

ASCAP

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Irving Berlin:

First of a Series on Writers

“Community” Antenna TV: The Facts

Copyright Revision: View from Washington

The Coming Musical Boom: President’s Report

the president's report

PLAIN FACTS ABOUT THE MUSIC BOOM

The United States is currently enjoying a musical "explosion" unparalleled in world history.

The word "explosion" is precisely accurate, for the growth since World War II has been extraordinary. What is even more remarkable is that the huge increase in consumption of professionally performed music has been accompanied by an impressive resurgence of amateur musicians playing at home or in community groups. It is important that record sales have soared from \$172,000,000 in 1950 to \$630,000,000, in 1965 — nearly quadrupling in only fifteen years — but it is also significant that in this same period the number of amateur musicians doubled in a startling leap from 19,000,000 to 39,000,000. Sales of musical instruments rose 175 percent, up to \$768,000,000 last year but likely to reach \$1,000,000,000 by 1970. An October study issued by CBS/Columbia Group market research predicts that the U.S. record industry will also enjoy \$1,000,000,000 in annual sales by the early 1970's

Growth of the listening audience

has also been enormous. Defying pessimistic prophets, radio refused to wither as television blossomed and today there are more radio stations earning greater profits than ever before. Their basic fare — their vital sustenance and key product — is music, and their audience is everywhere, thanks to car sets, transistors and FM "rigs" that represent annual equipment sales in the scores of millions of dollars.

Discotheques and concert halls thrive, music soothes millions in restaurants, factories, airliners and even elevators, and the jukebox industry grosses half a billion dollars each year. Broadway musicals bring in an increasing proportion of the American theatre's profits, and Hollywood reports that musical films fare exceptionally well.

GLOBAL SCOPE OF U.S. MUSIC

American music — both popular and classical — is heard everywhere in this country and abroad. In addition to its tremendous commercial growth, it is winning increasing recognition as a dynamic cultural force. The U.S. State Department is sending more and more musical envoys — jazz quintets, folk singers, college choral groups, string quartets and full symphony orchestras — overseas. Federal and state arts councils are investing many millions of dollars annually to encourage writers, performers and audiences. The substantial support given by foundations and philanthropic individuals is reported daily in the press, and this impressive private commitment far exceeds what the government spends on music.

Today, music is a major item in America.

It is big entertainment, big art and big business.

It has grown this large because of the talents and dedication of the men and women who write America's music.

It will grow even larger.

This is a simple fact, one that cannot be challenged. All the economists agree that our nation faces increased automation, higher family incomes and a rising standard of living. All the sociologists agree that Americans will have more and more leisure time as a result of shorter working hours, and that much of this time will be devoted to recreation, entertainment and the arts. On the basis of the past fifteen years, music can expect to win a very large share of this time, interest and money. More money is now spent on music in the United States than

in all the other countries of the world put together, but there are already signs that as living standards and incomes rise abroad, the foreign market for our music will grow dramatically.

CHANGING MUSIC TECHNOLOGY

Not only will the importance of music increase, but the forms in which it will reach the consumer will surely proliferate under the impact of modern technology. We are watching the adolescent years of tape-cartridge music in portable phonographs, in cars and elsewhere. We are studying the potential in broadcasting via satellite and in computerized "tape memory banks" which can store and retrieve numbers, facts or music. This space age will undoubtedly generate other new forms of hardware that will affect radio, television, phonographs and related music systems.

This will mean greater prestige, income and challenge to the men and women who create the music. They are America's music, the music that has delighted and influenced practically the entire world. It will be necessary for the creators to pool their strengths in effective organizations to protect their interests in this very promising tomorrow. Individual creators are most unlikely to have the bargaining power, technical knowledge or business experience to cope fully with the proliferating problems certain to arise. United, however, they can work to keep control of our music in the hands of the creators, and they can insure that our musical heritage is not outstripped by or dominated by either the "entertainment-arts boom" or the new technology.

The collective effort will also require the energetic cooperation of the publishers, for their considerable knowledge and strength are likely to be invaluable — as has already been demonstrated by the effective collaboration between writers and publishers in ASCAP for so many years. It is plainly essential that they continue to work together conscientiously in the future, for their sensible cooperation can play a major role in the healthy growth of American music in the boom that lies directly ahead.

Stanley Adams

(The above is an expanded version of an article that appeared in the journal published for the 35th anniversary dinner of the American Guild of Authors and Composers.)

C.A.T.V.

"COMMUNITY" EFFORT OR BIG BUSINESS

What is C.A.T.V.? Who owns it? Is it really so frail that paying for rights to perform copyrighted works of music would menace its economic survival?

The facts about the so-called Community Antenna Television business have now been made clear in (1) a May 23rd decision of U.S. District Court Judge William B. Herlands in New York (2) testimony and data that ASCAP general counsel Herman Finkelstein submitted to the U.S. Senate Committee on Patents, Trademarks and Copyrights on August 25th.

After hearing all the facts in the case of *United Artists Television, Inc. v. Fortnightly Corporation*, a copyright infringement case in which a CATV operator was the defendant, Judge Herlands decided that firms such as the defendant are misusing the term "community antenna" as they are in no sense community ventures. Judge Herlands pointed out that "they are large-scale commercial enterprises . . . making profit out of exploitation of television programs . . . These systems function as wire television systems, only one of whose structural components consists of antennas."

There are now more than 1,500 such wire television systems, almost all of them owned by profit-making firms and investors who collect some \$150,000,000 a year in tolls while describing themselves as "community" efforts. These are very profitable companies, many of which are owned by large commercial corporations.

This was confirmed in the undisputed data that ASCAP attorney Finkelstein put before the Senate. He disclosed that only twenty-five group owners control over 650 CATV franchises. General Tire

and Rubber Company owns seventy-two franchises, and finds them so profitable that it has applied for six more. Cox Cablevision Corporation owns forty, is seeking another thirty. The Teleprompter Corporation has twenty-five and has applied for two others, and the huge General Telephone and Electronics Corp. owns twenty-four and is asking for thirteen additional franchises. Triangle Publications Inc. want to add another dozen to their profitable twenty-three, and General Electric Cablevision has applied for twenty-seven franchises in addition to the twenty-one it now owns. These are big companies interested in big business, and CATV is big business.

Despite the great profits and enormous potential of CATV firms, they are currently lobbying to be exempted from copyright payments for music that they broadcast by wire. They tell Congress and the Department of Justice that such payments might be ruinous. However, the July 18th issue of the National Community Television Association Bulletin quotes the Association's retiring director as unimpressed by such speculation. "In our opinion, the alarm is not warranted. Copyright fees are a normal cost of doing business in many fields. As in radio and television today, they would constitute a relatively small element in the total cost of providing a service".

This view of J. Leonard Reinsch, who is President of the Cox Broadcasting Corporation, is confirmed in a current prospectus of the Teleprompter Company. Teleprompter's main business is commercial wire television of the CATV type, and the prospectus reports that payment of copyright fees (to writers, composers, etc.) would have little effect

on profits. "Management of the Corporation believes that the effect on the Corporation will not be materially adverse," the prospectus reassures.

As ASCAP counsel Finkelstein pointed out to the Senate Subcommittee, the wire T.V. interests have excellent reasons not to worry about excessive or unreasonable copyright fees for the public performance rights to ASCAP members' music. Under a 1950 decree entered in the U.S. District Court for the Southern District of New York, a CATV operator desiring to use any or all of the music in the ASCAP repertory need merely write a letter to ASCAP asking what the fee will be for such a license. He then has the right to use the music for sixty days, during which time there will be negotiations. If an agreement satisfactory to the CATV company has not been reached in that sixty days, the CATV firm may file a proceeding in a federal court for the determination of fair rates.

"In any such proceeding the burden of proof shall be on ASCAP to establish the reasonableness of the fee requested by it. Pending the completion of any such negotiations or proceedings, the applicant shall have the right to use any, some or all of the compositions in the ASCAP repertory to which its application pertains without payment of any fee."

CATV is big business. Tomorrow it will be huge. Indeed, if television develops as many non-partisan experts predict — so that programs are relayed via satellite directly to individual ground stations — the best way of disseminating that program to homes may be through the wired CATV channels. Both CBS and RCA are obviously aware of this; they both own CATV channels.

It is easy to answer the question of whether the so-called CATV operations are big profitable businesses with an immensely lucrative future. The answer must be affirmative. It is more difficult to explain why these large commercial operations should be subsidized by our creators, writers and composers with an average income of \$3,000 a year. That subsidy is exactly what the CATV firms are asking when they seek the special privilege of exemption from the copyright laws.

The move to exempt CATV operators brings to mind the jukebox exemption. It meant little in 1909; in 1967 it exempts an industry which receives over \$500,000,000 annually from the public in dimes, quarters, half dollars and dollar bills. Juke boxes were unknown in 1909, but CATV already collects \$150,000,000 a year and is growing by leaps and bounds. No reason for an exemption has been advanced.

IRVING BERLIN

AN APPRECIATION

It is only fitting that this initial issue of ASCAP's new magazine should honor one of the Society's charter members, Irving Berlin, a writer who has come a long and impressive way since his first song was published in 1907. "Marie From Sunny Italy" earned only thirty-seven cents in royalties, but subsequent Berlin creations have done a bit better. As a matter of incontestable fact, Irving Berlin is internationally recognized as "the most successful songwriter in history". What may make his achievement especially important and encouraging to younger writers is the fact that he did it by himself. He did both the lyrics and music, but that's not all. For as the outspoken and compulsively realistic genius recently noted, he didn't have a cousin in the business — he "had a song they liked".

Quite a few, and he's got more coming.

To quote the final line of the jazzy Billy Wilder-I.A.L. Diamond film script for "Some Like It Hot," nobody's perfect. But if there were such a person as a perfect songwriter, it could be argued that he — or she — would have to be a unique individual who is (1) talented (2) quick (3) versatile (4) modest (5) realistic (6) romantic (7) generous and (8) committed to his craft.

Without initiating an unruly controversy with the gifted Messrs. Wilder and Diamond, there is at least one extraordinary writer member of the American Society of Composers, Authors and Publishers who can pass all those tests — and with top grades. His name is Irving Berlin, the youngest and brightest "old pro" star in the firmament of American music.

You don't have to take anybody's word for all this.

Consider the facts and decide for yourself.

Talented? The proof of the pudding is in — not the eating, although Berlin is a gourmet — but the performances and the lasting popularity of the writer's works. When VARIETY published a list of ASCAP's "golden 100 popular standards" — the big solid wonders with lives of their own — nine were Berlin greats. In light of the many major talents among the Society's thousands of writers, it is astounding that one man — wholly self-taught — should have created almost a tenth of the hundred biggest hits.

Other members have acknowledged and celebrated his rich talents. "Irving, if I were you I wouldn't worry," Victor

Herbert told him. "You have a natural talent for putting words and music together that makes sense." Virgil Thomson, an internationally known critic and composer in the symphonic field, wrote that he "didn't know of five American 'art composers' who can be compared as songwriters, for either technical skill or artistic responsibility, with Irving Berlin." "He is the only man I know in the music business who has cornered the market in American holidays," ASCAP president Stanley Adams confessed a few years ago, "Particularly Easter and Christmas, and what better Fourth of July song can there be than 'God Bless America'?"

Equally important, the public — here and abroad — continues to confirm and enjoy his talents year in and year out with undiminished delight. There are many staggering statistics on the record sales and public performances of Berlin's work: The fact that the song that has sold the most records in history is Berlin's "White Christmas" — now more than 57,129,553 — is indicative of the global approval of Irving Berlin as one of the great talents of this century.

Quick? Some years ago, two of Berlin's most gifted ASCAP colleagues invited Irving Berlin to do the score for a new musical they planned to produce on Broadway. When Richard Rodgers and Oscar Hammerstein Jr. raised the question, Berlin requested a few days to consider whether his talents were compatible with the book they'd discussed. Over a single weekend, he tested the "marriage" by retreating to a hotel room to create five songs. When he played these for Rodgers and Hammerstein on the following Monday, they were stunned. The weekend wonders included several of the magnificent hits that illuminated a show that ran 1,147 performances *the first time around*, and is still going strong as a recent revival demonstrated. The songs — several of them now standards — were part of the score of "Annie Get Your Gun".

This doesn't mean that Berlin is hasty or impulsive, but he does seem to have The Muse's private unlisted phone number and pressure doesn't bother him at all.

Versatile? He has given us the scores for nineteen musical comedies and eleven films, plus an awesome diversity of funny, sad, tender, belting, romantic and boisterous songs. Marches and ballads pour out with equal magic, crafted with such memorable music and distinctive lyrics that many lines from Berlin songs have joined the language.

Modest? Whether we like it or not, there are comparatively few creative



"The main thing is to write and keep writing. You write in the morning, you write at night, you write in a taxi, in the bathtub or in an elevator. And after the song is all finished, it may turn out to be very bad — but you sharpen your pencil and try again. A professional song writer has his mind on his job all the time."

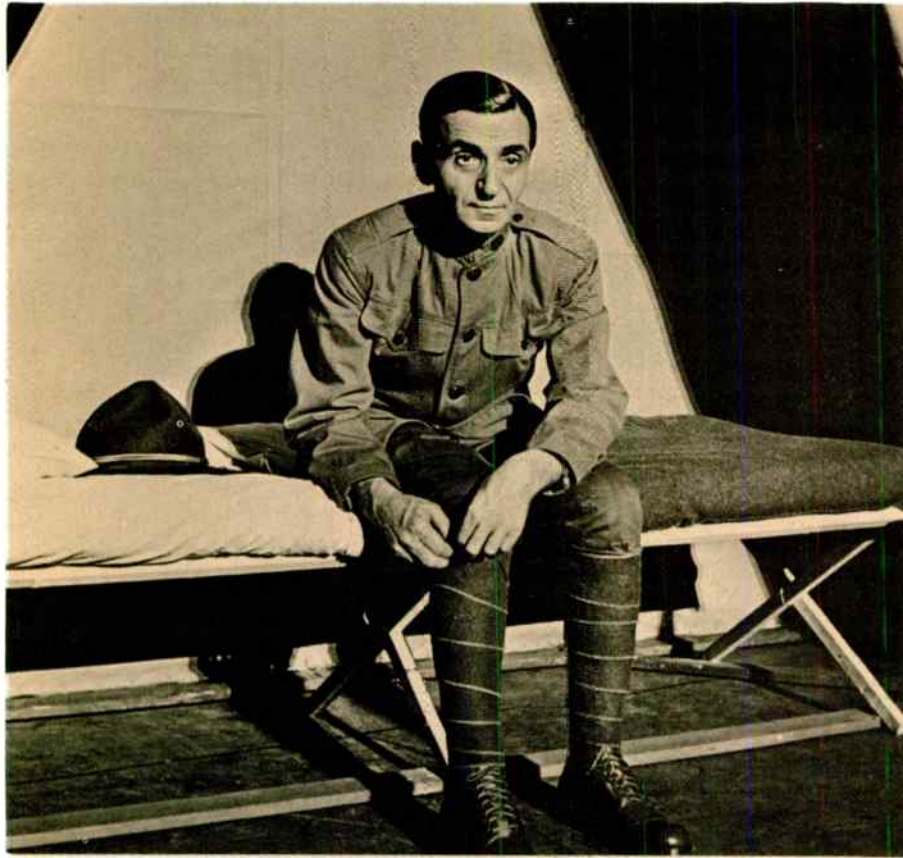
people who are even remotely modest about their own abilities or in any way appreciative of other artists' works. Berlin is among the exceptional minority. The telegram that he sent to Cole Porter on the opening night of "Kiss Me Kate" read "Anything I can do you can do better," and Berlin, famous creator of scores of hits, has more than once confessed that he wished that he might write something of the magnitude of W. C. Handy's "St. Louis Blues."

"You're either a good talent or a bad talent," Irving Berlin told an interviewer several years ago. "If you're a bad talent, you write bad songs. If you're a good one, you write some good ones along with the bad. I've got reams of bad ballads and ragtime tunes that nobody's ever heard."

He is equally frank about his lack of formal musical education and his limitations at the piano. "It's not true that I play with only one or two fingers on the piano when I compose," he explained wryly to a journalist. "I play the piano with all my fingers — very badly."

Realistic? Berlin has a down-to-earth view and realistic wit that every songwriter might envy and emulate. "I get a lot of money in Hollywood because I've made money for them," he has observed. "Money makes the market. The best pictures are those that make money; they become artistic later." When a film producer glibly suggested that Berlin cut his fee because he'd "only be paying most of it in taxes to the government," anyway, the writer countered with a classic riposte. "I'm a very patriotic man who *loves* to give it to the government." Berlin explained dead-pan, "so just pay me what I ask."

He is equally realistic about the importance of ASCAP. "Song writing has become a business," this canny musical giant noted not so long ago. "We're living in a commercial country, so economics is the barometer of success in our profession as it is in other businesses. What we produce for the world is worthy of its hire . . . But without ASCAP's performance revenue my business couldn't survive. ASCAP is just as



"A patriotic song is an emotion, and you must not embarrass an audience with it or they'll hate your guts. It has to be right, and the time for it has to be right."

good for the user of music as it is for the writers and publishers; it is a constantly replenishing reservoir that never runs dry or can be permitted to run dry."

He is well aware that no writer – not even "the most successful songwriter in history" – can afford to become complacent or rest on his past triumphs. "You don't stay an institution unless you live up to it." Berlin told the *New York Times* last year, "and age is no mark of credit unless you do something constructive with it." Living on his fabulous repertory of standards is not enough for Irving Berlin, a passionate perfectionist who had to add something "fresh" to the recent revival of "Annie Get Your Gun" and came up with a brand new song ("An Old Fashioned Wedding") that's already on its way to becoming another memorable Berlin standard.

Romantic? He's unabashedly that, and not the least bit embarrassed about it. His great hit titled "Always" was a wedding present to his wife. While his superb lyrics can be as clever as anyone's, Berlin believes that "a song should express a genuine emotion. You should feel it yourself. Over the years, you can become too expert and somewhat self-conscious – and a bit ashamed of expressing feeling. But if what you write corresponds to a basic emotion, people will respond to it."

Millions of people have responded to his romanticism in a very big way. As ASCAP colleague Howard Dietz has said, the scientists' current concern over the "population explosion" can be largely attributed to Irving Berlin love songs.

Generous? Far more than anyone realizes, for he is extremely taciturn about a number of charities that he regards as nobody's business but his own. It can be reported, however, that he has given away all the royalties from both "God Bless America" (\$354,957.64) and an entire show – "This Is the Army" (\$9,761,000). To quote the Shubert Alley jesters – this is a lot of money even if you say it fast.

A great deal more could be written about his generosity, but not without offending Mr. Berlin.

Committed to his craft? Irving Berlin, who has earned enough fame and money for any dozen music men, has never stopped writing songs although he could have retired very comfortably years ago. Fortunately for all of us, men such as Berlin don't retire. Some uncontrollable creative impulse simply won't let them. "It's nice to hear compliments about the many standards that I've written over the years," he reminisced in 1966, "but I can also hear that little bird behind me chirping 'So what have you done

lately?'"

Sixty years since "Marie From Sunny Italy" was composed, Irving Berlin is still fiercely and proudly committed to his craft. "I have no hobbies," he said recently, "so I'm going to keep going just as long as I can knock out a song they like. I'm a songwriter like dozens and dozens of others, and as long as I'm able—whether the songs are good or bad – I'll continue to write them because songwriting is no mere business or hobby with me. Its everything!"

There is one more thing that ought to be said about this incredible man: he has always taken an active role in the struggle to improve the lot of all songwriters, in the copyright wars and the long battles that have built ASCAP into what it is today. As a writer and a human, he has won the affectionate esteem of his colleagues. George Gershwin called him "America's Franz Schubert," and Cole Porter said that he didn't "know of anybody who sits down to write a hit, with the single exception of Irving Berlin – who can't help writing hits." Jerome Kern declared that "Irving Berlin has no *place* in American music; he is American music."



"I usually get a phrase first – words. I keep repeating it over and over, and the first thing I know I begin to get a sort of rhythm – and then a tune. I don't say all my songs are written that way. Sometimes I hear a tune first, and then I start trying to fit words to it. In recent years, I've worked away from the piano. Often a phrase of melody comes to me, and I work it out mentally. My keyboard is in my mind."

Perhaps Irving Berlin isn't quite perfect; people sometimes kid him about his extremely quiet, modest, husky voice. Comic Joe Frisco once quipped that "You have to hug him to hear him."

But how can you hug "American music"?

This article is ASCAP TODAY'S effort to do so.

EDUCATIONAL LICENSING GAINING MOMENTUM

ASCAP's licensing of musical performances in U.S. colleges, universities and conservatories has received encouraging new impetus with the recent signing of several important institutions. Latest to adhere to the Society's Educational Agreement — ASCAP's effort to assure compensation to standard composers in the music sector where most of their performances occur — is the University of Southern California, largest privately-endowed university on the West Coast.

Some 115 schools have already signed. Among the other western institutions enrolled are the University of Washington, Oregon State University, Mills College, Brigham Young University, the San Francisco Conservatory of Music and Immaculate Heart College in Los Angeles. In the Midwest, license-holders now include Indiana University, Michigan State, the University of Chicago, Notre Dame and DePauw. In the East, new licenses have been issued to Hunter College, Temple University, Massachusetts Institute of Technology, Goucher College, Boston University and Bowdoin College. Among the Ivy League schools to sign are Columbia, Princeton, Yale and Dartmouth.

"The ASCAP educational project has already substantially encouraged composers and publishers in the 'standard' field," reports Gene Bruck, Coordinator of Concert and Symphonic Repertory. "The colleges, rather than the concert halls, seem better able to nurture today's serious composers — especially the younger ones. In the colleges experimental works can be developed and performed without the commercial hazards, adequate rehearsal time can be given to new works and young musicians may be carefully trained to play contemporary music. It is the colleges which employ composers-in-residence and take pride in what they create there."

There is increasing recognition that music on campus must be paid for, as are the electricians, stage hands and ticket takers. As a result, there is now a definite channel for economic compensation and the entire field has been brought into the mainstream of music. Much of the growing success of the project of the educational licensing program may be credited to the cooperation of ASCAP members who are either on a campus or who retain ties to their Alma Maters. "The process of educating the educators to the importance of compensating creators is not yet completed, however," Mr. Bruck notes. To assist in this, the Society is distributing a pamphlet describing the goals, procedures and modest fees of the ASCAP Educational Agreement. Copies are available upon request.



MEYER FELDMAN, prominent Washington attorney and former White House aide, has been named to represent the Society's interests in the nation's capital. An honor graduate of the University of Pennsylvania Law School and a former law teacher, Mr. Feldman was in government service continuously from 1942 to 1965. This includes four years in the Army Air Corps, work as Special Counsel to the Securities and Exchange Commission, service as Counsel to the Senate Banking and Currency Committee and two years as Legislative Assistant to then Senator John F. Kennedy.

In 1960, he was appointed Director

of Research and Program activities for the Kennedy-Johnson ticket and after the election he served President Kennedy as Deputy Special Counsel. When President Johnson became chief executive, Mr. Feldman was designated Counsel to the President. In 1965, he resigned to become a partner in the Washington law firm of Ginsburg and Feldman.

Mr. Feldman, a fifty-nine year old Philadelphian, is a Trustee of the Eleanor Roosevelt Memorial Foundation, an Overseer of the College of the Virgin Islands, and serves on the Board of Governors of the Weizmann Institute in Israel.

NEW EDITION OF BIOGRAPHICAL DICTIONARY PUBLISHED

Publication of the Third Edition of the *ASCAP Biographical Dictionary* was announced by President Stanley Adams on November 30th. The handsomely bound 845 page volume, newly revised and completely up to date, is 209 pages larger than the Second Edition issued in 1952 and contains twice the number of biographies published in the earlier book.

The fact-packed Third Edition highlights — in brief informative "biographical sketches" — the careers of some 5,238 men and women who have written many of the great standards in the popular, music theatre, motion picture, symphonic and concert fields. The book also contains a representative sampling of each writer's list of musical works, plus a complete compendium of the Society's 2,800 publisher members.

Compiled and edited by Stanley Green of the Lynn Farnol Group, the Dictionary is expected to provide pro-

gram directors, journalists, music critics, teachers and students of American music with vital statistics and information about the nation's songwriters and composers. It should be an extremely useful tool for disk jockeys and other program builders. While it does not offer an index of all of a writer's works, it can be used in conjunction with the three volume ASCAP Index which does list who wrote which composition. The Index is catalogued by the titles of works, the Dictionary by the names of the creators.

Mr. Adam's interesting foreword provides a concise history of the Society and an account of its current organization and function. Copies of the book, which one music magazine editor has already described as "indispensible as a reference volume and unique as a gift", may be purchased from ASCAP (575 Madison Avenue, New York City 10022) for \$5.25.

NOTED WITHOUT COMMENT

An Australian farmer is trying to grow bigger bananas by playing music to the trees, Reuters reports from Sydney. The "music" is a "low, loud, constant note" delivered over a speaker system. The enterprising agrarian has found that fifteen months of this unique treatment produced excellent results. A similar experiment with tomatoes and peas, inspired by tests in Illinois, produced equally promising yields. The tomatoes serenaded gave a sixty percent greater yield than those in the "no sound" plots, while the peas were up a full 200 percent. The additional benefits that might be derived from use of melody or lyrics have yet to be determined.

Metropolitan Opera tenor Richard Tucker has warned the Houston Rotary Club that the bumper crop of massive new cultural centers rising around the U.S.A. may add up to a "vain and empty gesture." Bricks and mortar do not a culture make, he pointed out bluntly, and he advised affluent businessmen to "put some of your money and time into the development of creative and interpretive artists." Without music, plays etc. and those to perform them, the costly new buildings will be meaningless.

To reduce the pressures that erupted in the 1965 Watts riots, Henry Grant's Music Center in Los Angeles has launched an ambitious project to take "talented but idle kids off the streets" and "open new possibilities for them with good music." *Downbeat* reports that Grant has organized "rehearsal bands and jazz combos", and is seeking funds and equipment for a recording studio. "His philosophy of changing the infamous slogan 'burn, baby, burn' to 'lurn, baby, lurn' has inspired a fifteen piece adult orchestra to adopt that latter phrase for its name. . . the Lurn, Baby, Lurn Orchestra recently completed five successive Friday nights at the Showcase Room in Los Angeles, playing for dancing."

Columnist-critic Harriet Van Horne of New York's *World Journal Tribune* recently turned her attention to lyricists and asked "Why must a popular song always be ungrammatical?" She also scoured singers with careless or improper diction. "A general tidying up of grammar and diction might lend a new grace and freshness," the lively lady suggested pointedly.

On the other hand, the *San Francisco Chronicle's* esteemed Ralph Gleason feels that today's lyricists — especially the younger ones — are doing excellent

work. In liner notes for a Columbia Records album, jazz expert Gleason notes that "this generation is producing poets who write songs . . . Today's popular music is in good shape indeed . . . It has strength and it has beauty, it has lyricism, meaning and, above all, that quality of broad appeal which still retains form."

ASCAP's Elie Siegmeister has raised the delicate question of the current accuracy of the phrase "serious composer." Writing in AGAC's 35th Anniversary Book, he observes that "every serious composer I ever met would like his music to be as 'popular' as possible (even Schonberg hoped that fifty years later his twelve-tone music would be whistled by every school child) . . . But I suppose 'serious' is better than longhair (these days the folkniks and Beatles' hair has waxed while ours has grown shorter!) and perhaps we should accept it and be grateful."

OPERATING COSTS KEPT DOWN

At the November 1st membership meeting (East Coast) in New York, it was disclosed that Society's continuing drive for efficiency in management is increasing the monies available for distribution to members. Operating costs for the first nine months of 1966 were down to 15.09 percent of income, as compared with 16.40 percent during the same period in 1965. President Adams and Treasurer Frank H. Connor both assured those present that the Board and Management are constantly reviewing and analyzing ASCAP's methods, staff requirements and operations to keep operating costs down, and Director Victor Blau reported on the efforts of the Executive Committee of the Board to assist in this.

It was also announced that membership — as of November 1st — had risen to 8,662 writers and 2,856 publishers.



COLEMAN AND RICHMOND NAMED TO ASCAP BOARD

Cy Coleman, composer of the current Broadway hit, *Sweet Charity*, and Howard S. Richmond, head of The Richmond Organization (TRO), have been appointed to the Board of Directors of the Society, President Stanley Adams announced on October 26th. Coleman becomes the youngest member of the Board, and replaces Howard Dietz, who resigned for reasons of health. Mr. Richmond replaces the late Arthur Israel, Jr. on the Board.

A well-known pianist as well as composer, Coleman is a native New Yorker and has been a member of ASCAP since 1953. He was educated at the High School of Music and Art, and the New York College of Music. In addition to

his current show, he has written the scores for the Broadway musicals *Wildcat* and *Little Me*, and the background music for *Compulsion*. He also composed the film scores for *The Troublemaker* and *Father Goose*, and his well-known songs include "Witchcraft," "Hey, Look Me Over" and "Big Spender".

"Howie" Richmond is a native New Yorker, educated at the Loomis School in Windsor, Connecticut and the University of Pennsylvania. He began his long career in the music field as a publicist and, after Army service in World War II, he utilized his wide friendship with disc jockeys throughout the country to enter the music publishing business.

ASCAP at NASHVILLE "OPRY" CELEBRATION



At the ASCAP reception, L. to R., Gordon Lightfoot, Leroy Pullins, Juanita Jones of the ASCAP Nashville office, President Stanley Adams, Arthur Kent and Don Robertson.

The Society's delegation to WSM's 41st Grand Ole' Opry Celebration in Nashville in late October was very warmly received by both Country Music figures and the local press. President Stanley Adams has reported to the Board. The growing interest of the influential mass media in "Music City, U.S.A." in ASCAP was emphasized when WLAC-TV covered Mr. Adams' arrival at the airport, where he was greeted by songwriter Johnny Mercer who had flown in from California for this important annual gathering. Messrs. Adams and Mercer were subsequently interviewed by journalists, radio and television broadcasters during the three day Celebration, in which six ASCAP Awards of Merit were presented to writer members.

Those honored with the Awards were S/Sgt. Barry Sadler and Robin Moore for "The Ballad of the Green Berets", published by Music, Music, Music, Inc.; Jerry Livingston and Paul Francis Webster for "The Twelfth of Never", published by Empress Music, Inc.; Arthur Kent and the late Edward Warren for "Take Good Care of Her", published by Geo. Paxton, Inc.; Gordon Lightfoot for "Steel Rail Blues", published by M.

Witmark & Sons; Leroy Pullins for "I'm A Nut", published by Sleepy Hollow Music Corp. and Vincent Youmans Co., Inc.; and Don Robertson and Harold Spina for "Wallpaper Roses", published by Melrose Music Corp. Messrs. Lightfoot, Kent, Pullins, Spina, and Robertson were present to receive their Awards. Other writer members who attracted attention at the festivities were Lee Hazelwood, Ruth Sadler, Lucy Stokes, Beasley Smith, and Dixie's ever-affable John H. Mercer.

ASCAP's gracious Nashville representative, Mrs. Juanita Jones, was the hostess at a dinner on October 20th and the Society's cocktail party was attended by 400 press, recording, radio and television executives and music figures.

Mr. Adams reports that the efforts to spread the word about the benefits of the Society's accelerated distribution system were received with considerable interest. ASCAP staff who assisted included Southeastern Division Manager Dave Nelson, Mrs. Jones, Herb Gottleib of the Los Angeles office and Messrs. Richard Frohlich, Jim Rule and Dave Combs of the Public Relations Department.



ASCAP writers Johnny Mercer and Ruth Sadler in Nashville.



November 12, 1966

Copyrights & Congress

The Congress has for the last ten years been working on a major overhaul of the entire copyright system of the United States, of which the jukebox industry is but one small part—"about as big in comparison to the general bill as the flea on a dog's tail," as was remarked at the seminar. This gave rise to new problems and required new techniques.

It is now the opinion of several industry figures representing all aspects of the trade, from the operator to the association to the phonograph manufacturer, that to stand on the point of "the exemption as it is, unchanged, forever inviolate," is no longer realistic or possible. They also believe that the operator will, at some future date, have to pay some kind of royalty.

Such an opinion is anathema to some segments of the industry but it is an opinion held by men and organizations who are not "quitters" or defeatists, and who have spent the last twenty years in Washington opposing copyright revision bills. They base their authority to hold such an opinion on their familiarity with the industry, the history of copyright legislation and the legislative process itself.

If the idea of a limited royalty is debated, the alternatives must be explored. The men who believe that such a royalty is now unavoidable consider the only alternative to be running the risk of losing everything as opposed to losing something. The general revision has upped the ante, Congressional patience with the jukebox question is, after twenty years, running short, and to get the general revision passed, they may simply pass whatever royalty bill happens to be before them at that time. Such an alternative, these men believe, is equivalent to standing in front of a tidal wave and saying: "I shall not be moved," instead of getting to higher ground.

The above CASH BOX editorial (condensed) confirms the growing recognition by many realistic leaders of the jukebox industry that the obsolete 1909 exemption from performing rights license fees under the copyright law is unlikely to survive the new Congress. The Society's long struggle for a fair revision and modernization of the statute is not over, however, and it is now even more important for all those concerned with economic rights of America's music writers and publishers to communicate their views to the Congress and the influential mass media.

As the 90th Congress held its opening sessions in Washington in late January, possibilities for passage of the long-overdue revision of the 1909 U.S. copyright law seemed to be promising. Part of this cautious optimism may be attributed to the tone and contents of the 279 page report on H.R. 4347, the copyright revision bill considered by the 89th Congress, that was issued by the House Committee on the Judiciary on October 12th. That report was based on the testimony of 150 witnesses during 22 days of hearings, plus the deliberations and discussions of 51 executive sessions of the subcommittee handling this draft legislation. The report, which supported the important copyright revision provisions in H.R. 4347, sent the bill to the House as the session ended. When the 89th Congress expired, however, H.R. 4347 and its sister bill in the Senate died with it.

But copyright revision is very much alive, and two new bills embodying the contents of H.R. 4347 have been introduced in both the House (H.R. 2512, put in by Congressman Emanuel Celler) and the Senate (S. 597, put in by Senator John McClellan). There are a number of provisions in the proposed bills that directly and seriously affect the men and women who write and publish America's music, and the Society's views on each will be presented to the Congress by ASCAP General Counsel Herman Finkelstein who has long championed the cause of copyright revision. The House Committee's views on some of these important questions are set forth in the following excerpts from the report.

NEED FOR REVISION

"The dual purpose of copyright protection, to stimulate authors to create and to reward them for their efforts, are of fundamental importance, and these purposes are ill-served by the 1909 statute. There is an urgent need for copyright legislation that takes full account of the continuing technological revolution in communications and, even more important, that recognizes individual authorship as an indispensable national resource. The bill now reported reflects the intricate network of relationships among the many groups and industries dependent for their existence upon works created by authors, and represents an effort to reconcile conflicting interests as fairly and constructively as possible."

REVISIONS: in Washington

REPEAL OF JUKEBOX EXEMPTION

"The present blanket jukebox exemption should not be continued. Whatever justification existed for it in 1909 exists no longer, and one class of commercial users of music should not be completely absolved from liability when none of the others enjoys any exemption.

"Performances on coin-operated phonorecord players should be subject to a compulsory license (that is, automatic clearance) with statutory fees . . . The most appropriate basis for the compulsory license is to be found in the phonorecords actually available for performance in a machine during a particular period of time . . .

" . . . the industry can absorb the imposition of a reasonable copyright royalty, commensurate with what other commercial music users are paying . . . Assuming an average of 160 plays per box and a total of 480,000 boxes in the United States, a quarterly fee of 3 cents per composition per year would produce annual royalties of \$19.20 per box or \$9,216,000 per year. The committee adopted a basic quarterly royalty rate of 3 cents as representing an amount that would be fair to both copyright owners and jukebox operators."

DURATION OF COPYRIGHT

"The committee believes that the advantages of a basic term of copyright enduring for the life of its author and for 50 years after his death outweigh any possible disadvantages."

CATV SYSTEMS

The next subject of importance to the Society deals with so-called CATV systems. As U.S. District Court Judge Herlands pointed out in holding that unauthorized uses by CATV systems constitute infringing performances, those systems operate for profit in much the same manner as the television stations themselves.

The bill as reported out would exempt CATV performances of music, for all practical purposes, to the extent that they pick up performances from stations in metropolitan areas and deliver them by wire to subscribers within 75 to 90 miles of the originating station.

ASCAP feels very strongly that there should be no exemption of performances which are given for purposes of profit. So far, the courts have held that community antenna systems must pay under the existing law. The Society hopes that this

exemption will be eliminated in the Senate when the bill reaches that branch of Congress.

RECORD ROYALTY UNDER COMPULSORY LICENSE

The bill reported out would increase the record royalty under compulsory license from two cents to two and a half cents, and, with respect to records of more than 5 minutes duration, would have a rate of one-half cent per minute of playing time or fraction thereof. The original bill introduced had provided for a rate of three

cents per minute and one per minute for records in excess of six minutes.

Future issues of ASCAP TODAY will report on the progress of this important legislation, as well as what and how members can do to insure that the Congress appreciates the needs and interests of musical creators. In the interim, copies of House Report 2237 issued by the Judiciary Committee during the Second Session of the 89th Congress are available from the Chief Clerk of the Committee on the Judiciary, House Office Building, Washington, D.C.

The New York Times.

MONDAY, SEPTEMBER 26, 1966.

Protection for Writers

A House Judiciary subcommittee has concluded work on a bill of major importance to the nation's writers and composers. It would provide copyright protection for the life of the person holding the copyright, plus fifty years. Present law limits copyrights to fifty-six years — a cut-off point that can impose a major hardship on creative people.

The rights to their own works are often the only income-producing asset they have to leave to their heirs. Yet these works, if produced early in an artist's career, pass into the public domain during his own lifetime or shortly thereafter.

The bill also corrects a long-standing injustice by providing, for the first time, for royalty payments by juke box operators on the records they use. Another provision copes with the complex problem of licensing community antenna television systems which compete, in varying degree, with network broadcasts.

There are other hard issues at stake in this legislation such as the extent to which libraries and educational institutions may use photocopying devices to reproduce copyrighted materials for classroom use. But after two years of hearings and research, the subcommittee has reached agreement on the bill and approval by the House may come soon.

It is not likely that the Senate will be able to act in this session, but House approval sets a good precedent. This long-stale-mated legislation is of vital importance to the cultural life of the nation. It deserves priority when Congress meets again in January.

The above editorial (Copyright New York Times) is both encouraging and laudable. It is hoped that other newspapers will take similarly intelligent and responsible stands in the months ahead as the copyright revision bill comes before Congress again.

DREW PEARSON EXPOSES GIANT CATV COMBINES

The following is an excerpt from the nationally syndicated Drew Pearson column, and appeared in many newspapers on October 8th.

Washington.

Sen. Gaylord Nelson, former Democratic governor of Wisconsin and a battler for the underdog, wrote a tough letter to the Federal Communications Commission the other day, opposing the merger of the American Broadcasting Company and International Telephone and Telegraph on the ground that a defense industry should not take over a big medium for informing the American public.

Though correct, Sen Nelson neglected the fact that other defense industries also have control over large segments of the broadcasting industry. Unlike newspapers, industry has more control over broadcasting than any other branch of the communications field.

No. 1 is defense contractor RCA, sole owner of the National Broadcasting Company.

No. 2 is General Tire and Rubber, which produces the Polaris missile, is the sole owner of Aerojet, hires about 70 retired admirals and generals and owns 72 CATV franchises.

Another is General Telephone and Electronics, which owns 24 CATV franchises and is asking for 13 more.

General Electric Cablevision has applied for 27 franchises, already owns 21. In addition, GE owns one of the most powerful radio and television stations in New York state.

The American Aviation Corporation operates four TV stations. Westinghouse owns five TV and six radio stations, though in fairness it should be noted that Westinghouse does one of the best programing jobs in the broadcasting industry.

Eventually the FCC is going to have to grapple with this problem of who controls the networks. So far it has been ducking. This is one reason why ABC, in order to compete with the two major networks, has had to get outside support by merging with IT&T.

NOTE - Despite the fact that the CATV operators have been rolling up enormous profits, they are now lobbying to be exempt from copyright payments for music which they broadcast by wire.

MARSHALL STEARNS DIES AT 58

Marshall Stearns, internationally known jazz historian and professor of medieval English who has served as a judge on ASCAP's Popular Awards Panel since 1960, died of a heart attack in Key West, Florida on December 18th. The erudite academician and jazz aficionado was fifty-eight.

Stearns was the founder and president of the Institute of Jazz Studies that was transferred to Rutgers University last year, and his books included *the Story of Jazz* that has become a standard reference. He was a loyal and literate friend of many of America's most gifted jazz composers and performers, and his dedicated work on the Popular Awards Panel was typical of Marshall Stearns' devotion to the cause of U.S. music.

At the time of his death, Professor Stearns was on leave from Hunter College to lecture at Key West Junior College. He is survived by his wife, Jean Barnett Stearns.



HOWARD DIETZ RESIGNS FROM BOARD

Howard Dietz, gifted author, librettist, lyricist and publicist, has resigned from the ASCAP Board of Directors because of ill health. Mr. Dietz, who joined the Society in 1929, has been a member of the Board since 1959 and has served as Chairman of its Public Relations Committee.

In his letter of resignation, Mr. Dietz expressed his "great respect for the directors and the Society they watch over so well, and of which I am a part. You may be assured that I will be ready and willing, if and when called upon, to serve and protect ASCAP." Expressing the Society's regrets about the resignation, President Stanley Adams pointed out that Mr. Dietz has been "a stalwart member" whose "good counsel and sage advice have been most helpful at all times. Fortunately, we shall continue to benefit from his good counsel."

* * * * *

LIST OF AVAILABLE COLLABORATING WRITERS ESTABLISHED

A recent meeting of the Writers' Advisory Committee on the East Coast generated the suggestion that the Society maintain lists of members, either authors or composers, who are looking for co-writers. In response to this, such a list has been established. Members may write in either to request that their names be placed upon it, or to secure the names and addresses of fellow members who have already indicated that they are available for creative collaboration.

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March 1967

ASCAP

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

TODAY

Published by the ASCAP Public Relations Committee: Stanley Adams, Acting Chairman; Richard Adler; Leon J. Brettler; Irving Caesar; Paul Creston; L. Wolfe Gilbert; Lou Levy; Jimmy McHugh; Arthur Schwartz; Adolph Vogel; Ned Washington; Jack Yellen.

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Walter Wager, Editor

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HONORS FOR MEMBERS



□ **STEVE ALLEN** – his new book on migrant farm workers titled “The Ground Is Our Table” has been published by Doubleday, with affirmative critical notices.

□ **L. to R., Austria’s Minister of Education Theodor Piffel-Percevic and W. H. AUDEN** at the October 21st luncheon reception in Vienna during which the distinguished poet and lyricist received the \$2,000 Austrian State Prize for Literature.

□ **LT. COLONEL MARK AZZOLINA** – was guest clinician and conductor of the 10th Annual Stage Band Festival at Sam Houston State College in February.

□ **ERNO BALOGH** – the world premiere of his “Nothing But Problems” was performed by duo pianists Frohlich and Joseph at New York’s Carnegie Recital Hall on November 4th.

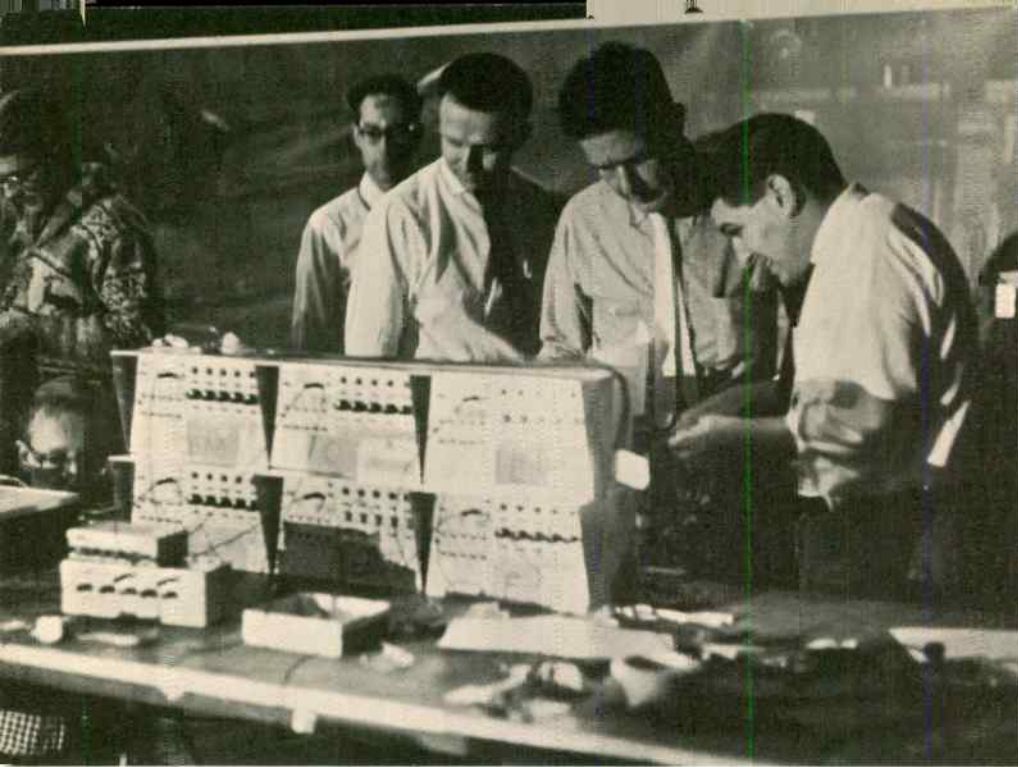
□ **DR. HERMAN BERLINSKI** – has given a series of organ recitals and lectures on Jewish liturgical music in principal German cities under the joint sponsorship of the West German government and the Association for Christian and Jewish Cooperation.

□ **RONNIE BONNER and EDDIE KHOURY** – their song “Pray For Peace” has been honored by U. S. Senator Joseph Clark and Bishop Robert DeWitt as a contribution to the cause of peace.

□ **MARGARET BONDS** – has been named Minister of Music to the Mount Calvary Church in New York City.

□ **TALITHA BOTSFORD** – an exhibit of her watercolors was featured at the Mansfield State College Library in October.

□ **RALPH BURNS** – honored for his score for the N.B.C. color documentary titled “The Inheritance” which received the G. Harold Duling Award and a Bible Communication Award.



□ JOHN CAGE, seen here (second from right) operating controls during the October 15th premiere of a new work presented as part of Nine Evenings: Theater and Engineering at the 69th Regiment Armory in New York City.

□ HOAGY CARMICHAEL – honored by Indiana’s Governor Roger D. Branigin at the State Fair where he conducted his song titled “When The Frost Is On The Punkin” set to the poem by ASCAP’s deceased JAMES WHITCOMB RILEY. Indiana-bred Riley has been honored by a special record issued by the state’s Sesquicentennial Commission.

□ AARON COPLAND – will be the distinguished guest of honor at Oberlin College’s centennial convocation in May.

□ LEON DALLIN – is co-author with Lynn Dallin of “The Heritage Songster”. His “Introduction To Music Reading” was recently published by Scott, Foresman.

□ ALFONSO D’ARTEGA – honored when Mayor Cervantes of St. Louis proclaimed October 10th “D’Artega Day.”

□ DAVID DIAMOND – his “String Quartet No. 10 (1966)” was performed in Washington at its world premiere on October 29th. West Virginia University dedicated two days of concerts, November 10th and 11th, to his songs and orchestral works, and the composer delivered two major lectures.

□ VERA EAKIN – under the auspices of the National Federation of Music Clubs, a special all Eakin program was presented on WNYC’s “Musical” program on November 12th.

□ RICHARD ELLSASSER – awarded a Hays Foundation grant for 1967 to co-sponsor the organist’s appearances in churches and colleges.

□ DAVID M. EPSTEIN – has completed studies in contemporary Swedish music under a European research grant from Massachusetts Institute of Technology.

□ ABRAM CHASINS, whose latest book titled “The Appreciation of Music” was published (with four accompanying LP recordings) by Crown in November.





□ HAROLD FARBERMAN – his octet “Then Silence” received its premiere performance, under the composer’s baton, before the American Symphony Orchestra League in Virginia.

□ HERBERT FROMM – awarded an honorary Doctor of Humane Letters by Leslie College, where his cantata “Transcience” was premiered.

□ DR. KENNETH GABURO – named editor of the Apogee Press, a new publication for contemporary music in Cincinnati.

□ EDYTHE HOPE GENEE – cited as Honorary Lyric Poet Laureate of the Pacific at the California Federation of Chaparral Poets convention.

□ ALBERT GINASTERA – the world premiere of his opera titled “Bomarzo” will highlight the 1967 season of The Opera Society of Washington.

□ BENNY GOODMAN – received from Mayor John Lindsay, New York City’s highest cultural award, the Handel Medallion, “in grateful recognition of his contributions to the world and to generations of New Yorkers to whom Benny Goodman means the best in American music.”

□ ERROLL GARNER – has been voted Music Man of the Year by the Pittsburgh Variety Club, and crowned King of the Keyboard by a Houston civil group during his concert at the new Jesse Jones Hall there.

□ THOMAS L. FAWICK, whose “Tocata Brutale” for solo violin received its world premiere when performed by Sidney Harth at Carnegie Hall on October 25th.



□ SAMMY FAIN was honored at the Barbershop Quartets’ 1966 national S.P.E.B.S.Q.S.A. convention in Chicago.



□ NOAH GREENBERG, the brilliant founder and musical director of the New York Pro Musica, was honored by an In Memoriam concert at the Hunter College Assembly Hall in New York on October 16th. Mr. Greenberg, whom poet W. H. Auden praised for "faith and courage of the highest order," died on January 9, 1966 at the age of forty-seven.



□ BOBBY GREGORY — has an honor block in "The Walkway of the Stars" in the new Country Music Hall of Fame Museum in Nashville.

□ CHARLES HAUBIEL — his "Threnody For Love" has been premiered at St. Marks Church in New York City.

□ EUGENE JELESNIK — honored by the Army press upon completing his fourth U.S.O. tour in Europe.

□ LOTHAR KLEIN — his "Dance-Concerto for Clarinet and Stage" was the basis for a modern dance score premiered at the University of Texas Fine Arts Festival.

□ CARL KRESS — honored at a memorial concert at DePauw University in October.

□ BEATRICE LAUFER — her "Lyric" for violin, viola and cello received its premiere at the Bowdoin College Contemporary Music Festival in a concert by the Aeolian Chamber Players.

□ JEROME KERN was honored on November 6th by a special production of his works titled "Jerome Kern's Theater" at Philharmonic Hall in New York's Lincoln Center. Three of ASCAP's most distinguished writers, Richard Rodgers, Arthur Schwartz and Jule Styne participated in this tribute, and Jay Blackton was the adroit musical director.



□ BURTON LANE received A.G.A.C.'s first Sigmund Romberg Award for his services to the nation's songwriters on October 27th. It was presented by A.S.-C.A.P.'s gifted Dorothy Fields at the Guild's 35th anniversary ball.

□ BEN OAKLAND – elected Vice President of the Eddie Cantor B’Nai Brith Foundation for underprivileged children. Mayor Yorty of Los Angeles recently designated Mr. and Mrs. Oakland to serve as host and hostess for visiting VIPs.

□ JOSEPH OTT – his satirical song for soprano titled “The Student” was given its premiere performance on November 9th at Milton College, where he is composer-in-residence.

□ VLADIMIR PADWA – appointed Chairman of the Piano Department of the New York College of Music.

□ H. OWEN REED – has received a Michigan State University “Arts and Letters Research Leave” to compose at the Wurlitzer Foundation in Taos in the Spring of 1967. “Scoring for Percussion,” a new book written with Joel Leach, has just been published.

□ JACQUELYN REINACH – has collaborated with Shari Lewis on three children’s books issued by McGraw Hill.

□ HARRY RICHMAN – Boston University is establishing a Harry Richman Collection containing his scrapbooks, letters, photos, original recordings and tapes because his “life and distinguished career reflect much of the social history of our era” as indicated in his recent memoir titled “A Hell of a Life”.

□ NED ROREM – his “Hearing”, based on nine poems of Kenneth Koch, was recently premiered in Town Hall in New York and his “Four Prospers For the Votive Mass of the Holy Spirit” had its premiere in Milwaukee.

□ CHARLES “PEE WEE” RUSSELL – subject of an unusual documentary motion picture by experimental filmmaker Jud Yalkut.



□ ANDRE PREVIN, the multi-talented thirty-seven year old pianist, composer and conductor, will become chief conductor of the Houston Symphony next season. Sir John Barbirolli, who will retire to become conductor emeritus, praised the appointment and said that “I cannot conceal my pleasure that the choice as my successor is that brilliantly gifted young American.”



□ BENJAMIN LEES’ Concerto for Chamber Orchestra was premiered by the Chamber Symphony of Philadelphia in Ann Arbor on September 24th. The composer has recently received a second Guggenheim Fellowship.

□ BENJAMIN LIPSET – his newest book of poetry titled “The World and I” has been published by Carlton Press. He has been voted Honorary Membership in the Interfaith Society.

□ DAVID J. LOEB – won an award from the Viola da Gamba Society in England for his “Consort Fantasias”, premiered on October 29th by the Dolmetsch Consort.

□ HENRY MANCINI – invited by Queen Elizabeth to conduct a medley of his compositions at a recent royal “command performance” in London.

□ WILLIAM MAYER – the Minneapolis Symphony has played the premiere performance of his “Scenes From The Snow Queen.”



□ BARRY SADLER, the well known Special Forces sergeant pictured above with ASCAP’s Jim Rule, was honored by the American Legion as “Soldier of the Year” in a Washington ceremony at which Sadler announced his gift of \$20,000 to a foundation to provide college scholarships for the children of soldiers killed in Vietnam. Sadler’s first song, “Ballad of the Green Berets” written with Robin Moore, generated the funds.

□ CARL SANDBURG, author and poet, is the subject of an excellent new picture book titled "Sandburg: Photographers' Views" edited by Edward Steichen and published by Harcourt Brace.



□ CHARLES SORRENTINO – appointed Music Director of the Middle Island Symphony on Long Island, New York.

□ WILLIAM GUNTHER SPRECHER – his "Three Ghetto Songs" was recently published in Warsaw, Poland, an unusual recognition of an American composer behind the Iron Curtain.

□ IGOR STRAVINSKY – the Princeton, N. J. premiere on October 8th of the distinguished composer's new "Requiem Canticles" has been hailed as "a major musical event."

□ RUTH SADLER – honored by the National League of American Pen Women who voted her the first member to have a triple-rating in art, music and letters.

□ TIBOR SERLY – the Utica Symphony premiered his "Innovations for Strings and Harp" on November 17th.

□ DR. LEONARD B. SMITH – conducted the Detroit Concert Band at the inauguration of The Very Rev. Malcolm Carron as president of the University of Detroit on October 20th.

□ PAUL FRANCIS WEBSTER – has received with JOHN MANDEL the Motion Picture Exhibitors coveted Laurel Award for "The Shadow of Your Smile" and was honored with JERRY LIVINGSTON with an ASCAP Award of Merit in Nashville for "The Twelfth of Never".



□ VIRGIL THOMSON – whose recent autobiography "Virgil Thomson" has won excellent reviews, has been named Andrew Mellon Professor of Music at Pittsburgh's Carnegie Institute of Technology for the current academic year.



IN MEMORIAM



□ **MEREDITH WILLSON** — has been appointed to the Board of Trustees of California Institute of the Arts, a college-level school in Los Angeles for professional training in the creative and performing arts.

□ **DAVID A. WEHR** — selected for Outstanding Alumnus Award" by Westminster Choir College in Princeton, New Jersey.

□ **RANDY WESTON** — his acclaimed sextet was honored at the UCLA "Festival of Negro Arts" where it performed its "History of Jazz" narrated by Dr. Marshall Stearns.

□ **LEONARD WHITCUP** — the United Multiple Sclerosis Society has selected his "Put Your Dreams In a Hope Chest" as its official song.

□ **HENRY TOBIAS** — the U.S. Eastern Amateur Ski Association has designated "Let's Go Skiing", which he wrote with **IRVING FIELDS** and **DAVID ORMONT**, as its official song. His book about the "The Borscht Belt" created in collaboration with comic Joey Adams, is reported in a second Bobbs-Merrill printing.

□ **DR. DAVID UBER** — his "Romantic Overture for Concert Band" had its world premiere at the National Music Camp at Interlochen in August, and on December 5th the Trenton State College Brass Quintet played the premiere performance of "Five Short Sketches for Brass Quintet".

□ **CAMIL VAN HULSE** — awarded a life membership in the American Guild of Organists at an October 11th concert in Tuscon in which his "Sonata for Organ" had its world premiere.

□ **DAVID VAN VECTOR** — his new "Sinfonia Breve" was premiered in Indianapolis by the Butler University Symphony Orchestra in an October 30th concert that also honored the 90th birthday of ASCAP'S **RUDOLPH GANZ**.

□ **DR. JOSEPH WAGNER** — appointed composer-in-residence at Pepperdine College, which has established the Joseph Wagner Music Collection in its library.

□ **THOMAS "FATS" WALLER** — A lively biography of this deceased composer-performer has been published by Dodd Mead under the title "Ain't Misbehavin' ". The author is Ed Kirkeby.

MEMO TO MEMBERS

As the current edition indicates, the Honors section of ASCAP TODAY will include photos. Members are invited to keep the Editor informed of any awards, honors, appointments, books, premieres et cetera. Space limitations will generally preclude inclusion of announcements of performances that are not premieres.

WALTER GOODWIN, ASCAP 1942
d. Port Charlotte, Fla., Apr. 21, 1966

REX A. MAUPIN, ASCAP 1959
d. Winnetka, Ill., July 28, 1966

HOWARD M. JACKSON, ASCAP 1944
d. St. Augustine, Fla., Aug. 3, 1966

W. A. GOLDSWORTHY, ASCAP 1934
d. Santa Barbara, Calif., Aug. 20, 1966

WILLIAM FICHANDLER, ASCAP 1963
d. New York City, Aug. 31, 1966

TOT SEYMOUR, ASCAP 1921
d. New York City, Aug. 31, 1966

DAVIS SHUMAN, ASCAP 1951
d. Brooklyn, N. Y., Aug. 31, 1966

FREDERICK HERBERT, ASCAP 1953
d. Encino, Calif., Sept., 1966

NATALIE MAYER, ASCAP 1953
d. New York, Sept., 9, 1966

LEO DIAMOND, ASCAP 1954
d. Beverly Hills, Calif., Sept. 15, 1966

CHARLES STITT, ASCAP 1960
d. Woodland Hills, Calif., Sept. 17, 1966

HAROLD M. GOLDBLATT, ASCAP 1958
d. New York City, Sept. 21, 1966

DOROTHY JARDON, ASCAP 1961
d. Los Angeles, Calif., Sept. 30, 1966

DAVE LAMBERT, ASCAP 1958
d. Connecticut, Oct. 3, 1966

BLANCHE MERRILL, ASCAP 1936
d. Jackson Heights, N. Y., Oct. 5, 1966

A. W. BINDER, ASCAP 1939
d. New York City, Oct. 9, 1966

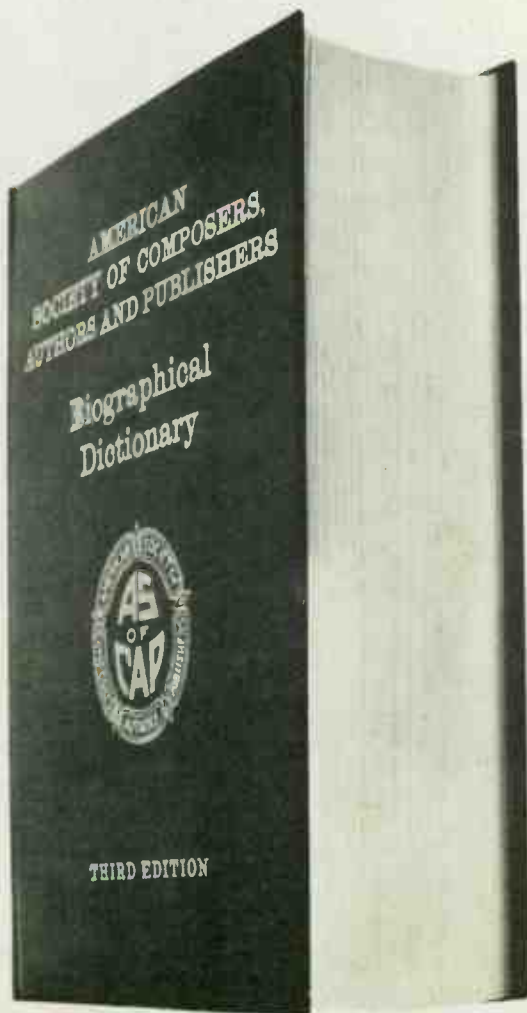
FRANK L. VENTRE, ASCAP 1941
d. West Virginia, Oct. 12, 1966

ARCADY DUBENSKY, ASCAP 1937
d. Tenafly, N. J., Oct. 14, 1966

JESSIE MAE ROBINSON, ASCAP 1952
d. California, Oct. 26, 1966



THE NEW ASCAP BIOGRAPHICAL DICTIONARY.



The American Society of Composers, Authors and Publishers presents a newly revised Third Edition of the ASCAP BIOGRAPHICAL DICTIONARY.

This unique, fact-packed book highlights the careers and achievements of some 5,238 writer-members of the world's largest association of music creators. In addition, there is a complete listing of all publisher-members.

This handsomely bound reference book of the outstanding music men and women of our nation is of invaluable help to all those interested in the development of musical programs for any medium of entertainment.

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