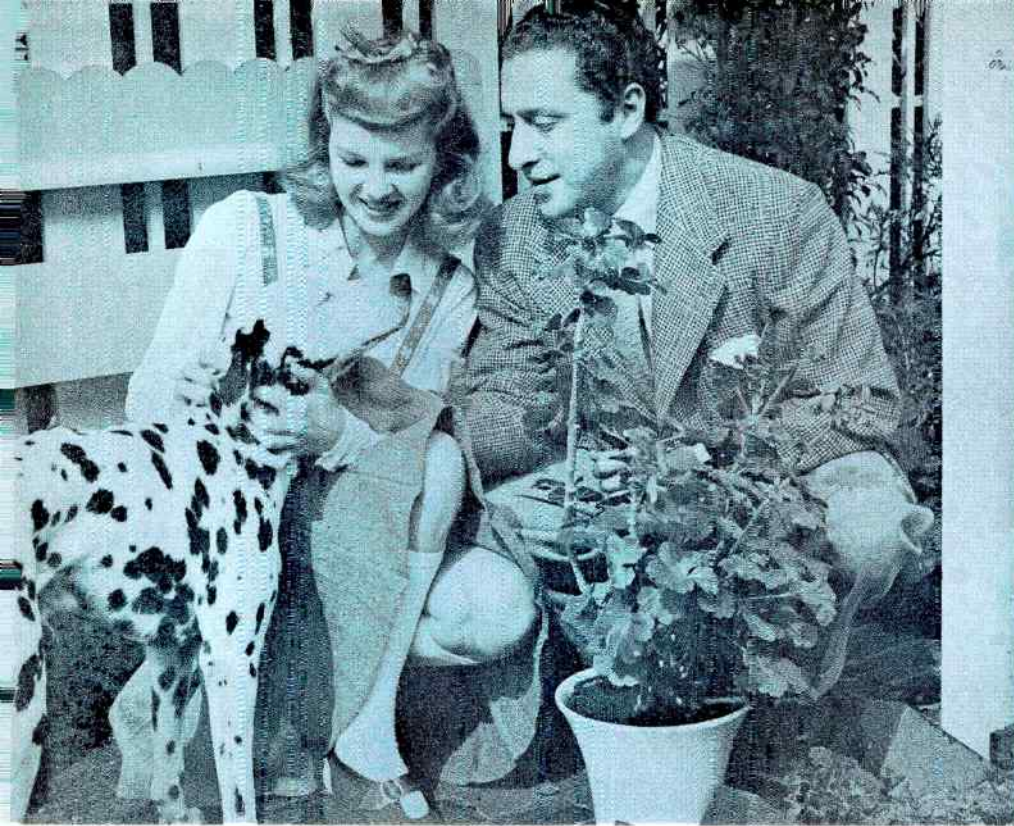
Be Fooled; *What Can You Say in a Love Song?*; *Let’s Take a Walk Around the Block*; *Last Night When We Were Young*; *You’re the Cure for What Ails Me*; *In Your Own Quiet Way*; *Fancy Meeting You*; *Song of the Woodman*; *God’s Country*; *I’ve Gone Romantic on You*; *Moanin’ in the Mornin’*; *Down With Love*; *In the Shade of the New Apple Tree*; *Buds Won’t Bud*; *Over the Rainbow* (Academy Award, 1939); *We’re Off to See the Wizard*; *Ding-Dong the Witch Is Dead*; *If I Only Had a Brain*; *Two Blind Loves*; *Lydia the Tattooed Lady*; *When the Sun Comes Out*; *Blues in the Night*; *This Time the Dream’s on Me*; *Says Who? Says You, Says I!*; *The Moment I Laid Eyes on You*; *That Old Black Magic*; *Hit the Road to Dreamland*; *Happiness Is a Thing Called Joe*; *Life’s Full of Consequences*; *My Shining Hour*; *One for My Baby*; *Now I Know*; *Tess’s Torch Song*; *When the Boys Come Home*; *Evelina*; *The Eagle and Me*; *Right as the Rain*; *T’morra T’morra*; *Sunday In Cicero Falls*; *I Got a Song*; *I Promise You*; *Let’s Take the Long Way Home*; *Accen-Tchu-Ate the Positive*; *Out of This World*; *June Comes Around Every Year*; *Any Place I Hang My Hat Is Home*; *Legalize My Name*; *Cakewalk Your Lady*; *Come Rain or Come Shine*; *I Wonder What’s Become of Me*; *I Had Myself a True Love*; *Ridin’ on the Moon*; *It Was Written in the Stars*; *For Every Man There’s a Woman*; *Hooray for Love*; *What’s Good About Good-bye?*; *Fancy Free*; *Andiamo*; *Today I Love Ev’rybody*; *The Man That Got Away*; *It’s a New World*; *Here’s What I’m Here For*; *The Search Is Through*; *A Sleepin’ Bee*; *I Never Has Seen Snow*; *Two Ladies in de Shade of de Banana Tree*; *House of Flowers*; *Pretty to Walk With*; *Push de Button*; *Cocanut Sweet*; *Pity de Sunset*; *Take It Slow, Joe*; *A Game of Poker*; *Goose Never Be a Peacock*; *The Man in My Life*; *Little Drops of Rain*; *The Morning After*; *I Could Go On Singing*; *So Long, Big Time*; *Silent Spring*. WORKS: *Americanegro Suite*; *Mood in Six Minutes*; *American Minuet*.

Golden Age of the film musical radiated around the world.

For Arlen, it meant also a reunion with his collaborators—Ted Koehler, Yip Harburg, the freshly informal Johnny Mercer and Ira Gershwin. Now and then, he would form new song writing partnerships with Leo Robin, Dorothy Fields and Ralph Blane (with whom for the first time he would also collaborate on lyrics). Studying this roster, one can

readily understand Harold Arlen’s cogent observation that “A good lyric writer is the composer’s best friend.”

He soon learned in Hollywood that a friend was in need, indeed. It was, generally, a languid, sun-drenched, golf-green and poolside existence. Challenges were few; often as not the greatest feat was to produce a score that transcended the clichés and shortcomings of the screenplays. Dealing with the Front Of-



Anya and Harold Arlen in the garden of their Beverly Hills home with Pan.

That evening he worked it over and concocted a simple, contrasting, release. The next morning he played it for Harburg, who rather frostily suggested that it was a tune "for Nelson Eddy, not a little girl in Kansas." He objected to its grandness at some length, and there was an exchange of words — none of which went into the song.

The next time around, Harburg brought reinforcements — Ira Gershwin. (*Now I am dead*, Arlen concluded, knowing that Gershwin was no great ballad lover). As Arlen played Gershwin listened, and Harburg waited, poised for the final word.

"That, I think," Gershwin said, "is a very good tune."

Whereupon, Harburg went to work, setting under those tones he had found too majestic the words: "Somewhere over the rainbow. . . ."

But the tale did not end there. After the first preview, the Front Office decided the song was "too slow" and cut it from the film. Arthur Freed stormed into the Front Office and succeeded in having it restored. Following additional previews, it was lanced twice again. But Freed, putting himself on the line for fellow song writers, continued to storm and eventually prevailed.

P.S.: The oft-rejected "slow" song won the Academy Award that year.

But there's more: publisher Jack Robbins did not like the structure of *Over the Rainbow* and objected to its publication. He so informed the composer in a letter saying "no song could ever be a hit with an octave jump in the first bar of the chorus and *Chopsticks* in the middle."

When he was visiting the Arlens some

time was frustrating, and early in his long stay on the Goldwyn Coast Arlen learned to relax. "Write the songs, turn 'em in and forget 'em" became his Hollywood philosophy (at the same time one could hope for the best).

It was possible, now and then, to escape the Good Life and exercise the stronger creative muscles on Broadway. Arlen's eastward excursions resulted in such musicals as *Hooray For What* (with Harburg, 1937), *Bloomer Girl* (Harburg, 1944) and *St. Louis Woman* (Mercer, 1946). During this same period, his screen song production was far from negligible. Despite some of the "vehicles" in which they travelled, the songs have since journeyed nicely on their own: *Blues in the Night*, *That Old Black Magic*, *Happiness is a Thing Called Joe*, *My Shining Hour*, *One For My Baby*, *Out of This World*, *The Man That Got Away*, etc., etc., etc.

The climax of Arlen's western residence came when he and Harburg were asked to score a film version of the children's classic, *The Wizard of Oz*, nosing out his dear friend Jerome Kern. The choice had been made by assistant producer Arthur Freed who had heard their *In The Shade of the New Apple Tree* from *Hooray for What?*, and sensed that it had just the right touch for the film's required light fantasy.

Enthusiasm and hard work soon produced what Arlen calls "the lemon drop songs," *We're Off to See the Wizard*, *Ding-Dong! the Witch is Dead* and the other ingeniously lyricized patter songs. All that was required to complete the

assignment was a ballad to round out the score. Arlen could not find it anywhere on the keyboard; his jot collection produced no striking idea. "Anxious and depressed," he decided to give up for a while and suggested to Anya Arlen that they take in a movie at Grauman's Chinese Theatre. Too keyed up, he left the driving to Mrs. Arlen. "Then it came, literally out of the blue," that broad melody he felt the score needed. They were then on Sunset Boulevard and Arlen implored, "Annie, please park!" She did in front of the famed Schwab's Drug Store, as her husband dug into his pocket for some manuscript paper and a pencil to jot down the melody.



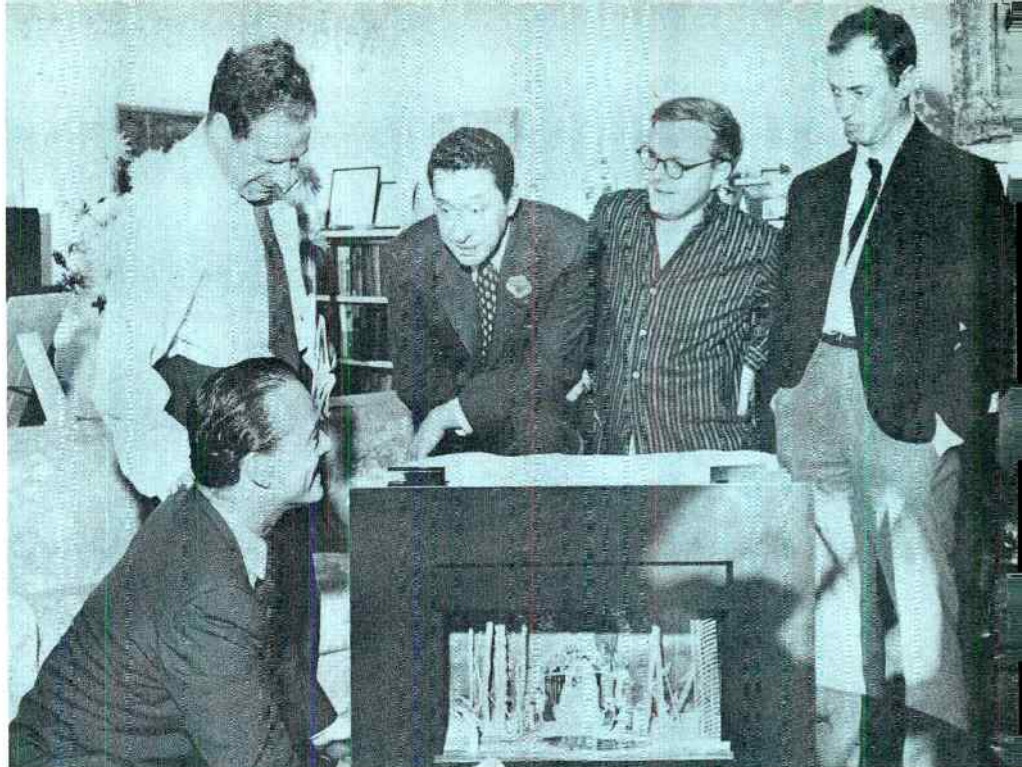
The Wizard Whizzes: l. to r. Bert Lahr, Ray Bolger, MGM executive L.K. Sidney, E.Y. Harburg, Meredith Willson, publisher Harry Link, sitting: Judy Garland and Harold Arlen.

time later, Robbins was jokingly shown the letter by the composer. He studied it for a moment, conveniently ignored his signature and with a classic display of equanimity blandly stated "I never wrote that letter."

After nearly two decades in Beverly Hills, the Arlens returned to New York in the early Fifties to stay — with an occasional western jaunt for a film, one being *A Star is Born*, scored in fruitful collaboration with Ira Gershwin. The primary reason for the return was to work with Truman Capote on the musical titled *House of Flowers*. Though gravely ill with hepatitis at the time, Arlen managed to complete one of his richest scores — even to the degree of collaborating with Capote on the lyrics.

There were reunions with Yip Harburg (the successful *Jamaica*) and Johnny Mercer (the ill-fated but luscious *Saratoga*). New songs also grew out of collaborations with another generation of lyricists: Dory Langdon Previn and Martin Charnin.

The sudden, tragic death of Anya Arlen in 1970 had a shattering effect. Despondent and mourning, Arlen lost interest in work; the keyboard was no consolation. Two years of near inactivity passed before he felt up to working again, creating an hour long fantasy-musical (for eventual television production) with a young and rather *avant-*



Setting pretty—I. to r. "House of Flowers" designer Oliver Messel (foreground), (standing) director Peter Brook, Harold Arlen, librettist and co-lyricist Truman Capote, producer Arnold St. Subber.

garde dramatist named Leonard Melfi.

Even more current: shortly after our Bicentennial year opened Arlen and dynamic Yip Harburg — a composer's best friend, indeed — celebrated with the completion of "two new songs" and those who heard them have pronounced them vintage Harburg-Arlen.

To return to beginnings, did Cantor Arluck ever resign himself to his son's jazzy defection? No better group of witnesses attests to that than the congregation of Temple Adath Yeshuron of Syracuse, N.Y., where Samuel Arluck conducted services during the late Forties. Often to the great delight of all during those services the congregation heard intermingled among the melodic concat-

enations of the age-old melodies such themes, and variations as *Over the Rainbow*, *My Shining Hour* and *Come Rain or Come Shine*.

Cantor Arluck had, ultimately, won his tussle with the devil; just to make certain, however, he saw to it that his son's contributions were aimed in the right direction.

.....
Edward Jablonski, long-time student of American music, is the author of the definitive Harold Arlen biography, *Happy With the Blues* and co-author of *The Gershwin Years*. He is currently at work on *An Encyclopedia of American Music* for Doubleday.
.....

AWARDS PANELS VOTE \$780,000

The two Special Award Panels of the Society have voted some 1,830 cash grants to writer members totalling \$780,000. These new awards raise the total distributed since the inception of the awards program to nearly \$8,000,000, President Adams announced.

The awards covered the broad spectrum of contemporary musical creativity, including symphonic and chamber works, ballet and liturgical, opera and musical theatre, rock and popular, jazz, soul, country, electronic, folk, film and television. These awards are over and above the Society's normal distribution of performance royalties.

MUSIC TEACHERS HONOR ASCAP FIVE

The Music Teachers National Association honored five distinguished ASCAP composers at its March gathering in Dallas celebrating the MTNA's centennial.

Featured at the national gathering were the world premieres of commissioned works by Wayne Barlow, Ross Lee Finney (*Second Violin Concerto*), Barbara Kolb (*Chamber Work for Flute and Vibraphone*), Carl Korte (*Concerto for Piano and Winds*) and Benjamin Lees (*Variations for Piano and Orchestra*).

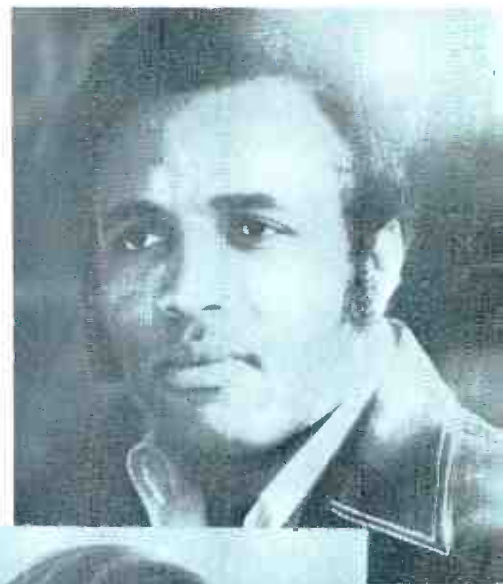


Is the waltz coming back? ASCAP songwriter Eunice Brown presents a check from royalties of sheet music sales of her "Bicentennial Waltz" to Mrs. Polk Guest of the Friends of the Kennedy Center. The National Symphony Orchestra and Washington Performing Arts Association also share in these proceeds.

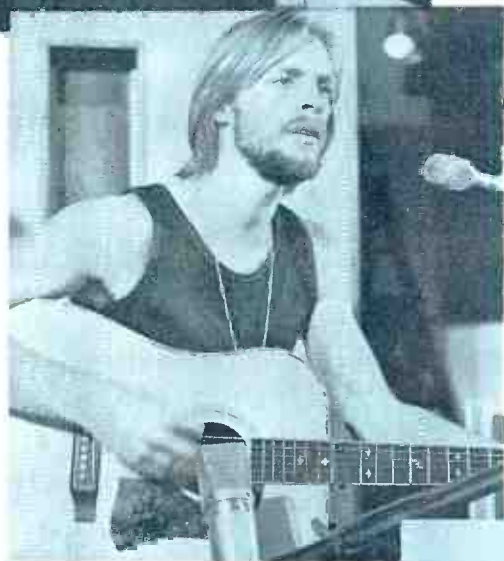
What's Happening



MARVIN HAMLISCH added an Antoinette Perry Award to his three Oscars (1974) and four Grammys (1975) when *A Chorus Line* won Broadway's top accolade as the Best Musical; he was honored for the Best Score. The smash hit and its composer were also honored by the Pulitzer Prize Committee.



ANDRAE CROUCH, who has won national attention on disc and in concert with The Disciples, received a Grammy from the National Academy of Recording Arts and Sciences which picked his Light LP *Take Me Back* the Best Gospel Performance.

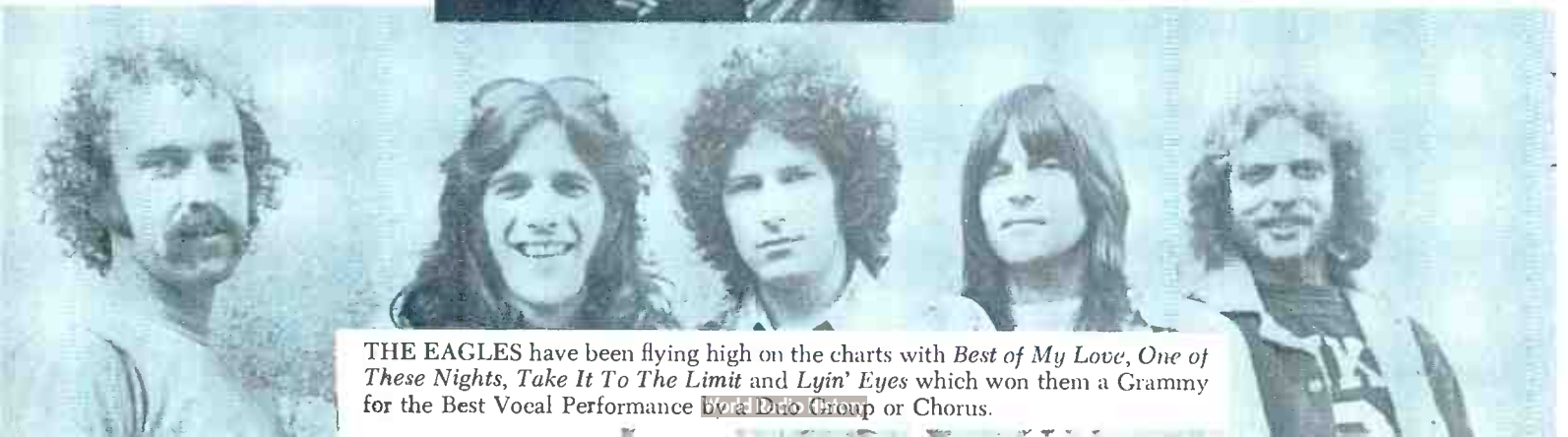


KEITH CARRADINE has been hailed by the Academy of Motion Picture Arts and Sciences which voted his "Nashville" film hit *I'm Easy* an Oscar as Best Song.



NED ROREM — has won the Pulitzer Prize in composition for his orchestral work titled *Air Music*, a Bicentennial commission from Thomas Schippers and the Cincinnati Symphony.

CHUCK JACKSON and MARVIN YANCY have happened again and again as writers and producers of such vibrant hits as *Loving Power*, *Inseparable* and *This Will Be* — which helped Natalie Cole win her Grammys as Best New Artist and Best Female R & B Vocal Performance.



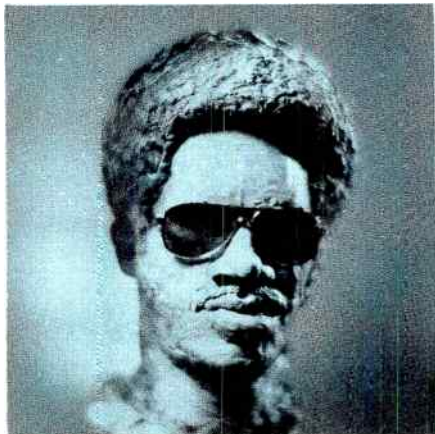
THE EAGLES have been flying high on the charts with *Best of My Love*, *One of These Nights*, *Take It To The Limit* and *Lynin' Eyes* which won them a Grammy for the Best Vocal Performance By a Duo Group or Chorus.

17 NARAS GRAMMYS FOR ASCAP CREATORS

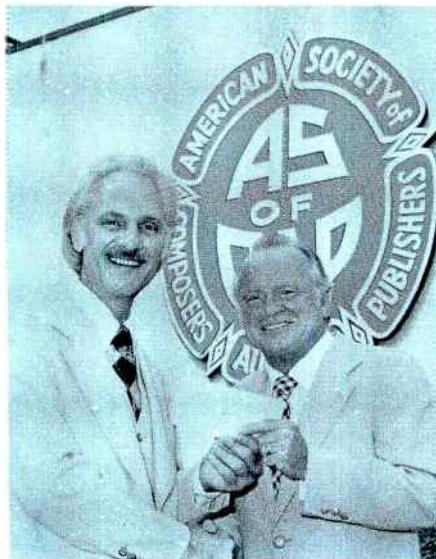
ASCAP members and those licensing through the Society in the United States won 17 of the National Academy of Recording Arts and Sciences' prestigious Grammys this year. Stephen Sondheim's *Send In The Clowns* was honored as Song of the Year in the nationally televised ceremonies.

Janis Ian's rendition of her *At Seventeen* was voted Best Pop Vocal Performance, and the Eagles received their Grammy for Best Vocal Performance by a Duo, Group or Chorus for their smash presentation of their *Lyin' Eyes* chart-buster. To the surprise of no one, Dizzie Gillespie won for Best Jazz Performance by a Soloist on the LP *Oscar Peterson & Dizzy Gillespie*, and Andrae Crouch was hailed for his Best Soul Gospel Performance on the LP titled *Take Me Back*. Bill Gaither, who won the coveted Dove Award again this year, was honored when his trio took the Grammy for its Best Inspirational Performance. The album was *Jesus, We Just Want to Thank You*.

All four recordings voted into the NARAS Hall of Fame were written by ASCAP members. The disks celebrated were the late Duke Ellington's rendition of *Take the A Train*, the original cast LP of *Oklahoma!* by Richard Rodgers and Oscar Hammerstein II, *Porgy and Bess* by George and Ira Gershwin and DuBose Heyward and Sergei Rachmaninoff's own performance of his *Piano Concerto No. 2 in C Minor*. SACEM's dazzling Michel Legrand, who licenses through ASCAP in the U.S.A. and sparkles everywhere, won two Grammys.



ASCAP's superstar Stevie Wonder has been voted into the Playboy Hall of Fame, and this bust was commissioned by the magazine for its February number. Sculpture by Jack Gregory. Photograph by Seymour Medick. Reproduced by special permission of PLAYBOY Magazine; copyright 1976 by Playboy.



ASCAP Southern Region Executive Director, Ed Shea, presents to Don Butler, Chairman of the fund raising committee of the Gospel Music Association, a \$10,000 leadership contribution to the proposed GMA Hall of Fame. The ASCAP donation is among the first music industry gifts to the effort. Said Shea, "ASCAP believes deeply in the important role gospel music plays in the culture of this country and this action indicates our belief."

ASCAP WINNERS IN SONG FESTIVAL

Writer-members of the Society again dominated the list of winners of the American Song Festival. ASCAP creators who took major prizes included Les Baxter - \$5,600. (semi & quarter finalist plus honorable mention winner); Dovid Blume - \$5,600. (semi & quarter finalist plus honorable mention winner); Steve Jam - \$5,600. (semi & quarter finalist plus honorable mention winner); Robbin Thompson - \$5,600. (semi & quarter finalist plus honorable mention winner); Casey Kelly - \$5,500. (semi & quarter finalist) and Tim Sheppard - \$5,500. (semi & quarter finalist.)

ASCAP writers Rod McBrien and his wife, Sarah Dailey, have won the American Song Festival's \$1,776 first prize for best bicentennial song — topping some 1,400 other entries with their *Happy Birthday, USA*. They were also among the major winners in their first competition in 1974.

For story on first prize winners Phil Galdston and Peter Thom, see page 00.

Luigi's, colorful Butte, Montana night spot, has recently been saluted by the Society's licensing department in celebration of a quarter of a century of offering America's finest music. Luigi's is a well known tourist attraction, for reasons that are obvious after one look at the lively owner at work.

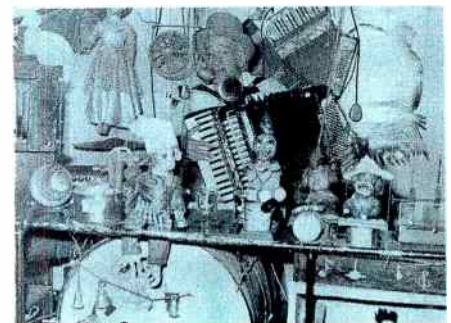
ASCAP-DEEMS TAYLOR AWARDS GIVEN TO TEN WRITERS

On June 23rd, President Adams presented the ninth annual ASCAP-Deems Taylor Awards to ten writers for their non-fiction books and articles about music and its creators. \$500 checks and plaques went to the winners at a reception in the Society's Board Room at One Lincoln Plaza.

Among those receiving the awards from the Society were Frank R. Rossiter, writer of *Charles Ives & His America* published by Liveright Publishing Co.; Charles Rosen, author of a book titled *Arnold Schoenberg* published by The Viking Press; Leonard Stein — Executive Director of the Arnold Schoenberg Institute-Archives at the U. of Southern California — for editing the book *Style and Idea* issued by St. Martin's Press; ASCAP member Vera Brodsky Lawrence for her book titled *Music for Patriots, Politicians, and Presidents* published by the Macmillan Publishing Co., Inc.; and Professor Philip S. Foner for his book on *American Labor Songs of the Nineteenth Century* issued by the University of Illinois Press.

The winning articles were contributed by Jack O'Brian, well-known columnist for King Features Syndicate, who previously won a Deems Taylor award in 1973; Gary Giddins, whose articles appear regularly in the *VILLAGE VOICE* and *NEW YORK* magazine; and three prominent music critics, Robert Commanday of the *SAN FRANCISCO CHRONICLE*, Richard Dyer of the *BOSTON GLOBE*, and Robert Finn of the *CLEVELAND-PLAIN DEALER*.

The representatives of the winners' publishing houses were also awarded plaques. The judges for the competition were ASCAP composers Gerald Marks, Dr. Vincent Persichetti of the Juilliard faculty, Professor Hugo Weisgall of Queens College, Dr. William "Billy" Taylor, Professor Ezra Laderman of the State U. of N.Y., President of the American Music Center and ASCAP writer-artist Harry Chapin.



JANIS



IAN

by BOB KIRSCH

If you're interested in discussing a song called *Society's Child*, you might be wise to look for someone other than Janis Ian to discuss it with.

Why should a lady who in 1975 went to the top of the album charts with *Between The Lines*, the top of the single charts with *At Seventeen* and took home a Grammy for Best Female Vocalist, a lady with an album called *Aftertones* high on the charts, prefer to pass when her first hit becomes the topic of conversation?

A brief look into the past might provide something in the way of an answer.

Born April 7, 1951 in New York City, the daughter of a composer and choral conductor, Janis moved more than 10 times before her fifteenth birthday, learned piano and guitar, began singing and writing songs and wound up at 16 with a top 15 single, a social protest song called *Society's Child*.

Still a student at New York's High School of Music and Performing Arts when she joined at least the outer ranks of pop stardom, Janis became a familiar face on the Eastern Club and concert circuit.

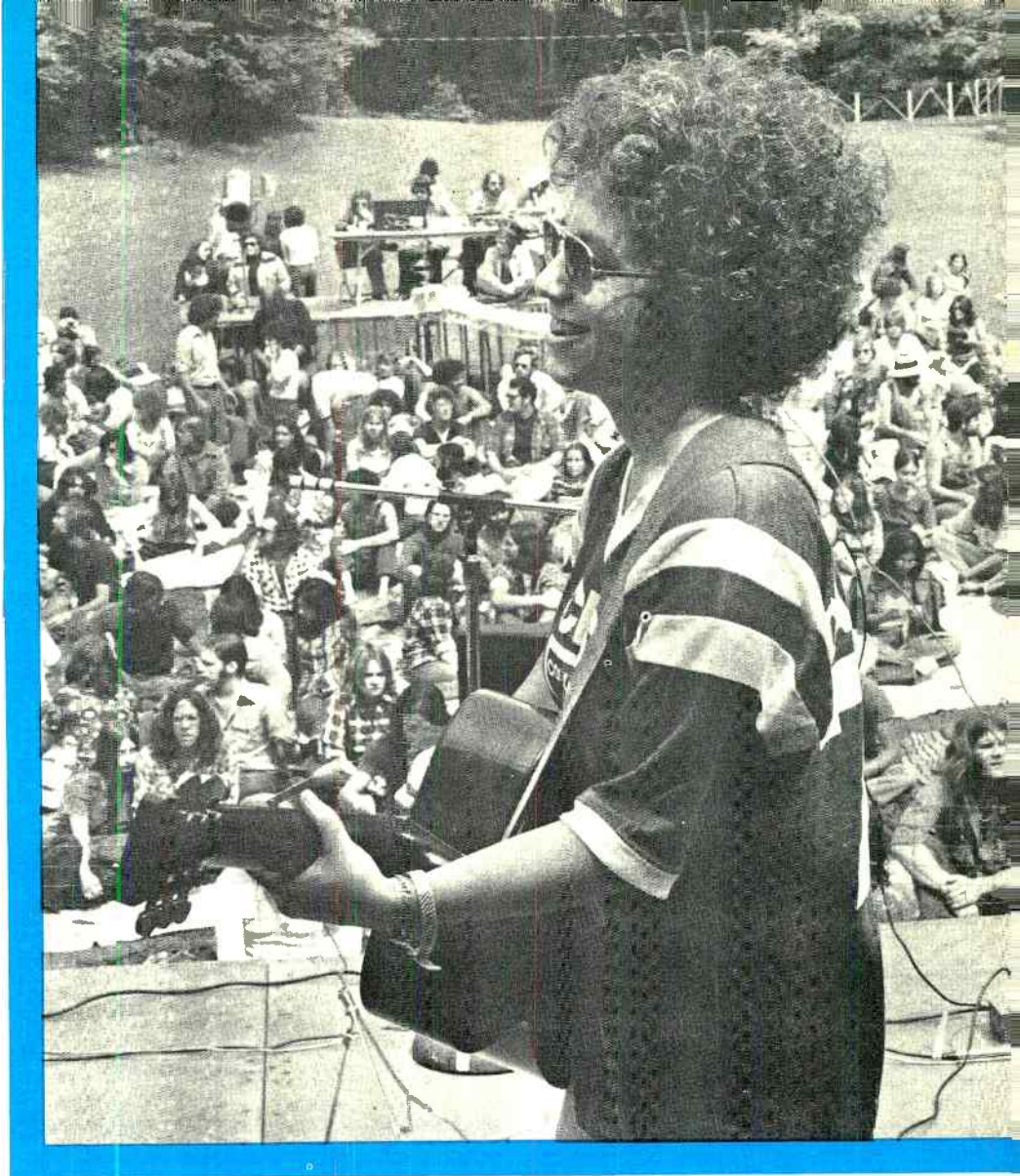
Subsequent singles failed, however, to hit any sort of chart, and by 1968 Janis Ian was little more than a memory to record buyers and was rapidly heading in the direction of obscurity as a performing factor. She shifted from label to label, wandered around a bit, got married, moved to Philadelphia and eventually left the business.

Not until 1973, with her *Stars* album, did she really begin her road back, a road culminating with her fantastically successful year in 1975. So it's no real wonder that her early career is not a favorite conversational pit stop.

Janis will talk briefly, however, about the early days. Maybe not about *Society's Child*, but certainly about some of the general conditions of the time, conditions that affected her and have since changed for the better.

"There was probably something of an image problem," she smiles, and one must nod and smile in agreement when remembering tales of a rather difficult 16 year old.

"Fifteen year old girls who are singer/songwriters are almost automatically assumed to be precocious," she continues. "But I think there were other problems. There were not many women of any age writing at that point, in 1966 or 1967. You had Carole King and Ellie Greenwich and Cynthia Weil, but they all had male writing partners. Joni Mitchell hadn't come down from Canada yet and folk singers sang ethnic songs



or someone else's material. So women at that point were either the Shirelles, or r&b solo acts, or folk singers or country singers. Some of the country singers wrote, but country wasn't treated with a great deal of respect at that time. So there I was, 15 or 16, writing my own songs. I stood out anyway.

"There is still a prejudice against women who write, especially those who aren't polite about it. It's all well and good to write pretty, ethereal things, but if you try something else people seem to get confused. It's the same kind of confusion you see when you watch people react to a really good women rock and roll guitarist. And I'm not even sure it's a conscious confusion.

"Half of the people who come to see me don't know I write my own material. It's amazing. People come up after a show and ask who wrote which song. And it's always girls, which makes you stop and think. There is just that assumption that if you sing and play you

can't have written the songs, too."

Obviously someone knows Janis Ian is a writer. Roberta Flack, Joan Baez, Cher and Shirley Bassey are only a few of the major names who have recorded Janis Ian songs in recent years, and her reputation as a writer is growing along with her popularity as a singer.

"Things are getting better," she admits, "and we can thank Carole King for a lot of the improvements. She's opened a lot of doors. At least I can get a publishing contract now, and I had trouble in the early days, just as I think any woman did. It was the same thing when it came time to look for a label. I was always told labels signed fewer women artists because audiences wanted to hear mainly men. This was supposedly evidenced by the fact that radio played mainly men and that's what the listeners bought. I guess it's true to some extent, but I think you tend to buy what's available. Anyway, things are better now."

So Janis Ian had various troubles in the early stages of her career, but she readily admits that others suffered the same problems. She is also quick to admit that perhaps she wasn't quite as ready for the music business in 1967 as she may have thought. By 1973, however, she was ready to give it another try and she ended up in California cutting parts of an album that was later to become *Stars*.

"Brooks Arthur had engineered *Society's Child*," she smiles. "It's strange how these things come around. Anyway, I was cutting demos and Jean Powell, my manager, talked to Brooks. Now, several other producers had already made it clear that they were not interested in working with me, but Brooks made it clear he *was* interested.

"He thought I was a good writer, which was more than most people would say at that point. And he thought I could develop into a good singer, which was more than anyone was saying. Once he told me that I was ready to go."

It's all well and good to have a producer, but a label is even handier if one plans to record. So Janis went label

hunting.

"*Stars* was on the demo that a lot of companies turned down," she says, "including Columbia. So was *Jesse*. But, through a production company called Rainbow Collection, we eventually got to Festival Records in Australia. They put up the money to cut the album in exchange for certain rights, we cut it and Columbia bought it."

The resulting *Stars* sold only 30,000 units, something less than a smash in the pop end of the business. But the critical response to the set of beautiful and highly personal songs was almost unanimously positive and other singers, such as Roberta Flack, began recording her tunes.

Janis, in the meantime, went out on the road. She worked clubs, visited radio stations, went to dinner with program directors and disk jockeys, did some tv and generally made herself available. And it all helped open the doors that were so receptive to *Between The Lines*.

From *Between The Lines*, of course, came the enormously successful single, *At Seventeen*, as atypical an AM single as you might hope to find.

"I don't know if *Seventeen* was a hit because of the song itself, or because I was on the road for two and a half years, or because I was meeting people or because of the tv I did or because of some combination," she says.

The fact is *At Seventeen* is a song that almost anyone, not simply teenage girls, can understand and relate to with some degree of familiarity. And herein lies much of Janis Ian's success.

"There is a difference between a good record and a good song," she points out. "Some of the disco hits are great records, thanks to the production and an overall feel. But there is no song. A song, in terms of craft, should make you feel, should be open to interpretation and should be something that can be related to memories and pictures. I like to think I write songs.

"My songs have been called sad, but they aren't sad to me. Of course," she laughs, "I was told recently that I really understood bummers. A strange compliment. But as for sad songs, maybe people just get caught up in a mood. Or maybe people really aren't used to being made to think while they listen. Still, as long as something is felt, it's a good indication to me that the song has accomplished something."

It's also interesting to note that what Janis sings might have been shrugged off as strictly MOR a few years back, and deemed totally inappropriate for a pop marketplace.

"A lot depends on the singer," she explains. "There is a way to do a song like *Seventeen* and not have it come out slick, or dripping. That may be the major difference between the sound I get and the one a straight MOR artist can end up getting. The attitude of the singer and writer play an important role and as my own writer things are that much easier. I really don't know how people do it when they don't arrive.

As for the future, "I've just finished an album and I don't want to think about the next one yet. I haven't felt the pressure to try and write another huge hit and I don't know if I could do it anyway. It's kind of like a mystery story. It looks easy until you try. What I am trying is to do my damndest to be universal. There's a real universality in a good song or good vocal."

And talking to Janis Ian, a warm, humor filled person with a definite idea of exactly where she's going and how she's going to get there, it's difficult to ever imagine her fading into obscurity a second time.

Bob Kirsch recently left the BILLBOARD staff to become an executive at ABC Records in Los Angeles.



New Members



JOSHUA LOGAN—world-renowned director and playwright has joined the Society as a lyricist.



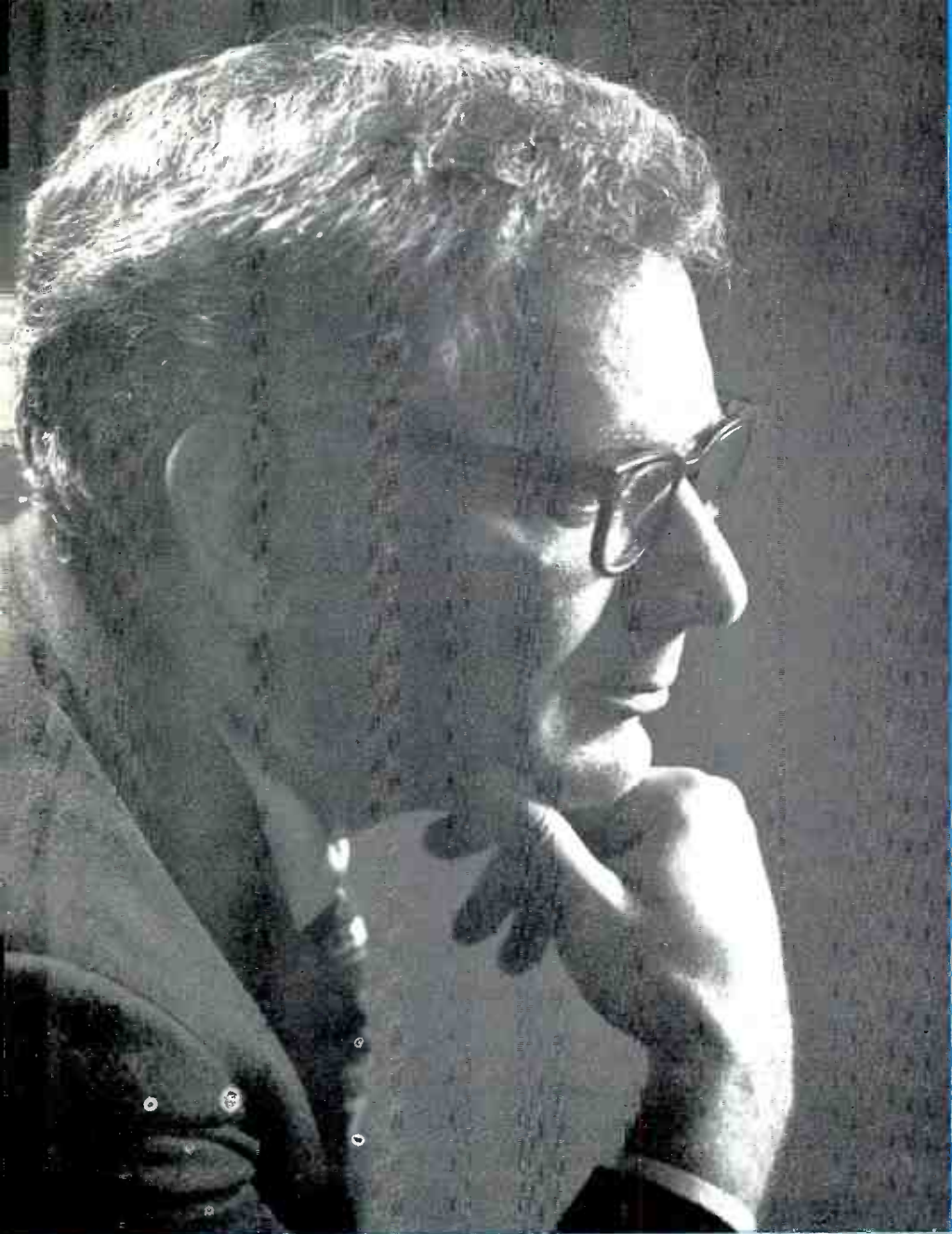
PATTI SMITH — jumped to national prominence with her "Horses" and has been riding high on disc and in personal appearances.



AVERAGE WHITE BAND — The powerhouse group consisting of Roger Ball, Malcolm "Molly" Duncan, Stephen Ferrone, Alan Gorrie, Owen "Onnie" McIntyre and James "Hamish" Stuart is no stranger to Top Ten territory on both sides of the Atlantic.



DON DAVIS — made the move to ASCAP in March. As co-writer and producer of the Number One pop and rhythm and blues song "Disco Lady," he's one of the year's chart champs.



Dominick Argento

BY MIKE STEELE

In April 1975, Dominick Argento received a singular honor never won before by a composer: He was named to the York (Pennsylvania) High School Hall of Fame.

Argento suspected it was because no one else who studied music there was still at it and, besides, everyone else in the Hall of Fame was either a general or a businessman.

Nevertheless, the event had nostalgic significance. His first composition, a 59-second polka for flute and orchestra, was written while he was a student there and his first commissioned work had been played on the high school stage by the city's symphony.

A speech was called for and Argento reminisced over his high school years. He recalled in particular an English course in which a requirement had been to write a letter you might write 30 years in the future. Argento's letter, he recalled, had been short and apologetic saying he was much too busy running around Europe, having operas produced and works recorded to write



Dominick Argento and wife, Carolyn, amid the hills of Tuscany where they often spend their summers.

longer. Don't doubt your 12th grade dreams, Argento concluded.

A week after that Argento received the Pulitzer Prize for Music for his song cycle *From the Diary of Virginia Woolf*, a setting of eight diverse songs from the famous Woolf diary, commissioned by the Schubert Club of Minnesota for British mezzo Janet Baker. It was his dream come true.

In truth, the 47-year-old composer and professor of music at the University of Minnesota has been dreaming about music since he first discovered a biography of George Gershwin in the York Public Library—"right next to the model plane books"—when he was 14. Awards and tributes have showered him since the Pulitzer, including an honorary Doctor of Humane Letters degree from York College, a sentimental award, and the award in music from the American Academy and the National Institute of Arts and Letters, a major award which also includes \$4,000 to be used for a recording.

Then, in April, the Minnesota Opera Company premiered his largest work to date, a grand opera called *The Voyage of Edgar Allan Poe* which traces that

elusive figure's last days through a tangle of his own stories and poems. This Bicentennial commission from the University of Minnesota will be his eighth opera, all produced, which, combined with four song cycles, several symphonic works and ballets, make for a heady body of work.

Oddly, there's nothing in his background to indicate a musical career. "Like Verdi, there was no music in the environment or the genes," he said. "My father was from Sicily and even ran a little 'osteria' like Verdi's, a small inn and restaurant. Obviously I was fated to do this work."

His brother, now a computer programmer, was the outstanding state athlete "and never to this day has listened to music intentionally." Argento, shall we say, was not athletically inclined. His sister is now an English teacher, "and she remains the best read individual I've ever met," according to Argento. "I'm sure she's devoured every word ever published in English. But she has no interest in music at all, and is an unathletic as I am."

Argento is very well read himself which fatefully led him to the library

and Gershwin. The Gershwin biography mentioned Stravinsky, leading him to Stravinsky's biography. Stravinsky talked about Rimsky Korsakov and before you could say Giuseppe Verdi he had read his way backward through music and was checking out books on composition and harmony.

This led him to the piano which was kept in the family inn. Because of guests, he could only fiddle with it at limited times so for his 16th birthday he requested that the piano be brought into the house as his present. Instead, his father surprised him by investing a sizeable amount of money in a baby grand instead. "I still tingle just thinking about that day," admitted Argento. "And of course I had to learn music to justify the present."

So at age 16 he went off to his first piano teacher. When that teacher discovered how much Argento already had taught himself he was amazed and proceeded to give Argento works like the *Appassionata* to perform.

"Of course they were over my head and I suppose that's why to this day I don't play the piano very well," he said.

He was drafted in 1945 and spent two years as an Army cryptographer—"creative problem solving, just like composing." From there he entered the Peabody Institute to study under Nicholas Nabokov and Hugo Weisgall. In 1951 he received a Fulbright Fellowship and went to Florence, Italy, to study under Luigi Dellapiccola. (It was the first of several trips to Florence, which has since become a second home.)

In 1954 he received a Masters degree from Peabody, studying with Henry Cowell, and from 1955 to 1957 he was at the Eastman School of Music getting his doctorate—working under Howard Hanson, Bernard Rogers and Alan Hovhaness. After a Guggenheim year in Florence he came to the University of Minnesota in 1958, and has been there since.

He met his wife, Carolyn Bailey, when she was a promising young soprano at Peabody. Ironically, she too

had lived in York, the daughter of the Methodist minister, and had been the town's leading high school singer, but he'd never met her. She sang in the Minnesota (then Center) Opera when Argento co-founded it in 1964. Though she doesn't sing professionally any more, Argento credits her with being his best advisor and critic and often he'll return home to find that she's marked his latest composition with question marks, exclamation points, optional notes or suggestions.

When Sir Tyrone Guthrie opened the Guthrie Theater in Minneapolis it was Argento who wrote most of the theater's music. He's always had a theatrical, literary bent and he and Guthrie, who was a dazzling opera director, would spend hours discussing the form. Argento claims he learned a great deal from Guthrie, "timing, pacing of scenes, the flow from scene to scene and when to compose less and throw away music to support the text. Too many com-

posers write line after line of pretty harmonies and melodies which eventually work against the unity of the piece and obscure the text."

Argento's music has been admired by critics, audience and singers who find his music well placed for the voice. It is the word, expressed by the singing voice, that is his stimulation.

"The voice is not just another instrument," he said recently. "It's the instrument par excellence, the original instrument, a part of the performer rather than an adjunct to him."

Verdi, one soon finds, is his inspiration. A large portrait of Verdi dominates the study in which he composes, and when pushed he'll admit that Verdi's middle period operas are the ones he most frequently returns to. "Verdi trusts the voice," he explained. "Wagner, for instance, always hedges with that superb but not-so-invisible orchestra."

Argento lives in a large home which is as close as Minneapolis comes to an Italian country villa. The house is jammed with Italian Renaissance pictures and furniture—"half of Florence has been shipped here"—but it's his study with the Yamaha grand, the books and scores in which he spends his time and receives friends.

There's a general feeling that living in Minneapolis, far from the tastemakers of New York, has slowed the recognition most people were sure would eventually come to him. Argento, however, feels the isolation has kept him from the politics, the trends and the fashions of music. In the Upper Midwest he's been able to follow his own musical vision without pressure.

That musical vision is a traditional, pragmatic, and eclectic one. His music serves the text and the drama meaning that a work, such as the Virginia Woolf cycle, can encompass everything from a twelve-tone row through Gregorian chant, 20s pop, and Edwardian song to the operatic. His music confounds only those who need to pigeon-hole composers.

If you need a school, put him in the Verdi, Mozart, Mussorgsky school, the school interested in drama and emotion.

"I'm not embarrassed by emotion," he said. "I want my work to have emotional impact and I want it to have interesting characterizations. I want to communicate, not obfuscate. I'm always thinking of what it will mean to an audience. Racine once said that 'The principle aim of theater is to please; all other rules lead to this.'

"I believe that. It's the closest thing I have to a credo."



The April world premiere of Argento's new opera, "The Voyage of Edgar Allan Poe," was hailed by critics.

Nashville Sounds

The Nashville Songwriters Association honored ASCAP writer John Denver, Glen Frey, Don Henley, Fred Rose, John Schweers and Larry Weiss at their annual awards banquet. The award is a vote of the membership using "I wish I had written that song" as a standard.

Ron Peterson (*Sittin' In Atlanta Station*) was elected NSA President for the next year. Don Robertson and Gene Autry were added to the Board.

A memorial scholarship has been started for ASCAP member and noted music journalist Bill Williams at Middle Tennessee State University. Williams was a part-time faculty member, and one of the developers of M.T.S.U.'s Recording Industry Management program.

ASCAP regional chief, Ed Shea, has been elected to the Board of Directors of the Muscle Shoals Music Association.

ASCAPers serving on the Gospel Music Association Board of Directors include writers Gordon Jensen, Larry Orrell, Lou Hildreth, John T. Benson Publishing's John T. Benson and Bob Benson, Manna Music's Hal Spencer, Word Music's Marvin Norcross and ASCAP Assistant Regional Director Charlie Monk.

Writer Mel Foree (*No One Will Ever Know*) was honored by Milene Music chief Wesley Rose for thirty years of service in the promotion department. Foree is known as the "Dean" of country record promotion men.

ASCAP-South staff hosted a reception and show for photographer Raeanne Rubenstein to allow music luminaries to view the original prints that appear in the book *Honky Tonk Heroes*. The book features such writer members as Charlie Rich, Ronnie Milsap, Charlie McCoy, Guy Clark and "The King of Country Music", publisher member, Roy Acuff. Music City Mayor Richard Fulton had high praise for Ms. Rubenstein's work.

Some of those receiving Chartbuster Awards recently are Eddy Raven, Darrell Statler, Earl Conley, Tupper Saussy, Ray Griff, Tom Collins, Ronnie Milsap and John Schweers.

New Southern members include Bobby Fischer, Steve Gibbs, noted guitarist Mac Gayden, and author Marabel Morgan (*The Total Woman*).

C. Monk

ASCAP HAILS HOWARD DIETZ'S 80TH BIRTHDAY



The Society helped celebrate the 80th birthday of member Howard Dietz, famed lyricist and former Board member of the music licensing organization, with a reception at ASCAP's New York City headquarters on September 7th. Born in New York City on September 8, 1896, Dietz won international acclaim for dozens of major songs co-written with such ASCAP "heavies" as Arthur Schwartz, Vernon Duke, Jerome Kern, Jimmy McHugh and Ralph Rainger.

Seated beside his wife, multiple Tony award winning costume designer Lucinda Ballard, Dietz was feted by ASCAP President Stanley Adams and a group of top music, theater, and film celebrities. In addition to his career as lyricist and librettist for two Metropolitan Opera productions, Mr. Dietz spent more than two decades as the powerhouse Vice President for advertising and public relations for Metro-Goldwyn-Mayer in Hollywood. In 1974, Quadrangle—the book company of the New York Times—published his lively reminiscence titled "Dancing In The Dark" to rave reviews.

ADAMS HEADS ASCAP DELEGATION TO CISAC

President Adams headed the ASCAP delegation to the 50th anniversary meeting of the International Confederation of Performing Rights Societies (CISAC) in Paris on September 27th. Mr. Adams,

who is a member of the CISAC Executive Bureau, spoke to the CISAC Congress on government aid to the arts in the United States.

Other members of the delegation were composer Arthur Schwartz, Chairman of the Foreign Relations Committee of the ASCAP Board, Managing Director Paul Marks, General Counsel Bernard Korman, Arnold Gurwitsch who heads the Society's Foreign Department and Dr. Rudolf Nissim.

ASCAP's Vice President Salvatore Chiantia, President of MCA Music, attended the CISAC gathering in his capacity as Chairman of the Board of the National Music Publishers Association.

BIBLIOGRAPHY ON WOMEN IN AMERICAN MUSIC BEGUN

Adrienne Fried Block of the faculty of Staten Island College of the City University of New York, and Dr. Carol Neuls-Bates, formerly on the staff of the Music Division of New York Public Library at Lincoln Center have received a grant of \$118,130 from the National Endowment for the Humanities to compile *Women in American music: a bibliography* covering art, folk, and popular music from colonial times to the present.

The bibliography will document the sources for women's activity as performers, composers, educators, and patrons in both the cultivated and vernacular traditions, and will also be an important tool for providing access to compositions by American women.

Books, articles, dissertations and theses, compositions, recordings, inventories of compositions by American women in large music collections as well as inventories of correspondence will be included in the bibliography together with reviews of music, recordings, and literature. All literature will be provided with abstracts. Compositions will be listed with full information about publication, type and number of parts required, reviews, recordings, and location of the autograph manuscript. The directors of the bibliography will research those areas not otherwise covered in order to make the bibliography as complete as possible.

Readers of ASCAP TODAY are invited to submit completed abstract forms for inclusion in *Women in American music: a bibliography*. The bibliography will be published. Abstract forms may be secured from the project's office at the Graduate Center of City University, 33 W. 42nd Street, New York City 10036.

BILL GAITHER

by JOHN PUGH



Gospel music has always included a wide spectrum of songs: from the old Negro spirituals of Mahalia Jackson to the thundering hymns of the Mormon Tabernacle Choir to the inspirational solos of George Beverly Shea. But to most people the term “gospel music” has usually meant the white, Southern, shouting, hand-clapping, piano-tinkling, screaming tenor, foghorn bass, PRAISE JEEZ-US! brand of music, complete with Elmer Gantry-type histrionics, weeping testimonials and maybe a little hell-fire and brimstone preaching thrown in to round things out. It is a strange place, indeed, amidst all this tumult and shouting, to come upon the talents of Bill Gaither.

Actually, it is stretching things a bit to fit Bill Gaither into the Southern quartet category, but that seems to be where he has more or less landed. Though he is

quick to point out that he has many friends in the Nashville gospel music industry, Gaither is about as much a part of their world as a Texas wildcatter at an OPEC meeting — for several reasons.

His music and delivery are very low-key.

His songs are often about different subjects, “borderline” songs as he calls them. In fact, he has even written a number of gospel songs for children.

He is not a professional entertainer or singer, preferring to spend most of his time with his wife Gloria and three children in his home-town hamlet of Alexandria, Indiana, where he concentrates first and foremost on being a good father and husband.

And not to be overlooked, he lives what he sings, in contrast to quite so few almost legendary imbibers and Lotharios found on the gospel circuit.

Gaither was born in Anderson, Ind. in 1936 and grew up in Alexandria, about ten miles north. He had what he calls a normal childhood and adolescence, and absorbed his religious teachings through his strong Christian upbringing. “I wish I had some spell-binding tale of my dramatic conversion to Christ,” he smiled, “but I don’t. I just got it through osmosis, more or less, or maybe because in our family it was the thing to do. Later I had to intellectualize my way through my beliefs. My biggest teenage rebellion was in reading, wondering and thinking, ‘Is it true?’ I found it not only to be true, but honest, livable and *exciting*.”

After attaining his Bachelor’s Degree from Anderson College and his Masters in English from Ball State (another divergent characteristic of Gaither is that he is much more educated than most of his peers), and with Gloria (also an

Anderson graduate) often helping on the lyrics, he began to translate his excitement into the form of songs. "I felt there was a void in gospel music," he said. "I like the old hymns, there's a lot of *strength* in them. But our vocabulary changes, the times change, and if contemporary matters aren't said in a contemporary way, there's no really effective communication. I think we just started talking about things others weren't talking about: values, living a full life, and how theological facts relate to everyday life. People often think of the gospel as something stately, profound, remote. We've tried to take these ideas and put them so people can understand them. We deal quite a bit on family and how the gospel relates to the family unit. We've also written a lot of children's songs in the last year or two. I felt it was another void perhaps I could fill. 'Sesame Street' has done an excellent job reaching children from a secular viewpoint. We've tried to do the same in our songs: giving kids a contemporary, fun approach to learning about God."

In the last 15 years Bill and Gloria have written about 200 songs. He readily admits he is not a prolific writer in comparison to other gospel writers (yet another difference), but his awards and honors speak for his excellence. He has won the Gospel Music Association's Dove Award for Songwriter of the Year five years running, a 1973 Grammy for his *Let's Just Praise The Lord* album, and he, Gloria and brother Dan were voted a 1975 Dove for Best Mixed Gospel Group. His sheet music sales total almost 4,000,000 and his total album sales are over 1,000,000. Perhaps the most telling tribute is the number of albums by other artists featuring all Gaither songs. "I really don't know how many albums there are of that type, but those done by major artists, I'd say 20-25," he said. "I get excited about them, but I get excited when an artist cuts an album with just one Gaither song."

An even more astonishing fact is that he has accomplished all this while sequestering himself amongst the northeast Indiana plains, hundreds of miles away from any major music center. "Gospel music is different from any other kind of music in that you can start where you are," Gaither explained. "You don't have to go to Nashville, Los Angeles, or anywhere else. We just started singing in our church, then one about ten miles down the road, then one ten more miles down the road. Then we started writing

and singing our own songs. We'd appear with another group, they'd pick up some of our songs, then *they'd* be with another group, and so on. We didn't know anyone in the music business, we didn't set out to make-it big, or anything like that. It was just a brick by brick process, and it was 8-10 years before we were really recognized. The rise in gospel music is much slower than in other fields, but once you get there, it lasts longer. It was for the best because we could handle it better this way, rather than being caught up in a meteoric rush to the top.

"And in gospel music the songs are much bigger than the artists," he continued. *Amazing Grace* has been recorded many times, but how many people could tell you who had the first hit on it, or the biggest hit? *The Old Rugged Cross* had been around years before we had recording artists. Why? People just sang it. Gospel music is grassroots music. If a song has quality it'll eventually get to the top in gospel music — regardless of where the writer lives."

But much more goes on around the Gaither homestead than songwriting. He has formed his own publishing company, built his own 24-track studio and set up his own management, promotion and booking office, which handles the Gaither Trio, a unique success story in themselves. The Trio only works six or seven months of the year and then just on weekends. Bill and Gloria often take

their children on the road and sometimes on the stage. Ticket prices are very reasonable. There is no fanfare when the Gaithers come onstage and no outburst when they leave. What this all ironically adds up to is that the Gaither Trio is the most sought-after act in gospel music today. "We're not stars," said Bill. "We don't have to have policemen bring us into the auditorium. Many times we walk right in with the people and they don't even recognize us. (Bill, of average height, weight, features, hair length and dress, is the most unflavored musical personality in existence.) We're not really show-stoppers. I'd say we're almost 'livingroom' performers. We just go in and do our thing. I don't think our fans view us as stars, but they respect us as people who have found a philosophy that works and produces inner happiness."

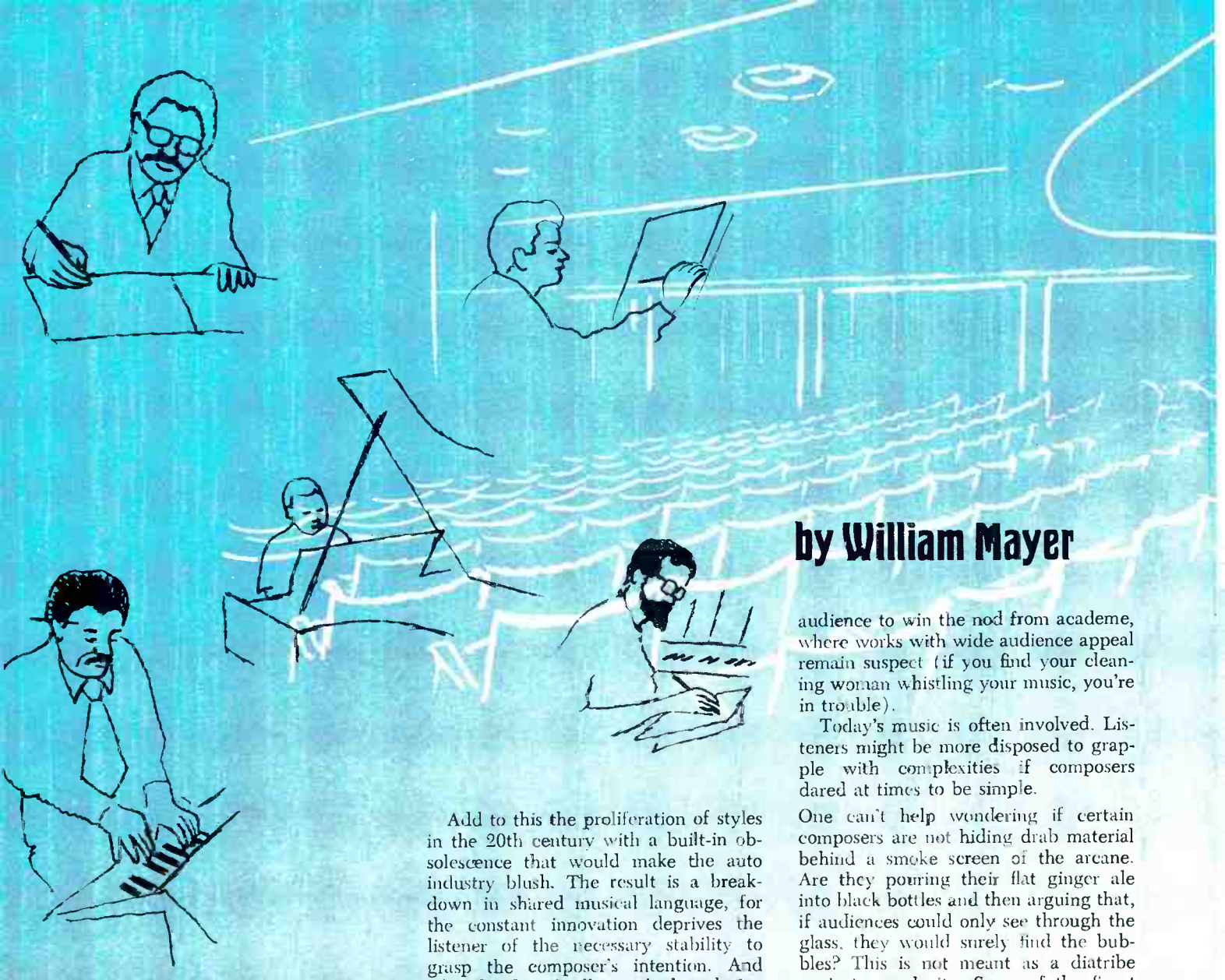
And the Gaither philosophy and the Gaither music have produced a lot of happiness for others. "Any writer who feels it in his guts would keep writing, regardless of whether anyone recorded it," Bill said. "But it's an awfully good feeling to know you've touched people so that they want to make your music a part of their lives."

John Pugh is a Nashville-based journalist who writes on music and the Southern scene.

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Bill and Gloria Gaither.



by William Mayer

audience to win the nod from academe, where works with wide audience appeal remain suspect (if you find your cleaning woman whistling your music, you're in trouble).

Today's music is often involved. Listeners might be more disposed to grapple with complexities if composers dared at times to be simple.

One can't help wondering if certain composers are not hiding drab material behind a smoke screen of the arcane. Are they pouring their flat ginger ale into black bottles and then arguing that, if audiences could only see through the glass, they would surely find the bubbles? This is not meant as a diatribe against complexity. Some of the finest 20th century works are complex. It is merely a plea that unnecessary complexity — or for that matter self-conscious simplicity — be avoided.

What, then, can be done to bring composer and listener closer? Nothing seems more important than exposing the young to contemporary music. The other day an official of an educational TV channel said, "I'd like to present live composers, but I'm afraid our sponsors (in this case, corporate foundations) would balk at anything that esoteric." Esoteric! To be alive and writing for other people who are experiencing the same events we are is "esoteric." The mainstream, then, must be the dead writing for the dead.

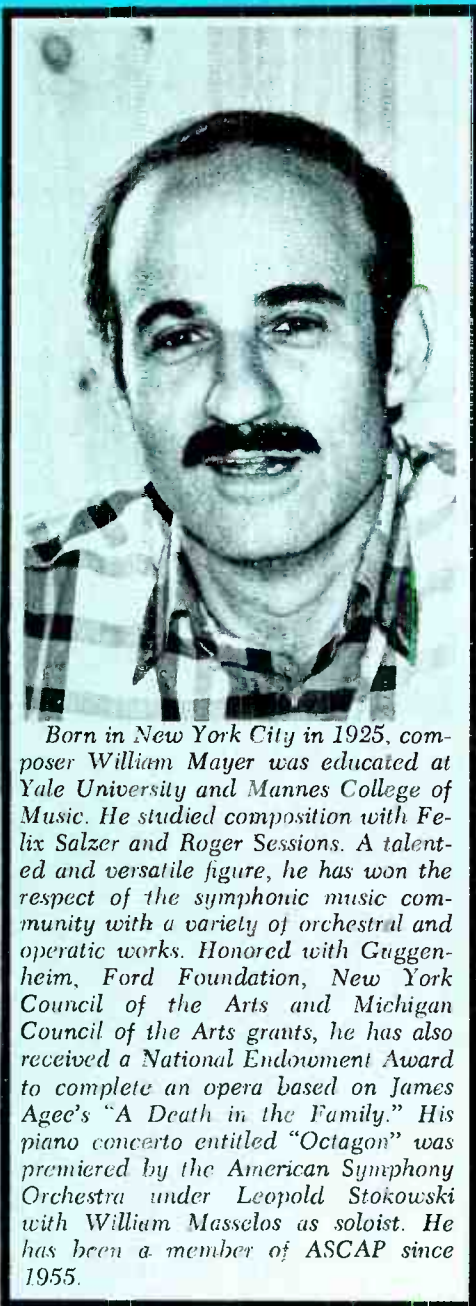
Add to this the proliferation of styles in the 20th century with a built-in obsolescence that would make the auto industry blush. The result is a breakdown in shared musical language, for the constant innovation deprives the listener of the necessary stability to grasp the composer's intention. And when he does finally catch that elusive rabbit, musical fashion tells him he is holding a dead animal in his arms.

The current composer explosion is an added factor. In these conditions the natural attraction of novelty palls, and stability becomes the novelty. It is true, however, that premieres still have a touch of the old glamour. The problem for a composer is getting subsequent performances. A premiere too often turns into a combined birth and burial.

Composers are still plagued by two opposing pressures, though these are easing off: (1) the need to write down to general audiences to increase the chance of being programmed by symphony orchestras and opera companies; (2) the need to write above a general

Did composers in previous eras fare better? Yes and no. John Freeman, associate editor of *OPERA NEWS*, states it well: "There has always been some indifference toward new music, in Schubert's or Bizet's day as in Debussy's or Schoenberg's. In specified areas, however, where a current style was agreed upon and a ready audience existed, the demand for new music often flourished in a way that it does today only in the pop field. It was Wagner who separated art from popular entertainment and, since then, composers and audiences have tended to go their separate ways, viewing each other's preferences with impatience or contempt."

LIVE COMPOSERS



Born in New York City in 1925, composer William Mayer was educated at Yale University and Mannes College of Music. He studied composition with Felix Salzer and Roger Sessions. A talented and versatile figure, he has won the respect of the symphonic music community with a variety of orchestral and operatic works. Honored with Guggenheim, Ford Foundation, New York Council of the Arts and Michigan Council of the Arts grants, he has also received a National Endowment Award to complete an opera based on James Agee's "A Death in the Family." His piano concerto entitled "Octagon" was premiered by the American Symphony Orchestra under Leopold Stokowski with William Masselos as soloist. He has been a member of ASCAP since 1955.

So, if our children are not to grow up equating serious contemporary music with a rite no more relevant to them than the Tibetan marriage ceremony, ways will have to be found to permit such music to become a part of their lives. The young, or at least the very young, are not boxed in by classifications — serious vs. popular, old vs. new. So, if you can't teach old dogs new tricks — no reflection on subscription audiences — you had better concentrate on the young ones.

Thus, elementary school teachers could familiarize students with recordings or tapes of compositions that are scheduled for live performance in their community. Obviously, some pieces aren't right for a young audience, but many are. The entire class could then be invited to attend a final rehearsal. The key is to be sure the exposure is coordinated.

Sometimes the composer of a work to be played is in town for rehearsals. Certainly the conductor ought to be! An appearance by either at the local school should prove stimulating.

An interesting development is the number of youth symphonies appearing throughout the United States. Some, such as the Youth Symphony of New York founded by David Epstein, tackle works by living composers who, in turn, discuss and rehearse their music with the young instrumentalists. This kind of exposure is matchless, for the youths are learning the music from the inside out. And foundations such as New Music for Young Ensembles are encouraging composers to write pieces especially tailored for young players.

As for the "older dogs," I feel I have maligned them somewhat. Old dogs, if they are young at heart, can be taught new tricks. What sometimes helps an audience is hearing the composer say a few words before his piece is played. I'm not sure if it matters whether it's about the piece or not. To see the actual man or woman who wrote the notes may be logically beside the point, but it does seem to vivify the piece for the listener, or at least to give him staying power until the music itself takes a meaningful hold on him.

If the composer prefers to avoid what might be a nerve-racking appearance seconds before his piece gets under way, the conductor might have the orchestra play a few passages that had been rejected by the composer along with the one finally settled upon. This might give an inkling of how a piece evolves.

Two interesting innovations have taken place in New York. Pierre Boulez and the Philharmonic have introduced Rug Concerts, during which the audience sprawls comfortably about on the floor of Avery Fisher Hall. Across Central Park at the 92nd Street "Y," Max Pollikoff's "Music In Our Time" series has new works being aired simultaneously in four different rooms. A listener is given the choice of wandering

from room to room or sitting tight in one room and hearing many times over one composition that has caught his fancy. Pollikoff believes the freedom of movement has therapeutic value for the older concertgoer who succumbs to napping under the don't-move-or-squeak imperative of conventional concertgoing. The drawback, as I see it, is that people wandering in and out of a room are distracting. Also, catching a piece after it has started, or leaving before it is over, slights its formal design—unless it is of the chance variety, in which case each listener improvises the end by the timing of his exit.

On the other hand, the opportunity to hear a piece through a number of times is exactly the kind of exposure an audience needs. In addition, a tape of the work just performed could be sold, the profits going to the musicians and the composer.

One way to encourage conductors to program the unfamiliar is to give them the necessary time and peace of mind to study new scores, parallel to the tranquility the MacDowell Colony offers creative artists. I would suggest a salaried three weeks for conductors to do nothing else.

Whether a piece does, in fact, get played is not always up to the conductor. I can think of no more subsidy than one to pay for the extra rehearsal time, performance fees and unusual instruments contemporary scores so often call for.

An understandable complaint from performers is that, when they perform an unfamiliar work, the critic devotes the lion's share of his review to the work rather than the performance. "Why should I knock myself out learning a tough new piece only to be given less coverage than if I were ploughing through an old warhorse?" is the common gripe. Reviewers, of course, are naturally cautious in discussing the interpretation, for, not knowing what the work should sound like, how can they comment intelligently on the faithfulness of execution?

What would help would be to make sure that someone — logically, the manager — sends the critics a score of the work and also invites him to the final rehearsal. The performer, then, could be more assured of being given credit when credit was due. A further dividend for the composer: The performer would have an added incentive to pre-

DEAD AUDIENCES

pare his work carefully, knowing that the critic will very likely be checking his performance against the score.

Big-name performers have a special responsibility to the living composer, for they have the power to draw the general public and invest works with their own charisma. But instead they usually reinforce in the audience a veneration for the accepted classics. This is hardly new. "There has been too much servility on the part of American artists to (European classics). The American composer should not allow the names of Beethoven, Handel and Mozart to prove an eternal bugbear to him . . ." This was written in 1845 by composer-critic William Henry Fry.

But when star performers do invest works with their charisma, the results can be dramatic. According to Harold Schonberg, the only piano composition that has been picked up as a repertory piece is the Barber *E flat minor Sonata*. The work is immediately communicable, but just as significant is that no less a pianist than Horowitz introduced and recorded it. Above all, Serge Koussevitsky and Leopold Stokowski must be cited for their effective championing of new music.

New York City's own radio station, WNYC, has created interest in the American composer through its annual festival of American music as well as a relatively new format entitled "Composers Forum." Martin Bookspan has

interviewed nearly 200 composers on his program, which is happily rebroadcast over 150 stations scattered throughout American campuses. On the campuses, college FM stations have themselves been particularly venturesome.

Commercial radio stations have a problem, of course, for they cannot afford to alienate the conservative segment of their audience if they are to hold on to their sponsors.

With rare exception, television has been as timid as radio has been bold. The argument that television, being a visual medium, is unsuited to presenting "foreground" (vs. background) music is specious; one might as well argue that concert halls are the wrong place to hear music because the audience can see the players. Granted that the sound fidelity on TV is not what it should be, nevertheless, seeing a composer in action can be ample compensation. Many are colorful and articulate. And if they're not, their music is often dramatic.

It is hard to find a composer who hasn't written an opera. Yet commercial television is doing next to nothing about it. Gone is the noble NBC Opera Company. Educational channels are doing a little — operas by Jack Beeson and Thomas Pasatieri come to mind — but nowhere near enough. The cost of mounting an opera is staggering; but once again, this is the place for subsidy.

A glorious exception to this dreary record is CBS-TV's Sunday morning show, *Lamp Unto My Feet*, which truly is lighting a candle in the darkness. Its director, Pamela Ilott, has commissioned and presented oratorios by Ezra Laderman, Robert Starer and Carlos Surinach.

In many areas, the composer's star is rising: There are grants from the Federal and state governments and from foundations; a surge of interest in contemporary music among proliferating chamber ensembles; a new willingness to program living composers by major orchestras in New York, Buffalo, Minneapolis, Milwaukee, Boston, Washington, Baltimore, Louisville, Denver, Seattle, Los Angeles and San Francisco; and all kinds of Bicentennial commissions.

Yet all this is for nought if nobody is listening — or listening without hearing. Too often a listener will approach a new piece with a grim attitude of self-improvement. He may even be poring over the program notes during the actual performance, using them as a road map as the piece unfolds. Far more helpful is to keep one's spontaneous self alive, to approach a new piece as an adventure — one that may not reveal itself immediately but may gradually become apparent, like a message written in lemon juice that darkens over a flame. Knowledge of new music should hasten this process.

ILLEGAL COPYING CONDEMNED

The Music Teachers National Association has adopted the following rule for its student contests: "No reproductions of copyrighted music may be used in MTNA State, Divisional, or National auditions by accompanists or given to the judges."

Similar rules and resolutions outlawing the use of illegal copies of copyrighted music have been passed by the Music Educators National Conference, both national and state units, the National Music Council, and editorial support has been given by spokesmen for many church denominations.

The Board of Directors of the National Association of Teachers of Singing has formally urged its members "and all others, that every diligent effort be made to obtain and use copyrighted materials, in their original published form. This concern and mode of operation should also be conveyed to our students, in order to assure for them the continued availability of those necessary musical materials."

The Music Publishers' Association, which has played an important role in the campaign against unauthorized use and copying of copyrighted materials, reports that editorials supporting copyright observance have appeared in the MUSIC EDUCATORS JOURNAL, THE SCHOOL MUSICIAN, THE INSTRUMENTALIST, THE MUSIC JOURNAL, CHORISTERS GUILD LETTERS, MUSIC MINISTRY, THE JOURNAL OF CHURCH MUSIC, THE HARMONIZER (SPEBSQSA), THE CATHOLIC STANDARD AND TIMES, THE TEXAS METHODIST, THE CHRISTIAN INDEX, QUAKER LIFE, THE WESLEYAN ADVOCATE, CHRISTIANITY TODAY and DIAPASON.

An editorial in MUSART, the official journal of the National Catholic Music Educators Association, has noted that "The Church is in constant need of new and artistic creations for its worship, particularly in the field of music . . . The practice of private reproduction by photocopyers and other devices diminishes the legitimate royalties due composers and authors for their works. In addition, the loss to publishers of legitimate profits

limits their ability to produce materials of quality and diversity. Ultimately these deprivations will seriously harm music and worship in the U.S. Those engaged in parish music programs and those responsible for parochial music budgets are reminded that it is immoral and illegal to reproduce by any means either the text or music or both of copyrighted materials without the written permission of the copyright owner. The fact that these duplicated materials are not for sale but for private use only within a parish church or school does not alter the legal or moral situation of the practice."



Call me Doctor! E. Y. Harburg has received an honorary degree from the University of Vermont for his distinguished contributions to American literature.

GEORGE DUNING NAMED ASCAP VICE PRESIDENT



Film composer George Duning, who joined ASCAP in 1949, has been appointed a Vice President of the Society. President Adams announced in December. Born in Richmond, Indiana, Mr. Duning was educated at the University of Cincinnati Conservatory, and began his career in popular music as an arranger for the Kay Kyser orchestra. He has contributed scores to dozens of major motion pictures and television films. An ASCAP Board Member since 1972, he resides in La Canada, California, with his wife.

He was appointed by the ASCAP Board to complete the unexpired term of lyricist Ned Washington, the winner of three Oscars from the Motion Picture Academy. Mr. Washington will continue to serve on the ASCAP Board of Directors to which he was first elected in 1957.

LIVINGSTON COLLECTION AT U. OF S. CAROLINA

The South Caroliniana Library of the University of South Carolina in Charleston is establishing a Joseph A. (Fud) Livingston Collection in memory of the Charleston-born ASCAP composer, performer and arranger (1906-1957). Assistant Librarian T. L. Johnson, would appreciate hearing from any of Livingston's former colleagues and friends who may have letters, memos, scrapbooks, photographs relating to him or who would be willing to share by letter or on cassette tape what they remember about him and his work.

composition

contests

announced

A prize of \$1,000 will go to the winning composer in The College Band Directors' National Association Max Winkler Band Composition Award competition. The contest is sponsored by Belwin-Mills Publishing Corporation which will consider the winning work for publication.

The purpose of the competition is to encourage the composition and publication of band literature suited for performance by wind bands found in small colleges. The composition will be judged on musical merit, length, suitable instrumentation and commercial value. Deadline for submitting scores is September 1, 1976. For further information and applications, write Professor James D. Robertson, CBDNA Small College Committee, Eastern Oregon State College, La Grande, Oregon.

The Department of Music of the College of Saint Thomas in St. Paul has announced a competition for liturgical music, with a first prize of \$1,000, second prize of \$500 and third prize of \$250. The winning compositions will be performed, and G.I.A. Publications, Inc. will offer a contract to the first prize winner.

Details of the competition may be secured from Dr. Francis N. Mayer, Chairman - Department of Music, College of Saint Thomas, St. Paul, Minnesota 55105.

The National Association of College Wind and Percussion Instructors has set December 31, 1976 as final date for entries in its 1976-77 Composition Competition. An award of \$200 will go to the best work written for voice, one wind instrument, and piano or harpsichord.

George K. Mallott of the Department of Music at Southern Illinois University in Edwardsville, Illinois 62026, is chairman of this competition, and can provide further details.

A first prize of \$1,000, second prize of \$500 and third prize of \$250 have been announced for this year's Herbert Slusser Liturgical Music Competition conducted by the Department of Music at the College of Saint Thomas in Saint Paul, Minnesota 55105.

A large-scale work intended for use as

part of the Mass is the goal, and works intended primarily for concert "will be unacceptable." The work must be unpublished, suitable for well-trained parish choirs and created for "wide use throughout the liturgical year. Idiom is composer's choice; the use of plainchant melodies as source materials would be most suitable."

Details must be secured from Dr. Francis Mayer chairman of the Department of Music at the college of Saint Thomas. Deadline for submitting manuscripts is December 1.

November 1 has been set as the deadline for entries in the annual ABA-Ostwald Band Competition Contest administered by the American Bandmasters Association.

The composer of the winning composition will receive a cash prize of \$1,500, plus traveling expenses within the North American continent to attend the award ceremonies. Additionally, a cash prize of \$750 will be awarded to the composer of the First Runner-up composition and a cash prize of \$500 will be awarded to the composer of the Second Runner-up composition.

A Special Award of \$500 will be presented for the outstanding composition submitted by a college-level undergraduate student. Compositions submitted in this category must be clearly labeled: UNDERGRADUATE STUDENT CATEGORY.

Entries must be original unpublished compositions for band, which have been composed within the last two years. No commissioned works or transcriptions/arrangements (except those of the composer) will be eligible.

The composition should be so conceived and constructed as to be effectively performed by professional, university and high school bands, thereby encouraging the widest possible exposure of significant new band music to performers and listeners alike.

Composers should send their manuscripts and direct all inquiries to the Chairman of the Committee: Lieutenant Colonel Eugene W. Allen, The United States Army Band, Fort Myer, Virginia 22211.

JOHNNY



MERCER

NOVEMBER 18, 1909 - JUNE 25, 1976

Southern Gentleman

Ask me how I'd prefer to judge a society. By its preachers and politicians, its authors or architects? No, I'd first like a look at the output of those who write its popular songs.

In war or peace, hard times or good, it is the popular lyricist who tells us so much about the heart and soul of a

nation.

That's why a little bit of me died the other day with the passing of Johnny Mercer. And I'm disappointed that a greater fuss wasn't made over this man who for more than four decades put magical words to tunes and touched, even helped shape, the lives of millions

of us.

As a boy of 8 in Tennessee, wading barefoot in a creek looking under rocks for crawfish, I learned about "the work ethic" from Johnny Mercer.

I truly believed that he was telling me something when I sang lines from his "Lazybones":

“... you'll never get your day's work done resting in the morning sun...”

“you'll never get your cornmeal made sleeping in the noonday shade...”

Now, it seems, Americans learn about the work ethic only from politicians who seek power by berating welfare recipients.

I was 15 and had suffered through at least one high school crush before Mercer wrote a beautiful lyric that taught me that romance is a risky situation where only “Fools Rush In.”

“Fools rush in where wise men never go, but wise men never fall in love – so how are they to know?”

But when I was 17, Johnny Mercer let me know that he wasn't really putting down romance. So my heart pounded as I sat in the movie, “The Fleet's In.” I've almost forgotten Dorothy Lamour, Bob Eberly, Helen O'Connell, Betty Hutton, Eddie Bracken and William Holden, the stars of that Paramount hit. But I've never forgotten a single word of Mercer's simple but haunting lyric, “I Remember You”:

“When my life is through... And the angels ask me to recall... The thrill of them all, Then I shall tell them I remember you.”

That was the same year, 1942, when a college freshman would take two looks at a pretty coed and wonder if he had been struck by what Mercer described so eloquently as “That Old Black Magic” called love.

Someone is forever writing to ask me to list “the six books that most influenced your life.” Why don't they ever ask me to list the songs that most influenced me?

That summer of '42, while doing household work for a vacationing family up near Nonteagle, Tenn., I read a book I recall as “The Quest Eternal” by E. Phillips Oppenheim. It moved me greatly, but today I don't recall how or why.

But I'm sure no book writer influenced me more than did Mercer, whose gloomy here would in 1943 tell the bartender that he was drinking “to the end of a brief episode... Make it ONE FOR MY BABY and one more for the road.”

People often wonder whether novelists write biography: I was asking that about Mercer when he wrote: “From Natchez to Mobile, from Memphis to St. Joe, wherever the four winds blow. I been in some big towns. I heard me some big talk. But there is one thing I

know: a woman's a two-face. A worrisome thing who'll leave you to sing the BLUES IN THE NIGHT.”

A lot of us learned from Mercer, without paying Dale Carnegie a dime, that you make things happen when you “Ac-Cent-Tchu-Ate The Positive.”

And how many millions of Americans must have kissed, loved, broken up, cried to those unpretentiously beautiful lyrics Mercer wrote about “Autumn Leaves”:

“Since you went away the days grow long, and soon I'll hear old winter's song. But I miss you most of all, my darling, when AUTUMN LEAVES start to fall.”

It is most incredible that from boy-

hood depression days in the early thirties, when I sang “Lazybones,” right up till these days when I delight in crooning “Moon River,” it has been Johnny Mercer psyching me up, making me a romantic, sending up warning signals about that other sex—yet always telling me that “we're after the same rainbow's end, waiting round the bend...”

Johnny Mercer, thank you. I hope you make it to Rainbow's End.

* * *

Carl T. Rowan

Copyright 1976, The Field Syndicate.
Published Chicago Daily News,
July 20, 1976.

THE WHITE HOUSE
WASHINGTON

Johnny Mercer once said that he had a “feeling for tunes.” No one who ever heard his songs doubts those words. His mellow voice revealed that he was a child of the South; but his phrases were full of affection for people everywhere.

Johnny Mercer's talent was just too big to be applied to any one area of show business. As a performer, he had a special warmth that reached out and made a friend of every audience. We sang his wonderful songs and we listened as his music caught the precise mood of the moment in many motion pictures. Johnny Mercer had a gift all could enjoy.

Today, let me join with countless others in expressing my appreciation for Johnny Mercer's unique and loving contribution to the performing arts. He will long be remembered.

Gerald R. Ford

How the ASCAP Survey Works –

A Basic Primer



ASCAP's music monitors at work.
Photo: Dan Carlinsky

The ASCAP survey of performances is complex, but the explanation below isn't. This is a primer – a simplified report on the basics. A more complete and detailed presentation of the survey has been available in pamphlet form and is currently being updated.

(1) ASCAP's only business is *music licensing*. What the Society licenses is the right to *public performance* [for profit?] of the members' *copyrighted musical works*. ASCAP's income comes from license fees, and the purpose of the survey is to allocate to the members all distributable revenue (a) fairly, (b) scientifically, (c) economically.

(2) What ASCAP licenses are performances. The rule of thumb – in the most simplified language – is that *a song must be played to get paid*. It shouldn't surprise anyone that stations that pay \$20,000 a year are surveyed more frequently than stations that pay \$2,000 a year.

(3) There are a great many thousands of ASCAP-licensed users who deliver to the public – in many different ways – hundreds of millions of performances of our thousands of members' numerous copyrighted musical works. The cost of logging and *identifying every performance would exceed ASCAP's total income* – leaving nothing to distribute to the members. The logical and economical solution is a carefully designed sampling system, and that's a key part of the ASCAP survey. It also includes a complete "census" of network television performances.

(4) A proper sample is an accurate scale model, a precise miniature of a big totality. The test of a well-designed sam-

ple is the most reliability for the money. That is the dominating goal in the design of the ASCAP survey.

(5) The survey works in two stages. It first determines what was actually played and where, then what was the value of that performance. How ASCAP figures out what an individual performance is worth will be treated in a future article on the distribution system. It can be said that:

- (a) *all members are equal* – if A's song is given a feature performance on Carol Burnett's network t.v. show in the third week in October and B's gets a feature performance on the same show both receive the same credits.
- (b) *all performances are not equal* – A Feature performance on a network t.v. show in prime time is "worth" more than a performance on a small radio station because the t.v. network pays ASCAP a lot more money.

The survey is designed and monitored by the Society's independent survey experts, an internationally renowned firm of economic consultants. In addition, the survey and distribution system is reviewed by the Court appointed Special Distribution Advisors, The Honorable Warren Olney III and Leo Kaplan, Esq. Their assistance in dealing with questions raised by individual members in this area has been invaluable.

The impartial professional economic experts who shape the survey have developed *various ways of surveying the many performances offered by the various types of music "users"* – those who take out ASCAP licenses. Experience has

shown that a sampling method that would work well for one category of "user" might not be nearly as accurate or practical with another.

(6) What are the broad categories of "users"? The broadcasters represent one large group of ASCAP customers. This user category can be sub-divided into (1) television networks (2) local t.v. stations—including many that have some affiliation with a network and carry varying amounts of network programming, (3) local radio stations and (4) network radio. Network radio has declined over the years as a medium on which music is performed.

In round figures, ASCAP licenses roughly 7,700 broadcasters and a great many thousands of customers who don't broadcast. The latter can be classified generally as (1) wired music systems such as Muzak etc. (2) a variety of "symphony, concert and/or educational" operations, (3) hotels, night clubs, bars, etc. and (4) a diverse assortment listed as "other"—which includes airlines, football stadia, etc. People tend to forget the "other", but it numbers well over 5,000 licensees. As most members know, the ASCAP licensing staff is divided into two teams – one serving broadcasters and the other dealing with everyone else. In due course, ASCAP TODAY will report on licensing in a separate article next year.

How does the survey treat each of these categories?

NETWORK TELEVISION

(7) The three U.S. television networks send in program logs on some programs, lists that specify exactly what music was used – either as feature performance,

theme or background. On other shows, such as feature films, the networks indicate what the programming was and ASCAP can identify the music through logs and cue sheets supplied by other sources such as the producer of the movie. Similar cue sheets are also secured from the producers of syndicated shows and other programs.

Since anyone can make mistakes and the survey has to be accurate, information that comes in from sources outside the Society is spot-checked as a routine precaution by means of audio and video tapes.

LOCAL RADIO

(8) The t.v. networks are big and well-staffed organizations that are used to keeping records of many phases of their business. Local radio stations come in all sizes, including some that are almost "mom and pop" operations in that they employ only five or six people and there is no FCC requirement that stations keep logs of music use. ASCAP samples local radio by taping. The Society has begun testing the feasibility of using both tapes and station logs in its survey.

(9) ASCAP has been taping for more than a quarter of a century, first experimentally and then on a regular basis for nearly two decades. Today, the sample includes 60,000 hours of local radio each year. Every local radio station has an opportunity to be included in the sample each year, and a station that pays \$20,000 is taped twice as much as a \$10,000 customer and a \$40,000 user twice as much as that.

(10) The taping unit for radio stations is six hours. The design of the survey is such that some stations are taped only once or twice in a year, and others are covered more often. Some of the smaller stations may not be sampled this year, but may be next year. The *taping covers both AM and FM stations*, of course.

(11) *Every category of stations is sampled every year.* What are the categories? All of the stations that pay less than \$10,000 are grouped in various categories to reflect the kind of community the stations are in and the class (size of ASCAP fees) that fits it. The U.S. Census Bureau divides the country into nine census regions (geographically), and our stations are similarly classified in these nine regions. We sample all nine regions, and the *taping covers different times of the day.* The Census Bureau also uses sub-categories. Within the regions it judges the various types of counties or parishes or boroughs, and it classifies them as either metropolitan or non-metropolitan. Counties within each region are grouped so as to reflect the type of county they are, and the stations are grouped accordingly.

(12) Once all the ASCAP-licensed stations are so grouped, the survey again has to be designed to cover all the groups properly. This is the work of the independent survey experts — who are also responsible for a periodic audit of the mechanics of the survey, recommendations as to changes in design and the annual selection of stations to be sampled within each category. To minimize any chances of a selection that would be less than wholly objective, the *annual choice of stations to be sampled and the number of sampling units or tapes to be assigned is made by computer.*

(13) The actual scheduling of the taping is handled by another outside research firm, which sends instructions directly to people all over the country on which stations to record and when. The ASCAP management and headquarters staff are not notified in advance as to which stations are to be taped and when, and the stations don't know either. The reasons are obvious. If no one knows in advance, no one can attempt to "influence" the choice of music programming for the taping period. "*Secrecy*" and "*surprise*" are essential to drawing a truly representative sample — an accurate scale model.

(14) The tapes are sent to New York, where skilled "music monitors" at ASCAP headquarters identify the works on the tapes. Candidates for these jobs have to prove their substantial knowledge of music in listening to tapes that include a variety of musical works. Although some of the tape listeners may be very strong in one type of music, that isn't enough. If the candidate shows a good familiarity with several kinds of music, he or she may be hired as a trainee. It will be many months before a trainee is actually identifying for the survey.

These dedicated specialists do a good job. When the *New York Times* carried an article on them on April 1st, the headline read "ASCAP's Music Monitors — The Composer's Best Friends."

LOCAL TELEVISION

(15) Local t.v. stations are far less numerous than local radio outlets. ASCAP samples 30,000 hours of local t.v. each year, using TV Guide, audio-tapes and cue sheets. The "music monitors" also identify what's on the local t.v. tapes.

In the thirteen cities where ASCAP has offices, *local t.v. is covered by tapes, cue sheets and TV Guide*, while shows broadcast by stations in other communities are surveyed via TV Guide, cue sheets and other data we get from local stations. Since many local stations are network affiliates or carry network shows — which are already surveyed — the network programs are not included in the

local t.v. sample because that would be duplication.

WIRED MUSIC

(16) Four of the largest wired music services — including Muzak which is more than half of that market — provide ASCAP with logs of what they play. These logs are sampled. Inasmuch as a very significant percentage of the music in these background wired music services' categories is performed only by these services, earnings from performances by each of these licensees is limited to the amounts paid by each of them to ASCAP.

(17) The monies received from the other, unsurveyed, background wired music licensees are distributed on the basis of radio and television feature performances. This was the proxy the survey experts found that made the most sense.

SYMPHONY, CONCERT AND EDUCATIONAL

(18) Music performed by symphony orchestra-licensees, serious concert promoters and those holding "educational" licenses is surveyed by means of the concert programs provided to the Society by the sponsoring organization or promoter. Except for those in licensed educational institutions such performances are included on a complete count basis — just as are network television performances.

HOTELS, NIGHT CLUBS, TAVERNS ETC. and "OTHER"

(19) The cost of surveying these tens of thousands of diverse licensees would be prohibitive. After some research, the sampling experts have found it is fair and workable to use feature performances on radio and t.v. as "proxies."

A LIVING SURVEY

(20) Concluding this thumb-nail sketch of the basics, there are two more items worth mentioning. First, it may well be that this primer will raise as many questions as it answers. Ask them. Drop a card or a letter, and the ASCAP staff will do its best to answer as fast and as fully as possible.

(21) Finally, the survey has to be not only practical and fair but also up-to-date to reflect today's realities in the music market place. That's why ASCAP's management and staff work with competent consultants to review the survey and propose necessary modifications. It isn't enough merely to have a new drawing of stations to be sampled each year. The design of the survey itself is under regular scrutiny so that it won't reflect yesterday's conditions rather than today's.

The music market-business and the world of delivering performances are living things, and so is the ASCAP survey. We mean to keep it alive, accurate and fair.

Books

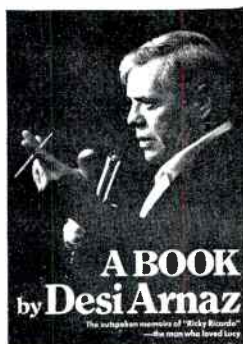


"MUSIC FOR PATRIOTS, POLITICIANS, AND PRESIDENTS" is a fine work, fascinating and special. ASCAP member Vera Brodsky Lawrence has applied her musicological expertise to the nation's first century as reflected in popular song. Adorned with sheet music and other superior illustrations, the text is lucid and interesting. Macmillan, 480 big pages, \$35.



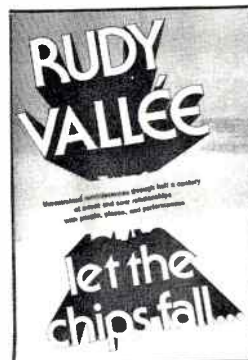
"I HEAR AMERICA SINGING" delivers more than its subtitle promises, for Hazel Arnett gives us a solid and thought-provoking text in addition to "great folk songs from the Revolution to Rock." The songs are good, but so is the social history. \$20, Praeger, 227 pages.

"HOW TO WRITE A HIT SONG" presents the savvy and experience of an ASCAP writer who's no stranger to the charts, gifted Tommy Boyce. Rambling but practical, it has a positive encouraging tone that's a plus. The chapter on performing rights is weak, but will be strengthened in future editions. Easy reading, foreword by Melvin Powers, \$7, includes list of pop publishers. Wilshire Book Co. at 12015 Sherman Road in North Hollywood, Ca. 91605.



"A BOOK" is an outspoken memoir by ASCAP's Desi Arnaz. It is lively, lucid, lusty and fun to read. Totally unpretentious and entertaining, this 322 page Morrow charmer is as merry and *macho* as its author. \$8.95.

"THE AMERICAN DANCE BAND DISCOGRAPHY" is a weighty two-volume labor of love by B.B.C. alumnus Brian Rust, and is probably essential for all libraries and Big Band freaks. It covers 1917-1942, 2,300 bands and 2,066 pages. This treasure trove is available for \$35 from Arlington House. It does not cover the Black bands, which Rust treated in his earlier tome on Jazz Records.



"LET THE CHIPS FALL" is ASCAP member Rudy Vallee's "unrestrained reminiscences through half a century of sweet and sour relationships — and it is lively. Cheerfully shunning false modesty, the multi-talented star combines feisty anecdotes, firm opinions and show-bizz history in a volume that captures the spirit of a colorful and vigorous entertainer. 320 pages, \$8.95, Stackpole Books.

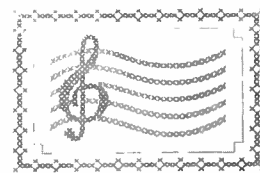


"WHAT I WANT TO BE WHEN I GROW UP" translates into wonderful color photos by ASCAP member Sheldon Secunda (who co-created the book) of delightful Carol Burnett. Amusing, swell for kids. Simon & Schuster, \$5.95.

"SOLID GOLD" brings the insights and research skills of Professor R. Serg Denissoff to the pop record industry — the whole business. The author has done a lot of home-work and thinking. The book offers much information, and opinions that some inside the business may question. Probably the most comprehensive look at the record industry thusfar, this 504 page paperback is available from Transaction Books at Rutgers U. (New Brunswick, N.J.) for \$5.95.

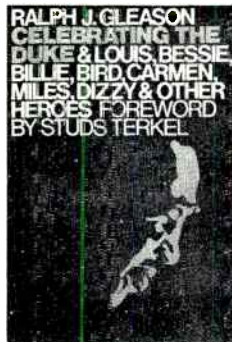
BEST LOVED SONGS OF THE AMERICAN PEOPLE

Denes Agay



"BEST LOVED SONGS OF THE AMERICAN PEOPLE" is one of the better books of this sort inspired by the Bicentennial, and the taste and prose of ASCAP composer Denes Agay make this more than a good collection of songs. Doubleday, \$14.95, 403 large pages.

MUSIC TITLES IN TRANSLATION is a useful and long overdue checklist of musical compositions compiled by Julian Hodgson. Representing some 7,000 non-pop works, it is available for \$17.50 from Shoe String Press, P.O. Box 4327, 995 Sherman Avenue in Hamden, Conn. 06514 — 370 pages.



"CELEBRATING THE DUKE" is the splendid article that won Ralph Gleason his second ASCAP-Deems Taylor Award — posthumously. This readable collection of exceptional essays by a warm and exceptional jazz authority also treats Louis Armstrong, Dizzy Gillespie, Bessie Smith, Billie Holiday, Lester Young and other unique talents. Atlantic-Little Brown, 280 pages, \$8.95 and worth it.

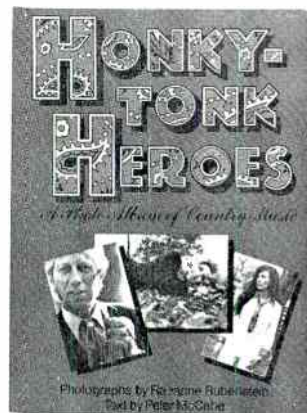
"LED ZEPPELIN BIOGRAPHY" applies the skillful prose of Ritchie Yorke to the lives and careers of this high-flying ASCAP rock group — a happy meeting. Plainly one of the better books about contemporary pop artist-writers, this saga's unpretentious and entertaining — like LZ Methuen sells this 192 page paperback for \$4.95.



SCOTT JOPLIN AND THE RAGTIME YEARS is a small, readable and informative book about a big talent. Mark Evans' 120 page biography seems aimed at young readers, but adults won't be bored. \$4.95.

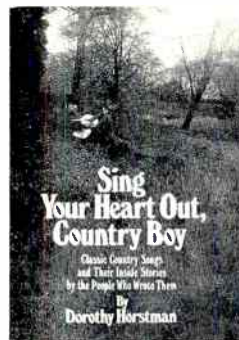
"SAN ANTONIO ROSE — THE LIFE AND MUSIC OF BOB WILLS" is a scholarly, readable, entertaining and long-awaited biography of the late ASCAP ace beloved as the "King of Country Swing." Written with moving affection, this 450 page U. of Illinois Press book has many good illustrations and a \$12.50 price.

THE MUSIC GUIDE TO GREAT BRITAIN (including Ireland) and THE MUSIC GUIDE TO AUSTRIA AND GERMANY are long-overdue books sure to be hailed by music-loving travelers. Jammed with succinct and useful information about music landmarks, concert halls, museums, festivals and periodicals, these two offspring of Elaine Brody and Claire Brook are bright and handy. They even cover dealers selling instruments, books, etc., and Dodd Mead should sell quite a few at \$10. each.

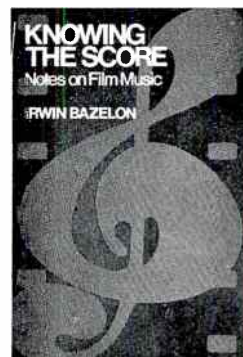


"HONKY TONK HEROES" is a photo album of Country Music, with excellent pictures by Raeanne Rubenstein and a text by Peter McCabe. Focus (no pun) is on contemporary stars. 154 pages, Harper & Row, \$12.50.

"THE BALLAD OF THE SAD YOUNG MEN, AND OTHER VERSE" is a 59 page collection of charming and personal verse by world-wise and word-wise ASCAP lyricist Fran Landesman. Polyantric Press in London, \$1.



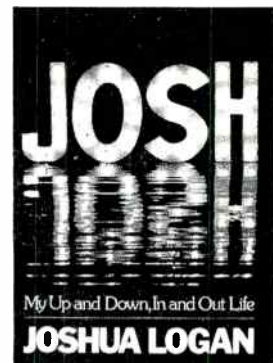
"SING YOUR HEART OUT, COUNTRY BOY" offers "classic country songs and their inside stories by the people who wrote them." A solid job done intelligently by Dorothy Horstman, this unusual 393 page Dutton volume covers many major songs — \$12.95.



"KNOWING THE SCORE" is subtitled "Notes on Film Music," and reflects the experience, strong opinions and substantial talents of ASCAP composer Irwin "Bud" Bazelon. It includes much information, some good interviews and practical notes that many interested in approaching movie scoring will find helpful. Always lively, this 352 page Van Nostrand Reinhold offering sells for \$12.50.

"TWELVE MUSICAL PLAYS FOR CHILDREN" applies the gifts of ASCAP composer Henry Tobias and ASCAP lyricist David Ormont to a dozen famous fairy tales. Simple and charming, the 293 page Chappell paperback sells for \$7.95.

TECHNIQUES OF TWENTIETH CENTURY COMPOSITION is the third and expanded edition of Leon Dallin's respected text. This is a solid and comprehensive work designed to aid in developing a logical and systematic presentation of the techniques and materials of twentieth century music. 288 pages, William C. Brown Publishers of Dubuque, Iowa.



JOSH has been subtitled by new ASCAP member Josh Logan "My Up and Down, In and Out Life." A lively and fairly frank memoir, it gives a good look at the colorful career and problems — professional and emotional — of a very talented director-writer-virtuoso producer of theatre. 408 pages, Delacorte Press, \$10.



"THE WORLD I LIVED IN" reflects the good-humor and colorful career of ASCAP's George Jessel, who crafted this book with John Austin. It is a warm autobiography with a minimum of rancor. Jessel has had a good time, and let's us know it ain't over yet. Show bizz, love life, Hollywood — it's all here in this \$8.95 Regnery volume, 213 lusty pages.

COMPOSERS RICHARD RODGERS AND SAMMY FAIN RECEIVE ASCAP 50-YEAR SCROLLS



Richard Rodgers

Sammy Fain

Internationally famous composers Richard Rodgers and Sammy Fain have received (January 19th) illuminated scrolls celebrating each writer's half-century of membership in the Society. Each of the two prize-winning writers was elected to membership on January 19th of 1926.

Born in New York City on June 28, 1902, Richard Rodgers began his songwriting career while an undergraduate at Columbia University where he wrote Varsity shows. The brilliant Broadway and film scores that he wrote in collaboration with such noted ASCAP lyricists as Lorenz Hart, Oscar Hammerstein II, Stephen Sondheim and Martin Charnin have won Rodgers global recognition as the dean of musical theatre. A member of the ASCAP Board from 1941 through 1947 and 1960-1974, he has been honored with the Pulitzer Prize for *Okahoma* in 1944, the Pulitzer Prize, New York Drama Critics Prize and Tony Award (1950) for *South Pacific*, the Tony Award for *The King and I* and the New York Drama Critics Award for *Pal Joey* in 1952, and Tony Awards for *The Sound of Music* in 1960 and *No Strings* in 1962. His television score for *Victory at Sea* earned him an Emmy in 1953, and a second Emmy honored his contribution to *Winston Churchill—the Valiant Years* in 1962. In addition, *Carousel* took the New York Drama Critics Award in

1946 and *The Boys from Syracuse* was honored with an Obie in 1962. Mr. Rodgers, who lives with his author wife Dorothy in New York City, is currently completing the music for *Rex* which is scheduled to open on Broadway this spring.

Composer-singer-pianist Sammy Fain was born in New York City on June 17, 1902, and has lived for many years in California where he has contributed music to many films. His *Secret Love* won an Academy Award in 1953, and in 1955 *Love Is a Many-Splendored Thing* was honored with another Oscar. Mr. Fain also wrote a number of scores for the Broadway stage. Collaborating with such ASCAP colleagues as lyricists Irving Kahal, Lew Brown, Jack Yellen, Mitchell Parish, Bob Hilliard, E. Y. Harburg, Paul Francis Webster and Harold Adamson, he has written such hits as *When I Take My Sugar to Tea*, *That Old Feeling*, *Dear Hearts and Gentle People*, *I'll be Seeing You* and *You Brought A New Kind of Love To Me*.

PHIL GALDSTON AND PETER THOM WIN GRAND PRIZE IN AMERICAN SONG FESTIVAL

Writer/artists Peter Thom and Phil Gladston have been named Grand Prize winners in the 1975 American Song Festival for their song *Why Don't We Live Together*. A check for \$30,500 was awarded to Gladston and Thom at ceremonies in the Continental Hyatt House Hotel in Los Angeles by ASCAP's Paul Williams, who was the 1975 official spokesman for the Festival — the only international songwriting competition headquartered in the United States.

The winning song has already been recorded by Barry Manilow and is included in his Gold Record LP *Tryin' To Get The Feeling*. In addition, a single by the Northeast Philly Band has been released by Fantasy Records.

Galdston and Thom first met and joined talents in 1973 when both were members of a jazz-rock group, and shortly thereafter the New York-based team signed with Chappell Music.

Phil Galdston has co-produced three LPS for comedian Robert Klein, receiving Grammy nominations for two of them. He also serves as Klein's road manager and pianist, touring with the entertainer regularly. Galdston was also leader of FREEWAY, a jazz-rock group.

Peter Thom is currently lead singer and rhythm guitarist for the City Center Joffrey Ballet Orchestra, and has recorded a solo LP entitled *Peter Thom* (United Artists) for which he wrote all the music. Thom has worked extensively with New York advertising agencies, writing and performing.

Why Don't We Live Together was chosen as Grand Prize winner from over 60,000 entries by a panel of music industry experts including Marvin Hamlisch, Al Kasha, Merle Haggard, Loretta Lynn, Johnny Mathis, Van McCoy, Kenny Loggins, Jim Messina, Jim Stafford, Mary Travers and Glenn Yarborough.

PICTURES, PLEASE

To keep the photo files of the Society up to date, all members are invited/requested to send in a fairly recent black and white picture. The Public Relations Department receives requests from journalists for such portraits, and ASCAP Today also requires pictures for future issues of the magazine.

eulogy for Edgar Leslie

UNIVERSAL CHAPEL
NEW YORK CITY,
JANUARY 27, 1976

BY GERALD MARKS

Edgar Leslie was born on December 31, 1885, ASCAP 1914 (charter member; director, 1931-41 and 1947-53). Education; Cooper Union, NYC. Wrote special material for a long line of top vaudevillians of the day. Publisher. Wrote songs for films. Chief collaborators include such greats as Irving Berlin, George Meyer, Harry Warren, and a dozen others. Some 50 of his songs are listed in ASCAP'S Biographical Dictionary, and by my careful reckoning 48 of the 50 were hits from *He'd Have to Get Out and Under—to fix up his automobile* through *For Me and My Gal*, *By the River Sainte Marie* and *Among My Souvenirs* to *Moon over Miami* and *A Little Bit Independent*, among others.

These "Facts" tell us little except that the man had enormous talent, was enormously successful. Wealth and talent have nothing to do with the attributes of integrity, the total honesty which Edgar possessed. The statistics don't reveal how many times a man helped an unfortunate or less gifted writer, and there are many in the business who could attest to his unselfishness.

Praise of another writer's works was almost a pastime with him. I recall sitting in Jack Dempsey's one noon with Edgar, Johnny Marks, Bud Green and Mitchell Parish, when he spent ten minutes telling what a fine lyric writer Irving Kahal had been. He quoted a line from Kahal—"I'll be looking at the moon, but I'll be seeing you." "I wish that were my line," was the supreme accolade.

Let me state simply and exactly what I *knew* about him. Let a higher Authority judge him, and do a straight reporting job. My notes, in no particular order, follow:

A little bit independent. I'm taking the privilege of re-writing that title. *A little bit inascible*. How? Well, the last time I sat with him about a month ago he was still ranting and railing about an imperfect rhyme in a verse of a hit written 50 years ago.

Vibrant, evocative, profound and a passionate thinker and debater, ever on the side of songwriters. He could never be coerced into taking part in anything he didn't believe in, or which he did not

deem right or proper. That may have been the result of early training — his father was a minister of the Gospel.

What he said always was something of consequence, and substantial . . . No pretensions . . . In discussing a problem with him, I always left fortified by his logic.

One of his most touching qualities was his great and unswerving love, admiration and respect for the one girl — Florence. I can't remember sitting with him when he did not bring out a photograph of his late wife and say, "She was beautiful, lovely, wasn't she, Gerald?" Her passing was his one irreparable loss. It left an unfilled gap in his life.

Humor? In my home hangs a framed, autographed copy of *For Me and My Gal*. The inscription reads, "To Gerald, without whose help this song was written."

All of us know that he stood alongside Burkan, Herbert, Ray Hubbell and the rest as all of them fought for justice and principle in the founding of the first performing rights society in this country. In the ASCAP rotunda is a photograph of the first organizational dinner in 1914, and with the other fighters of the day stands Leslie. He was one of the motivation influences during the inception of the Songwriters Protective Association which later became the American Guild of Authors and Composers, dedicated to raising standards and ethics in our business. He was one of the first to be honored by the Songwriters Hall of Fame.

Ed was no believer in the grandeur of myths — they were not for him. Straight talk, and the bottom line — those were two of the rules he insisted upon. No clever phrases could convince him of anything. No gloss covered his world. He had a built-in antennae which told him the atmosphere, the temper of the people, and he knew how to put that temper into words. He saw the capriciousness of our business, and I believe he stayed alive for 90 years to see how things would turn out. Edgar, with our hail and farewell go undying thanks for your friendship, counsel, and all your effective contributions toward the songwriters' ever-changing horizon.



SEVEN ASCAP WRITERS HONORED AT NEW YORK "Y"

The sixth season of the acclaimed "lyrics and lyricists" series at New York City's 92nd Street YM-YWHA honored seven major ASCAP talents. The writers who appeared to discuss splendid performances of their major hits were Sylvia Fine Kaye (December 21), Tom Jones and Harvey Schmidt (January 18), Edward Eliscu (February 22) and Ralph Blane (March 21). In addition, there was also a "special event" on February 29 starring gifted writers and producers Jerry Leiber and Mike Stoller. The series is directed by Maurice Levine, and presented by the Music Department of the "Y" in cooperation with the Billy Rose Foundation.

IRVING MILLS MUSIC SCHOLARSHIP AT USC

Veteran ASCAP music publisher Irving Mills has established a new scholarship at the University of Southern California School of Music. It will provide \$1,000 in financial support each year to "a student with outstanding ability in composition, arrangement or orchestration and showing evident promise of contributing to the world of music with imagination and good taste."

The U.S.C. announcement noted that Mr. Mills "hopes that similar grants will be made by others in the music industry" and believes that "regard for one's profession is important, and caring about its future even more vital."



The National Arts Club has honored composer—educator Jack Beeson with its Gold Medal, and the gifted Columbia University professor has been elected to the American Academy of Arts and Sciences.

NEWS & HONORS

□ ROY ACUFF—the Country Music great was profiled by Gerry Wood in the January 3rd issue of BILLBOARD.

□ LEE ADAMS — named visiting lecturer at Yale's Morse College for autumn seminar on lyrics and musical theatre.

□ SAMUEL ADLER—subject of a feature article in the January issue of THE AMERICAN MUSIC TEACHER. Recent premieres include his *Fifth Symphony*, titled *We Are The Chosen*, introduced by Jan DeGaetani and the Fort Worth Symphony and *Catalonian Wedding Scene*, performed by the Jerusalem Symphony under Juan Pablo Izquierdo on February 17th.

□ HUGH AITKINS — his *Fables*, a chamber music opera after La Fontaine, premiered at the Library of Congress by the New York Chamber Soloists.

□ MORRIS ALBERT — writer of the hit pop tune *Feelings* was interviewed in the January 31st number of BILLBOARD, and appeared on the January 3rd cover of RECORD WORLD.

□ JOSEF ALEXANDER — his *Symphony #4* world premiered at the National Orchestral Association "Youth On The Move" concert in NYC on February 17th, and his *Gitanjali*, based on the poems of Rabindranath, was premiered by the Manhattan Percussion Ensemble at the Manhattan School of Music.

□ DOUGLAS ALLEN-BROOK — the composer performed a program of his works at the Phillips Collection, Wash., D.C. on February 15th.

□ LUTHER ALLISON — blues guitarist was subject of a feature article in the March issue of GUITAR PLAYER.

□ WALTER ANDERSON — authored an article titled *The National Endowment: Decisions Are Objective* in the March number of MUSICAL AMERICA.

□ LOUIS ARMSTRONG—late jazz great honored with a Memorial Concert at the Beacon Theater in NYC on April 24th, with proceeds going to a cultural arts center in his name.

□ GENE AUTRY — honored by the Country Music Association of Great Britain as the "Father of Country Music" on April 18th at the Associations Festival of Country Music in London.

□ AVERAGE WHITE BAND — named Top LP Group of 1975 by BILLBOARD, group was interviewed by Howard Mandel in the April 18th issue of DOWN BEAT.

□ MERLE BAASCH — a 100 member chorus, under the direction of Constance Kauffman, gave the premier performance of her *A Rag Doll For Christmas* in Bayport, N.Y.

□ JOAN BAEZ — her *Diamonds And Rust* album a million dollars in sales; writer/artist presented with Gold Record.

□ PEARL BAILEY — honored with a "salute" at the 90th Annual American Newspaper Publishers Convention in NYC on May 4th.

□ LOUIS W. BALLARD—his *Rio Grande Sonata* received its world premiere on February 29th at St. Johns College in Santa Fe, N.M. and his *Portrait Of Will Rogers*, with narration by Vincent Price, was premiered by the Oklahoma Symphony Orchestra on February 8th.

□ WAYNE BARLOW — his Bicentennial work *Voices of Faith* commissioned and first performed by the Augusta Symphony Orchestra on February 28th.

□ BELA BARTOK — Guy Wuellner's survey of editions and transcriptions of his *Sonatina* in May number of THE AMERICAN MUSIC TEACHER.

□ J. RICHARD BERRY — his score *To Honor The Gift That We Own* appeared in the January 10th issue of the NATIONAL OBSERVER.

□ RUTH COLEMAN BILCHICK — her *American Holiday For Symphonic Band* premiered by the American Concert Band under the baton of Dr. Kirby Jolly in Roslyn, N.Y.

□ JOHNNY BRISTOL — interviewed in the Dialogue section of the January 3rd RECORD WORLD.

□ RADIE BRITAIN — her composition *Pyramids of Giza* was awarded First National Prize by the National League of American Penwomen.

□ MURRAY LEE BRODY — recently received Certificates of Appreciation from both Paul R. Jones, Director of ACTION, Region IV, Atlanta, Ga. and Mayor Leamon Andrews of Lake Worth, Fla. for distinguished work done with the Cresthaven Minstrels choral group.

□ EUNICE BROWN — honored by Senator John Pastore for her *Bicentennial Waltz* in April 6 Congressional Record.

□ PHILIP BROWNE — his *Serenade for Orchestra* was awarded First Prize in the National School Orchestra Association's 1975 Composition contest.

□ JOHN CAGE — the National University of Mexico's Talea Magazine has published his article on "The Future of Music."

□ SAMMY CAHN—subject of cover story-interview in April SONGWRITER.

□ LOUIS CALABRO—premiered include his *Lunarlied*, commissioned and performed by the Ossining Choral Society on May 22nd, and *Three Pieces For Solo Piccolo*, performed by flutist Sue Ann Kahn at the Kennedy Center for the Performing Arts on January 5th.

□ CASTRO CARAZO — subject of a feature article in the Baton Rouge, La. newspaper GRIS GRIS in December.

□ JOHN ALDEN CARPENTER — late composer honored in a centenary celebration of his birth in January 21st Carnegie Hall recital.

□ RICHARD CARPENTER — interviewed in the Dialogue section of RECORD WORLD, and awarded the Now Popular Grand Prix prize for the Carpenters' recording of "Only Yesterday" by Japanese trade paper ORIGINAL CONFIDENCE.

□ BOYD CASSETT — reached age 65 on February 15th and was profiled in the February issue of the Cincinnati Post's house organ THE LISTENING POST.

□ MARIO CASTELNUOVO-TEDESCO — subject of a feature article by Nick Rossi in the February/March number of AMERICAN MUSIC TEACHER.

□ TOM CLACKLEY — profiled in the February 5th issue of the Auburn U. AUBURN PLAINSMAN.

□ GUY and SUSANNA CLARK — featured in the front-page story of the February issue of HANK, Tennessee's Original Music Magazine."

□ MICHAEL COLGRASS — his *New People* received its premiere by the Minnesota Orchestra and the Bach Society Chorus under Stanislaw Skrowaczewski on March 10th.

□ JUDY COLLINS — her recent Elektra album *Judith* was certified "gold" by the RIAA.

□ BERT COMO — was profiled in the February 17th SPRINGFIELD UNION, Springfield, Mass.

□ ROSE MARIE COOPER — wrote music, with book and lyrics by Susan Graham Erwin, to *Oh Penelope*, a musical about the Revolution premiered May 10th at Elon College in North Carolina.

□ DAVID COPE — premiere of his *Parallax* by pianist Marilyn Mangold Garst on February 29th.

□ RAY COPELAND — appointed to the faculty of Boston's Berklee College of Music.

□ AARON COPLAND — received honorary Dr. of Music Degree at University of Rochester's Eastman School of Music on April 21.

□ DON CORNELIUS — interviewed by Dede Dabney in RECORD WORLD "Dialogue" May 1.

□ PAUL CRESTON — recent premieres include his *Liberty Song '76*, commissioned by Ithaca College, conducted by the composer during a two day festival of his music; and *Hyas Illahee*, for chorus and orchestra, performed by the Shreveport Symphony Orchestra on March 14th.

□ HAL DAVID — profiled by Red O'Donnell in the Amusement Week Section of the NASHVILLE BANNER on February 7th.

□ NICK DeCOLLIBUS — subject of a feature story in the Ardmore, Pa. MAIN LINE CHRONICLE.

□ NATHANIEL DETT — late composer was honored with a choreographic tribute at the Harlem School of the Arts' annual benefit performance at Lincoln Center on March 16th.

□ ANTHONY DONATO — his *Quartet No. 4* premiered in performance by the Eckstein String Quartet at the Northwestern University School of Music on February 20th.

□ FRANCIS J. DORIS — first performance of his *The Happy Irishman* broadcast over radio station WBET, Brockton, Mass. on St. Patrick's Day.

□ JOHN DOWNEY — recent premieres include his *Octet For Winds* by the University of Wisconsin Wind Symphony at College Band Directors National Association Convention on Feb. 12th, and his Bicentennial piece *String Quartet No. 2*, performed by the Fine Arts Quartet at Milwaukee's Performing Arts Center on April 25th.

□ JAMES DREW—subject of major interview by James Baker in the March 21st MORNING ADVOCATE, Baton Rouge.

□ GEORGE DUNING — ASCAP VP and Board Member interviewed in the Montrose, Calif. LEDGER regarding his views on the Copyright Revision Bill on Feb. 19th. Outstanding composer also lectured on ASCAP recently at Wright State University in Dayton.

□ BOB DYLAN—composer-poet subject of article by John Rockwell in January 25th N.Y. TIMES.

□ MARYANN EAGER — her many honors include listings in the WORLD'S WHO'S WHO OF WOMEN, NATIONAL SOCIETY OF LITERATURE AND THE ARTS, COMMUNITY LEADERS AND

NOTEWORTHY AMERICANS, NATIONAL LEAGUE OF AMERICAN PEN WOMEN and WHO'S WHO IN THE EAST.

□ OLEN EDWARDS — profiled in the Okemah, Oklahoma NEWS LEADER in January.

□ IDA ELKAN — selected for inclusion in the Library of Human Resources of the American Heritage Research Association.

□ DUKE ELLINGTON — honored at extraordinary "Ellington Is Forever" concert on April 29th at St. John the Divine Cathedral in New York City, fund-raising event for Cuttington College in Liberia.

□ GERSHON EPHROS — his Bicentennial choral tribute titled *To The Shores of New Amsterdam* was introduced on May 23 at Bnai Jeshurun Community Center, New York City.

□ SAMMY FAIN — multiple-Oscar winner honored at May 1 gathering of Congressional Staff Club in Washington.

□ HOWARD M. FELD-SHER — has been chosen for inclusion in 1975-76 edition of DICTIONARY OF INTERNATIONAL BIOGRAPHY, and WORLD'S WHO'S WHO OF MUSICIANS.

□ TEX FENSTER — profiled in the January 3rd issue of the NYC Cable-TV guide CABLE TV WORLD.

□ PAUL FETLER — profiled by Michael Anthony in April 11 MINNEAPOLIS TRIBUNE.

□ ROSS LEE FINNEY — his *Violin Concerto* received its world premiere by the Dallas Symphony with Robert Gerle as soloist in March.

□ DR. H. GRANT FLETCHER — premieres: *Toccata*, for piano, by Dr. James Ruccolo at Arizona State University on March 31st, and *Quadra*, performed by the Indiana State University Faculty Percussion Ensemble at MTNA Convention in Denver on April 9th.

□ CARLISLE FLOYD — subject of a feature cover article in the February issue of MUSICAL AMERICA.

□ FRANKIE FORD — Governor Edwin Edwards of Louisiana has named him a Colonel on his staff.

□ LUKAS FOSS — recent premieres include his *Folk-song for Orchestra*, performed by the Baltimore Symphony Orchestra on January 21st, and *String Quartet No. 3*, performed by the Concord String Quartet at Lincoln Center in NYC on March 15th.

□ JIM FRAGALE — his article on *Breaking Into Songwriting* is featured in the 1976 WRITER'S YEAR-BOOK.

□ BILL FREDERICKS — elected President of the prestigious Gaslight Club.

□ DOROTHEA FREITAG — profiled in the Footlights column of Dec. 28th SUNDAY NEWS.

□ BILL GAITHER — Grammy Award-winning composer/artist was profiled in SINGING NEWS on April 1st.

□ RUDOLPH GANZ — late pianist, composer, conductor and teacher honored with a memorial concert at Newberry Library in Chicago on February 24th.

□ MARVIN GAYE — honored May 7 with Moon Lady Award at Waldorf Astoria Hotel, New York City.

□ L. WOLFE GILBERT—music, manuscripts and papers of the late composer, once known as the "Dean of Tin Pan Alley", are now available for study in the Rare Books and Special Collections at the Coe Library, University of Wyoming.

□ DR. GLENDON GODDARD — retiring after 46 years in medicine, he was profiled in February 21st KALAMAZOO GAZETTE in Michigan.

□ JOSEPH M. GOODMAN – his new *Quintet for Organ, Violin, Cello, Clarinet and Percussion* was premiered in the Sunday Evening Concert Series at St. Paul's Chapel, Columbia University, NYC.

□ STEVE GOODMAN – subject of a feature article written by Noel Coppage in the January number of STEREO REVIEW.

□ JACK GOTTLIEB – interviewed regarding his choral piece *Sharing The Prophets* in the January 11th JEWISH WEEK - AMERICAN EXAMINER.

□ JACK GOULD – Honored as co-writer of official song of Tamarac, Florida and *Two Hundred Candles* bicentennial song.

□ MORTON GOULD – Detroit Symphony introduced his *Symphony of Spirituals* on April 1, Queens Symphony presented world premiere of *American Ballads* April 24.

□ JOHN GRANET – composer, performer and teacher profiled in the February 8th Los Angeles HERALD EXAMINER.

□ RAY GRIFF – hot C&W creator profiled in the January 31st issue of BILLBOARD.

□ CHARLES HALL – premiere of his *Bavarian Suite* was performed by the Andrews University Orchestra on Feb. 26th in Berrien, Mich.

□ STUART HAMBLÉN – on February 13th the City Council of Los Angeles honored him with a Resolution, and on the 18th his name was added to Hollywood Walk of Fame.

□ ARTHUR HAMILTON – elected to the Board of Governors of the Academy of Motion Picture Arts and Sciences to represent the music branch.

□ HOWARD HANSON – on February 19th, The Eastman School of Music of Rochester formally dedicat-

ed Hanson Hall in his honor. His Bicentennial composition *New Land, New Covenant-Man and Spirit* in '76 was premiered at Bryn Mawr Presbyterian Church, Bryn Mawr College, on May 2nd.

□ E. Y. HARBURG – given a musical tribute titled *Someone Sort of Grandish* by the All Souls Players, of the All Souls Fellowship Hall in NYC, for one week in January.

□ PINKY HERMAN – honored in January by Lauderdale Lakes, Fla. JAYCEES with Distinguished Service Award.

□ WOODY HERMAN – profiled by Burt Koral in April INTERNATIONAL MUSICIAN.

□ JOHN CECIL HOLM – awarded a Doctor of Fine Arts degree from Southeastern Massachusetts University.

□ DICK HYMAN – his concert piece *Ragtime Fantasy for Piano and Orchestra* premiered in Austin, Texas by the Austin Symphony Orchestra, with composer at piano, on January 30th.

□ JANIS IAN – Grammy winner was profiled in the April 22nd issue of ROLLING STONE.

□ JEAN EICHELBERGER IVEY – her *Testament of Eve* premiered on April 21st by the Baltimore Symphony with Elaine Bonazzi as soloist.

□ PATRICK JOYCE – New Jersey Bicentennial Commission named him Honorary Colonel in recognition of his efforts on behalf of State's Bicentennial celebration.

□ CHUCK JACKSON & MARVIN YANCY – profiled in December 27th issue of RECORD WORLD by David McGee, and in April 17th CASH BOX by Phil DiMauro.

□ AL KASHA – wrote a column on songwriting for the March number of SONGWRITING magazine.

□ BUDDY KAYE – did the book adaptation and co-wrote the music with Mort Garson for the Grammy winning recording *The Little Prince*. He also taught songwriting at UCLA extension last winter.

□ CHAKA KHAN – profiled in the Insights & Sound section of February 28th CASH BOX.

□ JEFFREY KING – his *Manifesto* won 1976 Virginia Intercollegiate Band Award sponsored by the Virginia College Band Directors National Association.

□ VICTOR KING – works premiered in April include *Gloria* and *Lullaby for Michelle*, and *The Bicentennial March* was introduced on May 8th.

□ GLADYS KNIGHT – her fourth consecutive Gold L.P. with the Pips is *2nd Anniversary* issued by Buddha.

□ FREDERICK KOCH – recent premieres include: *Sound Particles* and *Barometric Readings* premiered by Today's Percussion Quartet at Berea Art and Drama Center, Berea, Ohio; *Continuum 1* for multiple drums and percussion controller at Baldwin Wallace Conservatory in Berea on February 22nd; and *Violence No More* performed by the Avon Lake Chorale at West Shore Unitarian Church in Berea on April 10th.

□ BARBARA KOLB – her *Spring-River-Flower-Moon-Night* received its world premiere on January 10th.

□ FREDERICK KOPP & MICHAEL KOPP – wrote and premiered original organ compositions *Prelude and Processional* and *Recessional*, and song *The Time Is Now* at Feb. 14th wedding of John Kopp in South Pasadena.

□ PETER JONA KORN – elected chairman of the Munich Musicians Association and national Board member of the League of German Composers. He also authored best selling book in Germany titled *Musical Environment Pollution*.

□ KARL KORTE – his *Concerto for Piano and Winds* was premiered on March 29th in performance by the U. of Texas Wind Ensemble.

□ ARKADIE KOUQUELL – his *Fantasy for String Orchestra* was premiered in Stuttgart, Germany by the Waiblinger Kammerorchester under the baton of Urs Schneider.

□ WILLIAM KRAFT – recent premieres include his *The Innocents* (Witch Trial at Salem), with libretto by Barbara Kraft, by the Master Chorale under Roger Wagner on January 15th at Ambassador College in Pasadena; *Encounters V*, For Cello and Percussion, performed by Nathan Rosen, cello, and the composer on January 26th at Lincoln Center, NYC.

□ GAIL KUBIK – his composition *A New Texas Grimorium* premiered on April 13th by the Chorus of University of Texas at San Antonio and members of San Antonio Symphony Orchestra.

□ FELIX LABUNSKI – WGUC-FM of Cincinnati broadcast a profile of his work as a composer, followed by program dedicated to his music on March 13th.

□ EZRA LADERMAN – honored on January 26th at Yale all-Laderman concert featuring his *Preludes for Organ*.

□ PHILLIP LAMBRO – awarded a National Endowment for the Arts Fellowship Grant for 1976.

□ JOHN LaMONTAINE – Pulitzer Prize winning composer's Bicentennial opera *Be Glad Then America* given its premiere February 6th at Pennsylvania State University, University Park.

□ BENJAMIN LEES — Eugene List and Dallas Symphony Orchestra presented world premiere of his *Variations for Piano and Orchestra* on March 31, and on April 13 National Symphony Orchestra introduced his *Passacaglia for Orchestra* in Washington under Antal Dorati.

□ MARY LEIPPRANDT — profiled in March 7th BAY CITY (Mich.) TIMES, and interviewed on radio station WLEW in Bad Axe, Mich. regarding her latest book "Bicentennial USA 1776-1976."

□ GODDARD LIEBERSON — former head of Columbia Records subject of feature in December HIGH FIDELITY.

□ MARIO LOMBARDO — his symphonic work for children, *Drakestail*, premiered on January 31st by New Haven Symphony Orchestra.

□ WILLIAM LUCE — Julie Harris starred in his play titled *The Belle of Amherst* which opened on Broadway April 20th.

□ BOB MARLEY — writer-artist and his Wailers named Band of the Year 1975 by ROLLING STONE.

□ WILLIAM MAYER — his *Dreams End* premiered by members of the Detroit Symphony on May 2nd at Cranbrook Academy in Michigan, and *A Most Important Train* was introduced by Jerome and Ronet Lowinthal on March 24th in NYC.

□ FIONA McCLEARY — profiled in Boynton Beach, Fla. NEWS JOURNAL.

□ ROD McKUEN — received Show Business Shrine Club's Entertainer of the Year Award at the club's annual awards banquet on January 25th.

□ BARTON & PRISCILLA McLEAN — performed a program of their electronic works on February 17th at MacMurray College in Jacksonville, Ill.

□ MARIAN McPARTLAND — outstanding jazz pianist/composer was the subject of a feature article in the January/February number of CONTEMPORARY KEYBOARD.

□ LORIN MAAZEL—profiled in the April issue of HIGH FIDELITY - MUSICAL AMERICA.

□ JANE V. MACKEN — honored in the 1975/76 edition of the WORLD WHO'S WHO OF WOMEN.

□ MANA-ZUCCA — Coral Gables Music Club has dedicated its 36th Yearbook (1975-1976) to her.

□ DAVID MANN — appointed Head of the Music Division of new King Centre for the Performing Arts in West Milford, N.J.

□ EDDY LAWRENCE MANSON — award-winning composer/arranger teaching new UCLA Extension courses on Scoring Music to Film.

□ JOSEPH MARAIS — the Brentwood Symphony Orchestra presented World Premiere of his *Paul Gauguin Orchestral Suite* on May 16th.

□ EDWARD G. MEAD — a program of his music broadcast over WGUC-FM in Cincinnati on February 29th.

□ JOHNNY MERCER — honored with first "Aggie" award from the American Guild of Authors and Composers at April 1st annual meeting.

□ PETER MENNIN — Frederica von Stade and Chamber Music Society of Lincoln Center performed premiere of his *Voices* in March. Composer was profiled in March issue of MUSICAL AMERICA.

□ DONAL MICHALSKY — late composer honored with commemorative program of words and music at California State University February 15th.

□ KADISH MILLET — received Freedom Foundation's Valley Forge Teachers Medal award for distinguished service in the field of music education. His Bicentennial song folio "What's More American" received the Valley Forge Honor Certificate.

□ RONNIE MILSAP — gifted C&W artist subject of feature article in April edition of COUNTRY MUSIC.

□ CARMEN MOSHIER — profiled in the Dallas, Texas DALLAS MORNING NEWS on February 5th.

□ LAWRENCE MOSS — his *String Quartet* premiered by Composers String Quartet at Chamber Music Society of Baltimore concert in Museum of Art Auditorium on January 25th.

□ THEODORE NORMAN — UCLA teacher on the panel of judges for the Second International Classical Guitar competition held in Caracas in April.

□ PHIL OCHS — his memory celebrated in a concert tribute at Felt Forum in New York City on May 28th.

□ JACK PALMER — profiled in the January 19th Waterbury, Conn. WATERBURY REPUBLICAN.

□ THOMAS PASATIERI—subject of a feature story in March 21st NEW YORK TIMES magazine.

□ BARBERI PAULL — a program of her words and music was broadcast on NYC radio station WNCN on January 20th.

□ BURRILL PHILLIPS — his *Concentrics* was premiered during a program of his chamber music in December at the Music School of the University of California at Hayward.

□ WEBB PIERCE — profiled in March edition of the MUSIC CITY NEWS.

□ OPAL VERINA POWELL — profiled in the Los Angeles CALIFORNIA INTER-MOUNTAIN NEWS on March 18th.

□ WILLIAM PRESSER — has won the 1976 Delius Association of Florida composition contest with his *Horn Quartet*.

□ JOHN PRICE — Eastern Illinois Symphony premiered his *Meditation and Change of Thought* for brass May 2.

□ CARROLL O'CONNOR — honored with the George Spelvin Award at Masquers dinner.

□ ALAN O'DAY — profiled in cover story by Paul Baratta in December issue of SONGWRITER.

□ LYNN F. OLSON—gave workshop on "Teaching Music Comprehensively At Intermediate Levels" for the Ohio Music Teacher Association at Mount Union College in Canton, Ohio on March 25th.

□ H. OWEN REED — retiring Chairman of Music Theory and Composition at Michigan State University honored with a program of his compositions on March 7th. Profiled in the MICHIGAN STATE NEWS on March 9th.

□ PAUL REIF — his composition *America 1776-1876-1976* commissioned and premiered by the Musical Aeterna Orchestra under Frederick Waldman on January 24th at Metropolitan Museum of Art in NYC.

□ SILVESTRE REVUELTAS — President Echeverria of Mexico attended the ceremonies at which the late composer was interred in the Rotunda of Illustrious Men in Mexico City.

□ CHARLIE RICH — C&W/Pop superstar subject of the cover story in the June issue of COUNTRY MUSIC.

- KEITH ROBINSON – taught a course on Creating and Producing Music for Film at the New School in NYC.
- GEORGE ROCHBERG – subject of feature in March MUSIC JOURNAL.
- NED ROREM – was a guest speaker at 25th National Biennial Convention of Music Educators National Conference March 10-14th in Atlantic City, N.J.
- LOREN RUSH – *Song and Dance* premiered by the San Francisco Symphony.
- DR. PETER SACCO – honored in his home-town of Albion, NY April 3rd Bicentennial concert.
- ED SARDELLA – his new Bicentennial song *Statue of Liberty* was premiered at Freedom Foundation's 12th Annual Patriotic Ball in Beverly Hills on February 20th.
- ARNOLD SHAW – Bicentennial musical *They Had A Dream* premiered at Judy Bayley Theatre in Las Vegas May 9th.
- PETER SCHICKELE – interviewed by Thomas G. Everett in February MUSIC EDUCATORS JOURNAL.
- ELLIOTT S. SCHWARTZ – awarded a 1976 Composer - Librettist Fellowship Grant from the National Endowment for the Arts.
- TIBOR SERLY – Canadian Broadcasting Corp. devoted February 9th "Monday Evening" program to lecture-recital on "Modus Lascivus" by the composer and his wife, Miriam Molin. His second book, titled "Modus Lascivus" has been published by Modus Associates, Ann Arbor.
- HENRY & BOBBIE SHAFFNER – their new song *The Two Street Strut* dedicated to and premiered at opening of the new Mummies Museum on April 1st at Bala Cynwyd, Pa.
- CARL SHAPIRO – interviewed April 2nd in the NEWARK STAR-LEDGER on his drive to inspire recognition of American Revolutionary figure Thomas Paine.
- ARTHUR SHEPHERD – Idaho birthplace of the late composer has been designated a musical landmark by the National Music Council.
- ELIE SIEGMEISTER – composer's *Shadows and Light* given its world premiere by Shreveport Symphony under direction of John Shenaut; *Declaration* premiered by the Hofstra Brass Ensemble Feb. 19th; and *Fables From The Dark* premiered by the Kathryn Posin Dance Group and the Shreveport Symphony on April 25th.
- EDMUND J. SIENICKI – his *Improvisation Z* premiered by clarinetist Maxyne M. Scott at the International Clarinet Society South Central Regional Conference on January 24th at Memphis State University.
- HORACE SILVER – jazz giant subject of feature in January/February issue of CONTEMPORARY KEYBOARD.
- FRANK SINATRA – the "chairman" was presented with a Doctor of Humane Letters degree and citation by the University of Nevada at the school's 13th annual commencement exercise on May 23rd.
- JEANNE SINGER – listed in the 1976 edition of the INTERNATIONAL WHO'S WHO IN MUSIC and in NOTABLE AMERICANS OF THE BICENTENNIAL ERA.
- BEN SMATHERS – Governor James E. Holsouser honored the composer/artist and his wife by proclaiming January 7th Ben and Margaret Smathers Day in North Carolina in recognition of outstanding contributions to musical entertainment.
- DR. LEONARD B. SMITH – honored by Salvation Army with The William Booth Award in Detroit May 3.
- PHOEBE SNOW – subject of cover story in the March 20th CASH BOX, and a feature article in magazine section of February 15th NEW YORK TIMES. Subject of a feature article in the May issue of STEREO REVIEW.
- JIM STAFFORD – hot composer/artist subject of a feature article in the January issue of COUNTRY MUSIC.
- STEPHEN STILLS – featured in a cover story-interview in January 19th number of GUITAR PLAYER.
- IGOR STRAVINSKY – his works for piano evaluated by Charles M. Joseph in May THE AMERICAN MUSIC TEACHER.
- BARBRA STREISAND – *Lazy Afternoon* became her 17th Gold album.
- CHARLES STROUSE – conducted the premiere of his *What Have We To Sing About* with Syracuse Symphony Orchestra at opening of new Civic Center of Onondaga County on January 15th.
- MORTON SUBOTNICK – his new *Before the Butterfly* premiered by the Los Angeles Symphony under Zubin Mehta on February 26th.
- ROBERT SUDERBURG – recent premieres: *Chamber Music IV*, ritual series for percussion ensemble, premiered in Ann Arbor by University of Michigan Percussion Ensemble under Charles Owen; and *Chamber Music V*, "Stevenson" for voice, string quartet and pre-recorded tape, commissioned by Mary Biddle Duke, premiered February 21st at Duke University
- ARNOLD SUNDGAARD – wrote book and lyrics to Brigham Young University centennial production "Brigham" premiered at the university on April 6th.
- DAVID SUTTON – included in Bicentennial Memorial Edition of COMMUNITY LEADERS AND NOTEWORTHY AMERICANS.
- KAY SWIFT – composer/pianist/vocalist profiled by Peter Reilly in December issue of STEREO REVIEW.
- JOHN TATGENHORST – his *Portrait For Oboe and Orchestra* and *Harmonerican* were premiered by the Columbus Symphony Orchestra.
- GUNTHER TAUTENHAHN – selected to be included in 1976 edition of the INTERNATIONAL WHO'S WHO IN MUSIC.
- BILLY TAYLOR – AS-CAP Board member and musical director of NET-TV's *Black Journal* profiled in SAN FRANCISCO POST on January 25th, the Birmingham TIMES on January 29th and the New York AMSTERDAM NEWS on January 31st.
- ALBERT TEPPER – first performance of his *Dance For Threes* by Hofstra University Concert Band on April 23rd.
- NICHOLAS TGETTIS – his new *Woodwind Quintet* premiered at Musicale of Educational Association of Worcester in April.
- LILY TOMLIN – composer / writer / actress / comedienne who was an Oscar and Grammy nominee this year, won three awards at the Second Annual Comedy Awards held in NYC on Jan. 18th. She won as Funniest Woman in America, her TV Special "Lily" was voted Funniest Television Comedy Special, and her club act was voted Funniest Performance of the Year in a Nightclub or Concert Presentation.
- MEL TORME – outstanding vocalist subject of a feature article in the May 6th DOWN BEAT.

□ EDWARD TRUMAN — his article on Revolutionary Music, with a Bicentennial theme published in Los Angeles A.F. of M. Local 47's OVERTURE in February.

□ LEE & DIANNE TURNER — gospel songwriting duo profiled in the January 28th FLORIDA TIMES-UNION.

□ PAUL TUROK — world premiere of his *A Sousa Overture* performed by the Philadelphia Orchestra on May 13th.

□ DR. BURNET C. TUTHILL—profiled in the Living section of the Memphis COMMERCIAL APPEAL on January 31st.

□ DAVID UBER—his *Four Rhapsodic Sketches for Clarinet Choir* premiered at Trenton State College April 28, and *Rendezvous With Dissonance* for trumpet choir and percussion of *Nocturne for Trumpet Choir* and *Fol de Rol* introduced by Princeton U. Symphonic Band. World premiere of commissioned *Jazz Concerto for Trumpet, Brass Choir and Percussion* took place May 10 at Trenton State College.

□ CAMIL VAN HULSE — *Apophthegmatatria* for percussion orchestra and voice world premiered at U. of Arizona February 21, and on April 30 *Estravaganza a Due* received first performance there.

□ ANTHONY VAZZANA —Director of the Composer's Forum at the University of Southern California has been chosen by Yamaha Schools to be on the 3-person Committee for Creative Musicianship in the United States.

□ MARY LEE WAINRIGHT — her Bicentennial pieces *The U.S.A.* and *The New Spirit Lives* premiered in Miami on Feb. 2nd.

□ GEORGE WALKER — Laurin Maazel conducted the Cleveland Orchestra in April 22nd world premiere of his *Dialogues for Cello and Orchestra*.

□ VIVIAN WALTON — invited by Governor George R. Ariyoshi of Hawaii to perform her Bicentennial tune "Happy 200th Birthday America" in Hawaii on March 12th.

□ OLIVIA WARD — ASCAP Award winner profiled in December in the NY AMSTERDAM NEWS in story on her new music-oriented concept of teaching children "ABC's of Black History."

□ NORMAN H. WAREMBUD — has selected the splendid music used in and edited the newly published Quadrangle book "Great Songs of the Yiddish Theater."

□ JIMMY WEBB — top flight singer/songwriter feature of the cover story in the March issue of SONGWRITER magazine.

□ HUGO WEISGALL — interviewed by George Gelles in Sunday's New York Times on April 18. His one-act opera, "The Hundred Nights", with libretto by John Hollander, received world premiere April 22 at Juilliard Opera.

□ GEORGE DAVID WEISS — profiled in the December 27th number of CASH BOX.

□ LARRY WEISS — his *Rhinestone Cowboy* hailed at 11th annual Academy of Country Music Awards in Los Angeles as Song of the Year.

□ DR. PAUL WHEAR — his musical epic *The Chief Justice, John Marshall* performed at the Kennedy Center May 11th as part of observance of West Virginia Day.

□ RICHARD WILLIS — his large work for chorus, narrator, and wind ensemble titled *Petition and Thanks*, commissioned by U. of Kentucky, premiered under composer's direction on April 20 at Lexington. On May 4, *Reflections...* for band commissioned by band fraternities of Northeast Louisiana U. premiered under composer's baton at Monroe.

□ MEREDITH WILLSON — numerous recent honors include Carbon Mike Award of Pacific Pioneer Broadcasters Association, plaque from Armed Forces Radio and Television Service recognizing efforts on behalf of U.S. forces overseas, Certificate from Sixth U.S. Army and The Kingdome in Seattle.

□ ROBERT WYKES — premiere of his composition *Adequate Earth*, with text by Donald Finkel, was performed by the St. Louis Symphony Orchestra on February 5th.

□ DR. EUGENE ZADOR — recent premieres include his *Christopher Columbus* introduced by Los Angeles Bureau of Music on May 23rd, and his biblical opera *Yehu* performed by the Beach Cities Orchestra under Louis Palange on June 4th.

□ FRANK ZAPPA — his album "Apostrophe" has been certified gold by the RIAA.

□ LED ZEPPELIN — top rock group's *Presence* album has been certified platinum by the RIAA for sales in excess of one million units.



□ WILLIAM "SMOKEY" ROBINSON — subject of cover story in June SONGWRITER.

□ MARVIN HAMLISCH — music for *A Chorus Line* won him a N.Y. Drama Critics Award.

□ LOUIS ARMSTRONG — won Entertainment Hall of Fame Award along with PABLO CASALS.

□ RICHARD FELCIANO — appointed to San Francisco Art Commission.

□ ABRAM CHASINS—his contributions to KUSC hailed in Bulletin of National Assn. of Composers, USA, VARIETY and LOS ANGELES HERALD-EXAMINER.

□ ELFRIDA NORDEN — Falmouth Theatre Guild premiered *Moon Motel*, featuring her book/lyrics and music by HUGO RUBENS, RUSS TAYLOR, KENNETH WALTON and GLADYS DAVIS.

□ W. C. HANDY — honored at May 29th memorial concert in Washington's Kennedy Center.

□ MARY LOU WILLIAMS — received honorary Doctor of Fine Arts degree from Bates College.

□ JOHN DUFFY — his score for *Will to Be Free* premiered to excellent reviews on ABC-TV.

□ VERA BRODSKY LAWRENCE—has received honorary Dr. of Music degree, plus Guggenheim grant to write book on New York music world of 19th century as reflected in diaries of G. W. Strong.

□ HARRIET JOHNSON — lectured June 18th at Round Top Music Festival in Austin.

□ ALFRED EISENSTEIN — composer and his music featured on Miami Channel 51 *Community Insight* March 20. Honored in Dictionary of International Biography and awarded Certificate of Merit and Diploma of International Achievement.

Musically Speaking

Compiled by PAUL STEINER

"By the cigars they smoke and the composers they love, you shall know the texture of men's souls."

—John Galsworthy

"In the early '40's we just had a job to do, and we did it. I worked more like a tailor. I wrote songs to suit the occasion or the band." —Harry Warren

"Any subject is good for opera if the composer feels it so intently he must sing it out." —Gian Carlo Menotti

"I've always thought rock'n roll was people's music. It's always been a thing everyone should enjoy." —Elton John

"No one denies that revivals and new choreography to old music are an important and valid part of a ballet company's life. But of equal importance is the commissioning of new scores."

—Robert Kimball

"There's always a need for protest songs. You just gotta dog it." —Bob Dylan

"It has always amused me to hear playwrights say that a good play should be actor-proof. I have never heard a composer say that his work is pianist-proof."

—Sir Cedric Hardwicke

"We're getting back to music again, to melodies that make an audience feel good inside, that really communicates, with meaning and sincerity."

—Frankie Valli

"I don't choose what I compose. It chooses me." —Gustav Mahler



This year's ASCAP—Jack Robbins Memorial Award and Scholarship has gone to music students at Howard University in Washington, D. C. - R.: Chappell executive Howard "Buddy" Robbins, ASCAP President Stanley Adams and ASCAP board member Gerald Marks — with the plaque that Marks presented when he delivered the check to Howard University.

ASCAP AWARDS \$4,000 TO NATIONAL WINNERS OF 1975 BURKAN COPYRIGHT COMPETITION

President Adams has announced \$4,000 in National Awards to five law students in the 1975 Nathan Burkan Memorial Competition for essays on copyright law.

The winners were selected by three outstanding copyright authorities, Judge Charles Clark of the United States Court of Appeals for the Fifth Judicial Circuit, Dean Emeritus Page Keeton of the University of Texas School of Law and former U.S. Register of Copyrights Abraham L. Kaminstein.

The National First Prize of \$1,500 was awarded to David R. Ginsburg of Los Angeles for his paper on "Transfer of the Right of Publicity: Dracula's Progeny and Privacy's Stepchild." He is currently the Editor-in-Chief of the Law Review at the University of California School of Law in Los Angeles.

Michael V. P. Marks of New York City won the Second Prize of \$1,000 for his study of "The Legal Rights of Fictional Characters" written at the Harvard Law School. A member of Phi Beta Kappa and the son of prominent ASCAP songwriter John D. Marks, he is presently practicing law with the New York City firm of Rosenman, Colin, Kaye, Petschek, Freund & Emil.

The National Third Prize of \$750 has gone to Eric Marcus, who earned his Phi Beta Kappa at Brown University before entering Stanford Law School in 1972. His outstanding paper focused on "The Moral Right of the Artist in Germany."

The National Fourth Prize of \$500 was won by Susan Millington Campbell of Brooklyn, New York. Her winning essay at the Columbia University School of Law was titled "Copyright and News Values: An Accommodation." A Harlan Fiske Stone Scholar and an editor of the

Columbia Law Review, Mrs. Campbell is currently working as a clerk for the Hon. Harold R. Medina and Hon. Sterry R. Waterman of the U.S. Court of Appeals, Second Circuit.

The \$250 National Fifth Prize was won by Robert M. Kunststadt of Tarzana, California, for his essay titled "Can Copyright Law Effectively Promote Progress in the Visual Arts?" While at the University of California School of Law at Los Angeles, he participated in the Communications Law Program and has accepted a two-year scholarship at the Max Planck Institute for Foreign and International Patent, Copyright and Competition Law in Munich, West Germany. He received his Bachelor of Arts degree cum laude from Yale.

This is the 37th year of the Nathan Burkan Memorial Competition, founded in 1938 in honor of the distinguished lawyer who served as first General Counsel of the Society from its founding in 1914 to his death in 1936. In addition to stimulating interest in copyright law throughout the nation, the competition has been the basis for much of the scholarly writing in this area of law. The winners were chosen from among prize-winning papers submitted by students in 45 law schools throughout the country. The Nathan Burkan Memorial Competition is directed by one of the world's leading copyright authorities, Herman Finkelstein, who was ASCAP's General Counsel for many years until his retirement from that office in 1973. Mr. Finkelstein continues to serve ASCAP as a lecturer on copyright and as Director of the Nathan Burkan Memorial Competition.

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In Memoriam

HAROLD THOMAS BAIRD, ASCAP 1967
d. date unknown

PAUL H. BEAVER, JR., ASCAP 1966
d. date unknown

CARLETON E. COVENY, ASCAP 1962
d. date unknown

RICHARD R. CUNLIFFE, ASCAP 1949
d. date unknown

BEN DEUTSCHMAN, ASCAP 1971
d. date unknown

AL DOUGLAS, ASCAP 1950
d. date unknown

THOMAS R. FAIRCLOUGH, ASCAP 1957
d. Illinois, date unknown

ARTHUR FREY, ASCAP 1967
d. date unknown

MORGAN O. GIBSON, ASCAP 1970
d. date unknown

PETER WILLIAM HAM, ASCAP 1970
d. date unknown

HARRY LEMONOPOULOS, ASCAP 1969
d. date unknown

GEORGE DONALD MC GRAW, ASCAP 1958
d. date unknown

TED MEYN, ASCAP 1953
d. Florida, date unknown

HARMON O. NELSON, ASCAP 1966
d. California, date unknown

LEWIS RAYMOND, ASCAP 1964
d. California, date unknown

HARRY REYNOLDS, ASCAP 1963
d. date unknown

CARLO ROSSINI, ASCAP 1943
d. Italy, date unknown

EMILIO SCINELLI, ASCAP 1943
d. date unknown

BEN C. SHOWALTER, ASCAP 1971
d. Arkansas, date unknown

DORR TRESSLER, ASCAP 1965
d. date unknown

JOHN VAN BRAKLE, ASCAP 1956
d. Georgia, April 7, 1969

JOSEPH BENDER, ASCAP 1963
d. February 27, 1970

DARYL HUTCHINS, ASCAP 1947
d. July 2, 1971

IVAN G. GARDEMANN, ASCAP 1969
d. May 20, 1972

GEORGE W. ANDERSEN, ASCAP 1963
d. Utah, January 22, 1973

ARTHUR S. KEVESS, ASCAP 1962
d. New York, January 23, 1973

JAMES P. BLADE, ASCAP 1956
d. Illinois, August 20, 1974

NEVETT BARTOW, ASCAP 1965
d. New Jersey, November 1974

GEORGE POSNACK, ASCAP 1950
d. November 2, 1974

PHIL PERROTTA PERRY, ASCAP 1950
d. November 11, 1974

ROBERT W. EVANS, ASCAP 1973
d. November 17, 1974

VALENTINE GERICH, ASCAP 1959
d. 1975

MILTON ORENT, ASCAP 1946
d. Florida, February 26, 1975

DEANNE ARKUS KLEIN, ASCAP 1961
d. Flushing, New York, April 7, 1975

KATHERINE BEATON TROKER, ASCAP 1963
d. April 9, 1975

TIM BUCKLEY, ASCAP 1973
d. Santa Monica, California, June 29, 1975

EARL E. LAWRENCE, ASCAP 1956
d. Pacific Palisades, California, July 3, 1975

ROBERTA K. KLEMM, ASCAP 1973
d. Louisville, Kentucky, August 8, 1975

AUGUST MAEKELBERGHE, ASCAP 1960
d. Michigan, August 8, 1975

CECIL F. WILLIAMS, ASCAP 1968
d. Tennessee, August 17, 1975

ALICE BARNETT, ASCAP 1924
d. August 28, 1975

WARREN DOYLE SMITH, ASCAP 1963
d. Sherman Oaks, California, August 28, 1975

JAMES H. SHELTON, ASCAP 1950
d. Florida, September 2, 1975

SHELTON BROOKS, ASCAP 1929
d. Los Angeles, California, September 6, 1975

STANLEY A. DAY, ASCAP 1950
d. New Jersey, September 10, 1975

JACK GARELLICK, ASCAP 1966
d. Montpelier, Vermont, September 12, 1975

NATHANIEL C. FARBER, ASCAP 1958
d. California, September 14, 1975

VINCENT LOPEZ, ASCAP 1941
d. Florida, September 20, 1975

HARRY MICHAELS, ASCAP 1954
d. September 21, 1975

EDGAR DODSON, ASCAP 1964
d. Louisiana, September 26, 1975

LUCILE PALMER MC MILLAN, ASCAP 1964
d. California, October 3, 1975

ROBERT M. MIKETTA, ASCAP 1945
d. October 7, 1975

LILLIAN FRIEDLANDER, ASCAP 1961
d. Bronx, New York, October 8, 1975

HALLAM-KEEP WILLIAMS, ASCAP 1967
d. October 9, 1975

JAMES SHERMAN, ASCAP 1961
d. Philadelphia, Pennsylvania, October 11, 1975

HARRY D. JOSEPHSON, ASCAP 1966
d. October 20, 1975

VITO CALI, ASCAP 1972
d. Bronxville, New York, October 28, 1975

JOHN SCOTT TROTTER, ASCAP 1951
d. California, October 29, 1975

HENRY HOLLAND MYERS, ASCAP 1941
d. October 30, 1975

PHILIP JAMES, ASCAP 1928
d. New York, November 1, 1975

ENRIQUE RUIZ, ASCAP 1960
d. Green Valley, Arizona, November 5, 1975

HEDY HEVAR, ASCAP 1957
d. November 6, 1975

JOSEPH ALLAN MC CARTHY, ASCAP 1948
d. Hadley, New York, November 7, 1975

WILLIAM SANFORD, ASCAP 1959
d. Hempstead, New York, November 11, 1975

COLIN D'ARCY, ASCAP 1960
d. November 20, 1975

JOE LOUIS RUMORO, ASCAP 1957
d. November 29, 1975

MARY CECELIA SMITH, ASCAP 1962
d. California, November 29, 1975

NICK A. KENNY, ASCAP 1932
d. December 1, 1975

GEORGE P. HULTEN, ASCAP 1950
d. December 6, 1975

HENRY SULLIVAN, ASCAP 1932
d. New York, December 6, 1975

FRANK SIGNORELLI, ASCAP 1933
d. December 9, 1975

HAROLD L. WHITACRE, ASCAP 1954
d. December 10, 1975

LEE WILEY, ASCAP 1961
d. New York, December 11, 1975

ARTHUR (L.) DIETZ, ASCAP 1973
d. December 12, 1975

NOBLE SISSELE, ASCAP 1922
d. Tampa, Florida, December 17, 1975

CHARLES B. GAYNOR, ASCAP 1952
d. December 18, 1975

LEON NAVARA, ASCAP 1950
d. Anaheim, California, December 24, 1975

MICHAEL A. DURSO, ASCAP 1956
d. Bolton Landing, New York, December 25, 1975

D. EDWARD SURPRENANT, ASCAP 1974
d. December 25, 1975

DONALD R. MICHALSKY, ASCAP 1964
d. California, December 31, 1975

PAUL SCHOOP, ASCAP 1964
d. California, January 1, 1976

MILTON PASCAL, ASCAP 1940
d. California, January 2, 1976

IRVING KAUFMAN, ASCAP 1968
d. California, January 3, 1976

CLIFFORD SHAW, ASCAP 1954
d. January 6, 1976

JAMES A. JOHNSON, ASCAP 1962
d. California, January 9, 1976

EDGAR LESLIE, ASCAP 1914
d. New York, January 22, 1976

DAVID LE WINTER, ASCAP 1953
d. Miami, Florida, January 22, 1976

CARRIE LOU SAUNDERS, ASCAP 1961
d. February 3, 1976

JOHN PETER WINDSOR, ASCAP 1955
d. New York, February 3, 1976

SOL MARCUS, ASCAP 1942
d. February 5, 1976

PERCY FAITH, ASCAP 1949
d. Los Angeles, California, February 9, 1976

JAMES CLIFTON WILLIAMS, ASCAP 1958
d. Miami, Florida, February 12, 1976

LARRY YOELL, ASCAP 1936
d. February 18, 1976

DAVID KAPP, ASCAP 1944
d. New York, March 1, 1976

RAY GILBERT, ASCAP 1946
d. California, March 4, 1976

ALEXANDER BELLOW, ASCAP 1963
d. Connecticut, March 12, 1976

WILLIAM R. CARTER, ASCAP 1954
d. March 14, 1976

JACK PALMER, ASCAP 1926
d. Connecticut, March 17, 1976

EARL BENHAM, ASCAP 1964
d. Long Island, New York, March 21, 1976

The ASCAP Orchestra Awards For Overall Adventuresome Programming of Contemporary Music During 1975-76

MAJOR ORCHESTRAS

Atlanta Symphony Orchestra, Robert Shaw, Music Director
Cleveland Orchestra, Lorin Maazel, Music Director
New York Philharmonic, Pierre Boulez, Music Director

METROPOLITAN ORCHESTRAS

Los Angeles Chamber Orchestra, Neville Marriner, Music Director
Madison Symphony Orchestra, Roland Johnson, Music Director
Oklahoma Symphony Orchestra, Ainslee Cox, Music Director

COMMUNITY ORCHESTRAS

Cascade Symphony Orchestra, Robert B. Anderson, Music Director
Fargo-Moorhead Symphony Orchestra, J. Robert Hanson, Conductor
Civic Orchestra of Minneapolis, Robert Bobzin, Musical Director
Port Angeles Symphony Orchestra, David André, Musical Director
Orchestra of Santa Fe, William Kirschke, Artistic Director

COLLEGE ORCHESTRAS

Drake University Symphony Orchestra, John Canarina, Director
University of Iowa Symphony Orchestra, James Dixon, Conductor

YOUTH ORCHESTRAS

Interlochen Arts Academy Orchestra, Byron Hanson, Conductor
Oakland Symphony Youth Orchestra, Denis M. de Coteau, Musical Director