

AMERICAN SOCIETY OF COMPOSERS, AUTHORS & PUBLISHERS

A S C A P

IRVING BERLIN

CENTENNIAL CELEBRATION

A SPECIAL ISSUE
OF
ASCAP IN ACTION

SUMMER 1988

World Radio History

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Morton Gould
President

We are pleased to bring you this special issue of ASCAP In Action in celebration of the one and only Irving Berlin. His lasting, world-wide appeal was very much in evidence on May 11, 1988, when he turned 100.

On this occasion, ASCAP saluted the legendary genius with a concert in his honor at Carnegie Hall. This concert, which benefited the ASCAP Foundation and the Carnegie Hall Society, was produced by Don Mischer Productions and later televised by the CBS network on May 27th. Although the show featured many memorable performances, the indisputable star was Mr. Berlin's incredible words and music.

Irving Berlin has meant so much to so many. For me, he is the sound of America. He is our troubadour. He has sounded our holidays, our romances, our sadness, and our gladness. The feelings expressed in his songs reflect the full range of human experience.

Two words - Irving Berlin - mean magic, and what is particularly unique is that along with his other fabulous creations he helped create ASCAP, which in turn helped make possible the sustenance and the well-being of his colleagues. Mr. Berlin served on ASCAP's Board of Directors in 1914 and remains the only surviving member from our founders group. He is still as concerned about the welfare of his colleagues and the Society as he was in 1914, the year ASCAP came into existence.

We hope this issue serves to highlight Mr. Berlin's achievements and commemorates his contributions. We thank you, Irving Berlin, for your role as a Founding Father of ASCAP and for the words and music that have enriched us all.



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A CENTENNIAL PROFILE

If Irving Berlin did not exist, no myth-maker, not even the great Horatio Alger, could have invented him. He invented himself. He is a self-made man and artist, and in his extraordinary existence he has blessed both America and the world with a cornucopia of words and music. Only that elusive songwriter known as "Anon" has produced a greater number of enduring songs.

His legend begins in Czarist Russia, where he was born on May 11, 1888, in the village of Temun. He was the eighth and youngest child born to Moses and Leah Baline, and they named him Israel. When he was four his parents brought him to America, and the last they saw of their Russian home it was aflame—destroyed by marauding Cossacks during one of the periodic pogroms.

Settling on New York's Lower East Side, the Balines took a small flat at 330 Cherry Street. Moses, a cantor, found work in local synagogues but as Berlin later recalled, life was hard. "In the summer some of us slept on the fire escape or the roof. I was a poor boy with poor parents, but I didn't starve. I wasn't cold or hungry; there was always bread and hot tea. I guess I never felt poverty because I'd never known anything else."

Israel was only eight years old when his father died, but he left school and began selling newspapers on the street in order to help support his family. His bailiwick encompassed the Bowery and Chinatown.

One story from this period had young Israel plying his trade on the docks when he was suddenly swept into the East River by a crane. On pulling him out, his rescuers discovered he was still clutching the pennies he had earned that day for his mother. This story is probably true, though in time the wiry little kid became quite a swimmer; he was proud, in those pre-pollution years, of being able to swim round trip from Manhattan to Brooklyn after hiding his clothes in a secret place under the pier.

At the turn of the century, the Bowery was a bustling stretch of auction rooms (mostly selling fakes), dime museums, saloons, pawn shops and flophouses. The street had already begun to decline following the heyday of not only the Yiddish theater, but the numerous other theaters and vaudeville houses which had once served as showcases for the likes of Weber and Fields, Al Jolson, George M. Cohan, and Eddie Cantor.

BY EDWARD JABLONSKI



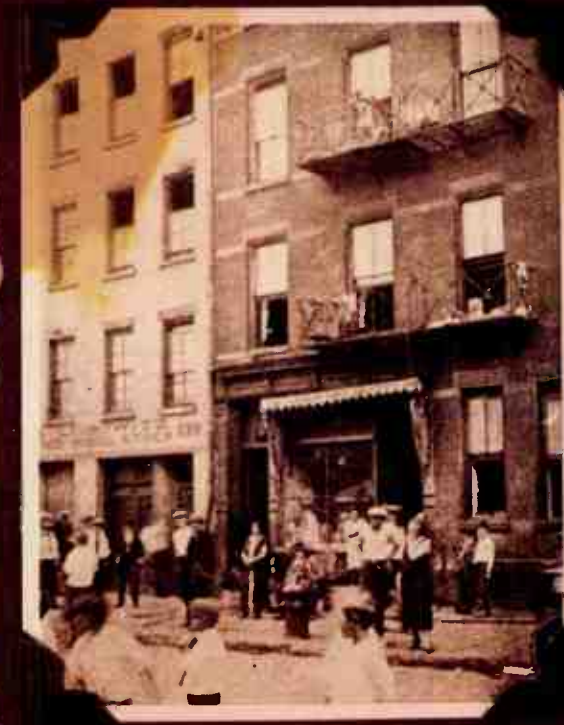
*Irving Berlin
at 13 years of age.*

So it was, in the era of singing waiters and buskers (street entertainers), that Izzy heard a lot of singing issuing from the saloons along the Bowery while on his newspaper rounds. Noticing that boozy customers often tossed coins to the vocalists, he abandoned the newspaper game and left home for the musical life on the Bowery. At the same time, he set aside his childhood ambition of becoming a cartoonist, although he would return to art later in life.

After doing such jobs as leading "Blind Sol" (a violinist) around the Bowery; singing in a failed musical, *The Show Girl* (1902); and plugging songs for Harry Von Tilzer in Tony Pastor's Music Hall on 14th Street, Izzy Baline found full-time work as a singing waiter at the Pelham Cafe in Chinatown. The Pelham had a racy reputation and was favored among affluent tourists looking for a peek at New York's low life.

It was at the Pelham that Izzy Baline became I. Berlin. After work (his hours were 8:00 P.M. to 6:00 A.M.), he tinkered on a piano in the back room, picking out tunes and acquainting himself with the notes (all black) in the key of F-sharp. Soon he began attracting notice with his clever parodies of popular songs.

Meanwhile, Mike Salter, proprietor of the Pelham, had heard that a rival cafe, Callahan's, was packing them in because of a novelty song written by Al Piantadoris (Callahan's house "professor"), together with a waiter. In response, Salter



Friends Must Part," as well as a third which soon followed—"Queenie, My Own." These led to a commission from one of Kelley's customers, a vaudevillian singer who wanted a comic dialect song about the recent defeat of an Italian runner named Dorando.

ordered his pianist, M. "Nick" Nicholson and the clever kid with the words, Izzy, to produce a counter-song. They wrote a typical dialect number of the time, "Marie From Sunny Italy," later drafting a passing neighborhood cobbler, known as "Fiddler John," to set it down for them. They were in business—the song was published—and though the lyric was credited to "I. Berlin," it only earned him thirty-seven cents.

At Jimmy Kelley's in Union Square, Izzy's first stop on his move uptown, he discovered an atmosphere conducive to a budding songwriter. It was here that he wrote both the words and music to his second song, "The Best of

When the singer failed to claim or pay for the lyric, 19-year-old Irving Berlin dropped it by songwriter and publisher, Ted Snyder. Snyder liked the "Dorando" lyric, offered a \$25 advance and added something along the lines of, "How does the tune go?"

On the spot, quelling panic, the youngster improvised a melody for Snyder's arranger, Bill Schultz. "Dorando" did much better than "Marie From Sunny Italy." "Sadie Salome, Go Home" (with music by Edgar Leslie) was a popular, gentle swipe at opera, and did even better. By the time he was old enough to vote, Irving Berlin was firmly based in Tin Pan Alley as a staff lyricist for the Ted Snyder Co.



ABOVE: The house at 330 Cherry Street.

FAR LEFT: Berlin parading with fellow Friars in 1912.

LEFT: George M. Cohan, Irving Berlin and actor William Collier.

Sgt. Irving Berlin wrote "Oh, How I Hate To Get Up In The Morning" for the all-soldier musical *Yip, Yip, Yaphank*.

(music by Snyder and Richard Whiting). This 1909 composition was the first of the countless Berlin million-copy sellers. The song truly caught on and he was kept busy writing additional verses for the *Evening Journal*, eventually coming up with no less than 200 variations on his original theme. Snyder recognized a good opportunity, and soon the firm became known as Water-son (who managed the company), Berlin and Snyder. Snyder and Berlin even formed a vaudeville duo and appeared in a Schubert revue *Up and Down Broadway* (1910), with a score mostly by Jean Schwartz and William Jerome.

The Berlin-Snyder act also featured the prophetic "Oh, That Beautiful Rag" and yet another in an ethnic vein, "Sweet Italian Love."

Berlin's accomplishments, about this time, earned him an invitation to join the prestigious Friars Club, whose "abbot" also happened to be his good friend, George M. Cohan. As a new member, Berlin was expected to prepare a song as his contribution to the first of the club's annual Frolics—but which one?

Berlin drew upon two sources: a march-like, untitled instrumental and a not-too-successful song about a guy and his clarinet, which had been written with Snyder a year earlier. So it was, early in

March 1911, that he hunched over the keyboard of his "Buick" and began searching. (Buicks were the monikers Berlin gave his customized pianos, which allowed him to turn a wheel and play in different keys while never using anything but his familiar black notes—in F-sharp—on the keyboard.) By the time the office reopened on that March morning, Berlin was ready to dictate his night's work to copyist Al Doyle, who earned the standard fee of fifty cents a page.

Berlin took the new song, and a couple of others, to Cohan who said, "Irv, that's the song you'll do." The selected tune was, of course, "Alexander's Ragtime Band."

It went over well at the Frolic, but it was not until Emma Carus ("The Female Baritone") began trumpeting it on her vaudeville tour that "Alexander" swept the nation and revived the then-moribund ragtime craze. The song also revived Berlin's theatrical career; he was booked into Hammerstein's Victoria Theater in Times Square. The Victoria, managed by William "Willie" Hammerstein (father of the immortal Oscar II), billed him as "The Composer of a Hundred Hits" and most specifically of "Alexander's Ragtime Band."

Variety's Sime Silverman, in his review of September 16, 1911, had this to say: "Next to last appeared Irving Berlin, who sang two of his newest songs together with a neat medley of his own 'hits' woven into a story. When you can do that, you can write songs... and to see this slim little kid on stage with a pianist (Cliff Hess) going through a list that sounded like all the song hits in the world, is something to think

A compact package of high energy, Berlin reveled in activity. After a night of plugging he would return to the office around 2:00 in the morning and work till dawn. "In those days I used to start on a song," he would recall some years hence, "and if I couldn't finish it, I'd go to something else. Usually I'd begin with a phrase."

One such song was "My Wife's Gone to the Country, Hurrah! Hurrah!"



A historic gathering of ASCAP songwriters (circa 1915). Pictured from left to right are: Gustave Kerker, Raymond Hubbell, Victor Herbert, Harry Tierney, Louis A. Hirsch, Rudolph Friml, Robert Hood Bowers, Silvio Hein, A. Baldwin Sloane and Irving Berlin.

about. Mr. Berlin looks so nice on the platform (that) all the girls in the house fall for him immediately. He did make some hit. They were still applauding after Rayno's Bull Dogs came on to close the performance, but Irving wouldn't return."

Perhaps one of the most memorable renditions of "Alexander's Ragtime Band" came when Berlin formed a duo with lyricist Harry Williams ("In the Shade of the Old Apple Tree," etc). "We did a double," Berlin recalled, "We sang, did a little dance—and went off with a cartwheel."

"Alexander" soon bridged the Atlantic, swept England, hopped the Channel, crossed France and even titillated Russia, the songwriter's birthplace. When he came to London to appear at the Hippodrome to present "a selection from his repertoire," the traditional British reserve all but dissolved. Window displays featured life-sized photographs of the "Rag-Time King," and the Hippodrome advertised Irving Berlin as a "Song-Writing Genius."

Berlin was already established as the King of Tin Pan Alley—and Broadway was next. In 1914, he produced his first full score for a revue starring Vernon and Irene Castle, *Watch Your Step*; among other gems

this show introduced the delightful study in counterpoint, "Play a Simple Melody." *Watch Your Step* was followed by other shows, interpolations, including such highlights as the all-soldier musical, *Yip, Yip, Yaphank*, with songs by Sgt. Irving Berlin, and its classic "Oh, How I Hate to Get Up in the Morning."

The war over, Berlin decided to branch out on his own, but not without some trepidation. In 1919 he formed Irving Berlin Music, but was "scared to death because I didn't know if I could continue to write hits." His reservations notwithstanding, Berlin proceeded to pour out hits for a series of *Ziegfeld Follies*, creating their ultimate theme song, "A Pretty Girl is Like a Melody" in 1919. Between 1921-24, his own Music Box Theater featured enchanting revues with the theme, "Say It With Music." A unique venue, the Music Box was conceived in 1919 by producer Sam H. Harris, who told Berlin, "I may build a theater."

"If you ever do," Berlin said, "I have a great title for you."

"A title for a song?"

"No, a title for a theater—the Music Box."

The two went into partnership to create what Moss Hart described as "everybody's dream of a theater," one that was exquisitely designed to showcase both the songs of Irving Berlin and those of other writers. Harris had wanted to call it *Irving Berlin's Music Box*, but his partner demurred, saying, "It would have been too much."

Berlin followed the Music Box revues with the historic Depression commentaries, *Face The Music* (1932) and *As Thousands Cheer* (1933). With books by Moss Hart, these shows took a sharp look at a troubled America, though always with a twinkle and a touch of romance. Among them were "I Say It's Spinach (the Hell With It)," the haunting "Soft Lights and Sweet Music" and the unforgettable "Supper Time," sung by the legendary Ethel Waters in *As Thousands Cheer*. "Supper Time" was unique in that it captured a widow's lament as she set the table for her children—whose father had just been lynched. One of Broadway's early black stars, Waters once remarked, "If one song could tell the whole tragic story of my people, that was the song."

After a successful Hollywood sojourn, Irving Berlin returned to Broadway with a political satire, *Louisiana Purchase* in 1939. It was one of his finest, if least celebrated, scores. Following America's entry into World War II, Berlin, a naturalized U.S. citizen and grateful patriot, embraced a popular theme once again with the world-wide stage and film hit, *This Is The Army* (1942). He was featured in the show wearing a World War I uniform singing what had become every soldier's song, "Oh, How I Hate to Get Up in the Morning." With this production the songwriter traveled to virtually every battle zone on the map, from Britain and Italy to as far away as New Guinea.

LEFT: Among Berlin's several film scores were *Easter Parade*, *Holiday Inn*, *Follow The Fleet*, and *Top Hat*, all of which featured legendary dancer Fred Astaire. **BELOW:** Bing Crosby, Irving Berlin and the Andrew Sisters.





THE GREAT AMERICAN SONGWRITER

THOUGHTS AND IMPRESSIONS
FROM BERLIN'S COLLEAGUES

BY DON NELSEN

There may be doubt in literary circles as to whether the Great American Novel has been written, but in musical quarters there is little question—the Great American Songwriter has long since arrived.

His success has spanned many decades. Beginning with his work in Tin Pan Alley and his subsequent contributions to stage and screen music, this single songwriter is responsible for a body of work that is unparalleled—not only in its scope but in its influence on our nation's musical heritage.

On May 11, 1988, this gifted composer and lyricist turned 100 years old. His songs remain popular and, like himself, they continue to live on. In an already revered profession, the man has long been considered one of America's most treasured composers.

His name is Irving Berlin and, while he has achieved so much as an individual composer, he has done so by employing that rarest art of all: art that doesn't seem like art. What follows here are some thoughts and impressions from a few of Irving Berlin's friends and colleagues—those who knew him and have had the opportunity to share in his colorful life—as well as those who have simply admired his work and the influence it had on their musical careers.

Lyricist Edward Eliscu echoes many Berlin admirers when he says, "There's nothing of the self-conscious artist about him. Berlin undoubtedly struck the common chord that people respond to, especially emotionally. When he wrote a love song of hope or regret or loss, there was genuine feeling. It wasn't just sentimental slobbering. Berlin is a real cultural

Berlin's "Buick" – This is his first Buick – the nickname given his pianos – which he purchased in 1909 for \$100. Berlin would crank a lever to transpose music from one key to another. Irving Berlin was self-taught and composed all his songs in the key of F-sharp, playing only the black keys.



George Gershwin and Irving Berlin.

force in American life. It's as though an individual could invent folk music. That's the kind of contribution Berlin has made."

Or take composer Sammy Fain: "He had such a simple, natural way of writing. His lyrics are so singable, his melodies so plaintive."

Simplicity. That's the key. To deliver the essence of human joy and sorrow without cluttering it up with unnecessary pretension or affectation. To speak directly to the heart. Composer Jule Styne, himself bestowed with considerable talent, declares, "Berlin's music came naturally to him. His songs have simplicity, yet [are] harmonically attractive. It's a

He had such a simple, natural way of writing. His lyrics are so singable, his melodies so plaintive.

special kind of talent. God-given. The most important thing about Berlin is that nobody could write whatever he wrote better. That's the biggest compliment anybody can pay him."

Styne maintains that all composers learned how to write popular songs from Berlin. The good composers, he says, knew that what Berlin had written set the style for the American popular song. Yet Styne, like many of his colleagues, finds it difficult to analyze precisely Berlin's talent.

"It's hard to describe him," Styne says. "He's a genius. One of a kind."

Like James Joyce was in the literary world?

"Oh, he was more than that," Styne emphasizes, "Shakespeare... let me put it like that."

Not an outlandish comparison; for one thing, Shakespeare, like Berlin, did not have much formal education, at least for his time, and look at the stuff he turned out.

But, of course, there is education and education. Songwriter Gerald Marks points out that schooling is not necessarily relegated to the classroom.

"Even though Berlin had only two years of elementary education according to his biography, he has an empirical, intuitive education that just comes from experience. I don't know of anybody whose letters I have ever received, that are better constructed or better written or leaner. Always right to the point. No fat at all—as there is none in any of his songs. He has absorbed everything that the finest university in the world could have given him. I would also put him as probably the most astute businessman of Tin Pan Alley. He ranks at the top as a publisher, too. Nothing mediocre about him."

Berlin's simply phrased yet cannily rhymed lyrics are one major reason his songs stick in the mind. You not only sing them going out of the theater, but all the way home and for months afterward. Irving Caesar, a contemporary of Berlin's at 92, can sing you a few dozen Berlin hits verbatim, and will do so with the slightest encouragement. Caesar

Members of the 100th Congress pictured on the Capitol steps singing "Happy Birthday" to Mr. Berlin on the occasion of his 100th birthday.



better demonstrated than with the song "White Christmas." Like "Alexander's Ragtime Band," "White Christmas" was quickly embraced by the world and has become, as writer Stanley Green so aptly put it, "the most popular secular Christmas song of all time."

Over the years, Irving Berlin has not only remained popular with the song-loving public, but among his contemporaries, as well. Some of his greatest admirers included Jerome Kern, Cole Porter, George Gershwin and Harold Arlen who said, "There's no argument, Irving Berlin is only the greatest songwriter of all." Years before that, George M. Cohan had this to say at a Friars Club dinner, "Irving writes a great song. He writes a song with a good lyric, a lyric that rhymes; good music, music you don't have to dress up to listen to, but it is good music. He is a wonderful little fellow, wonderful in lots of ways. He has become famous and wealthy, without wearing a lot of jewelry and falling for funny clothes. He is uptown, but he is there with the old downtown hard shell. And with all his success, you will find his watch and his handkerchief in his pockets where they belong."

In this, a Berlin centennial year full of celebrations and tributes, the observation by Oscar Levant comes to mind: "I know of no man who needs it less and deserves it more."

In 1945, fatigued following the *This Is The Army* tour, Berlin was anticipating some time off when fate tragically intervened. His friend, Jerome Kern, had come to New York to work on a musical production with Rodgers and Hammerstein, but suffered a heart attack on the street and never regained consciousness. His passing deeply affected Berlin. Ironically, it was Berlin who was later approached by Rodgers and Hammerstein to write the score for the same musical. He refused initially, but patient coaxing by both producers (and the fact that he had already slipped off and come up with a half dozen first-rate songs) helped persuade Berlin to change his mind. He ultimately composed several other songs and the result was the triumphant *Annie Get Your Gun*, a musical that is undoubtedly running somewhere in the world even now. Later, when an acquaintance suggested that *Annie* was "old-fashioned," Berlin, in a rare moment of self-satisfaction, replied, "Yes, an old-fashioned smash."

Having already enriched Tin Pan Alley and Broadway with his music, Irving Berlin's contributions to the film medium were both logical and inevitable. In fact, it was almost predictable that he would be asked to write songs for the King and Queen of the Hollywood Musical, Fred Astaire and Ginger Rogers. Berlin created no less than three film scores for that team, including the outstanding *Top Hat* (1935). It was a most productive period, with such songs as "Cheek to Cheek," "Let's Face the Music and Dance," "Isn't This a Lovely Day" and "Change Partners" being written among others.

Following the Astaire-Rogers musicals, Berlin continued to supply Hollywood with songs. Such films as *Alexander's Ragtime Band*, *Blue Skies*,

Easter Parade and *There's No Business Like Show Business*, were not only fashioned around his songs, but featured a new number or two contributed by the composer. Then came the happy idea, originating with Berlin and Moss Hart, of *Holiday Inn* in 1942. With its score celebrating American holidays, the Berlin touch was evident throughout, and his mastery over the human heart was never

ABOVE LEFT: Ethel Merman and Irving Berlin. RIGHT: This color portrait of Irving Berlin first appeared in a TIME/LIFE publication, *Nine Who Chose America*, over 30 years ago.



remembers he was in the audience at Miner's Bowery Theater when Berlin performed "Alexander's Ragtime Band."

Did it grab them right away?

"Listen," he says, "Lemme tell you about songs. If it's a hit song, you don't have to slave over it. It's a hit the first time you sing it. This was an instant hit."

Lucinda Ballard Dietz, costume designer for the original Broadway production of *Annie Get Your Gun* and widow of lyricist Howard Dietz, describes Berlin as being not only modest, but generous as well.

"I think he's the greatest songwriter because he put complicated feelings into simple forms so that everybody could understand them. He had so much talent, so many ideas, so much welling up in him, that he could afford to be modest. If you said you didn't like one song, he'd write you another. Other songwriters, if you criticized their songs, would be ready to kill you. Irving had a gold mine of talent inside him. It was so easy for him to write another great song."

Burton Lane has reason to appreciate Berlin's assertive side. Lane and his partner, Harold Adamson, went to the Berlin office "in 1931 or '32" to plug their latest effort, "Tony's Wife." They played it for Sol Bornstein, a Berlin aide, who had some doubts.

The most important thing about Berlin is that nobody could write whatever he wrote better. That's the biggest compliment anybody can pay him.

"Don't you think," Bornstein asked the two eager young songwriters, "that you should call it, 'Tony's Girl' or 'Tony's Friend?' In this case, the fellas are crazy about another man's wife. I don't think that's a good idea."

They argued the point in a friendly manner until Bornstein said, "Let's leave it up to Irving." Into Berlin's office they marched to play the "Wife."

Recalls Lane: "Berlin said, 'Fellas, I wouldn't change a note or a word of this song.'" That, says Lane, is just how it was published, and it turned out to be the lads' best seller among the songs they'd written up to that time.

Another example of Berlin's support for other writers (and of his general business acumen) is reflected in a story that has been attributed to composer Raymond Hubbell. The time is 1914 and ASCAP has just been formed.

"Okay, ASCAP is formed and the big thing is to get money. How do you get money out of songwriters? Berlin is walking down the street and he meets Jimmy Monaco. Now, Monaco was a big songwriter in his day—one of his songs was 'You Made Me Love You.' Berlin says, 'Jimmy, have you got \$10 on you?' And Jimmy says, 'Irving, you need \$10?' And Berlin says, 'Jimmy, am I good for \$10?' Jimmy says, 'Yeah, of course you're good,' and hands him the \$10. With that, Berlin says, 'Okay, Jimmy, now you're a member of ASCAP.'"



Sam H. Harris, Irving Berlin and New York City Mayor James J. Walker are shown opening the Music Box Theater.

An ASCAP copyright delegation, Washington, D.C., 1924. Back row: Con Conrad, Charles K. Harris, Otto Harbach, Harry B. Smith, Irving Caesar, Max Dreyfus, Joseph Meyer. Middle row: E. Claude Mills, Nathan Burkan, Harry Von Tilzer (partly hidden), Irving Berlin, Victor Herbert, Gene Buck, Jerome Kern, John Philip Sousa, Augusta Thomas, Raymond Hubbell. In front: Silvio Hein.



Having served as ASCAP President for 24 years, I have been in touch with words and music from all quarters of the country. Yet, for all the wonderful songs I can name, Irving Berlin's stand in a class by themselves. Without question, Mr. Berlin has created a body of work for all generations, for all seasons, and for all time.

Stanley Adams

I have always had enormous respect for Irving Berlin, and often marveled at the accessibility of so many of his melodies. To the public's ear, accessibility often means that a song sounds like something. With Berlin, the melodies were beautifully deceptive and truly original. The hardest thing in the world is to write a simple melody—and a simple thought—while being original. Irving Berlin has been a genius about it.

Burt Bacharach

A Berlin song is simple, direct, universal. There is an inevitability to one word following another—one note following another—as if it couldn't (and shouldn't) be any other way. And yet the songs are filled with surprises. How do you make something inevitable and at the same time surprising? Maybe that's the secret of a Berlin song.

Alan and Marilyn Bergman

The matching of words and music is a very special business. I could give you many examples of the art, but the one that comes swiftly to mind is this one by Mr. Irving Berlin, when he said, "And if I ever lost you, how much would I cry."* You can't sing that word "cry" to that note without wanting to cry. That's the magic of Irving Berlin.

Sammy Cahn

What can you say about Irving Berlin
That hasn't been said before?
Hey, most of us writers would give up an arm
To write what he leaves on the floor.

Neil Diamond

What a pleasure to celebrate the centennial year of our greatest living songwriter. Mr. Berlin, congratulations.

Philip Glass

Irving Berlin is a miracle. Unschooled beyond the fourth grade, he uses the elements of English and music as if he held Ph.D.'s from Harvard and Juilliard.

John Green

Irving Berlin is the reason I began writing music and lyrics for the theater and Irving Berlin continues to be my inspiration. So, happy birthday, Mr. Berlin, and thank you for the gift of all your glorious songs.

Jerry Herman

When it comes to songwriting, Mr. Berlin is the granddaddy of them all. He is a great songwriter in every sense of the word. We can only hope that someday we may approach some semblance of the staying power Mr. Berlin has enjoyed throughout his unparalleled career.

Jimmy Jam and Terry Lewis
ASCAP Songwriters of the Year

Irving Berlin is a name that sets a standard very few of us will ever reach. Congratulations, Mr. Berlin, on this momentous occasion—we all celebrate with you.

Michael McDonald

A S C A P M E M B E R S O N

B E R L I N

Irving Berlin has consistently, through the years, set the high standards we all aspire to.

Cy Coleman

How can we define the role Irving Berlin has played in our lives? From our early childhood he has been as much a part of our consciousness as the Declaration of Independence and the Bible.

Betty Comden and Adolph Green

For a lyric writer, all one has to do is read Irving Berlin's lyrics—and that's a schooling in itself. All of his songs sound as if they are spontaneously originating from the singer. They sound so perfectly natural, it seems they couldn't have been written any other way. If that isn't genius, I don't know what is.

Hal David

He set a standard that's hard to beat. I am a true admirer and I wish him well on his one-hundredth birthday.

Lionel Richie

Irving Berlin is now and forever meshed in the collective conscious...an individual voice in international culture. His songs are both timely and nostalgic, forceful but delicate, often eccentric in format, but always memorable and profoundly American in their unabashed—almost innocent—extolling of life, love and the pursuit of happiness.

Ned Rorem

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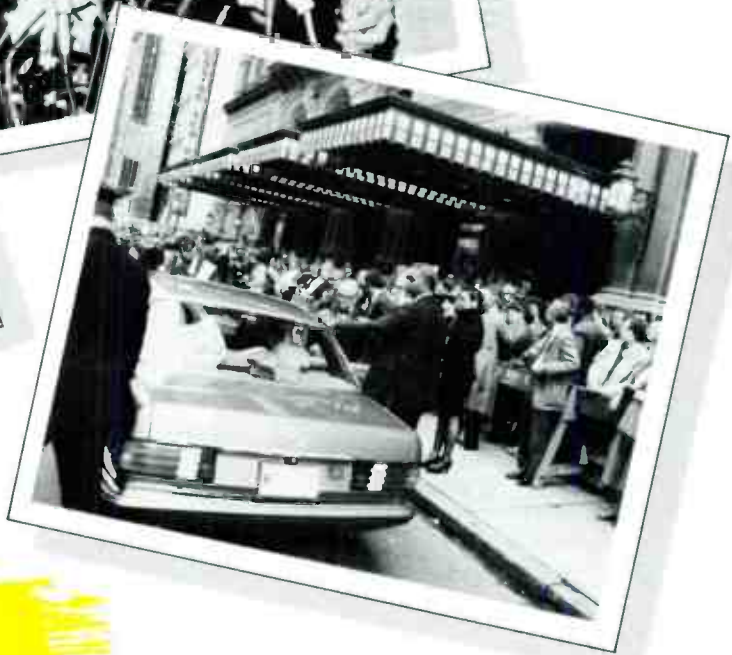
ASCAP

AND

CARNEGIE HALL

SALUTE

**IRVING BERLIN'S
100th BIRTHDAY**



MAY 11, 1988

BROADCAST BY CBS TELEVISION MAY 27, 1988



RAY CHARLES
"HOW DEEP IS THE OCEAN"



MADLINE KAHN
"YOU'D BE SURPRISED"

HIGHLIGHTS - ASCAP SALUTES IRVING BERLIN'S
100TH BIRTHDAY, MAY 11, 1988
AT CARNEGIE HALL



WILLIE NELSON
"BLUE SKIES"

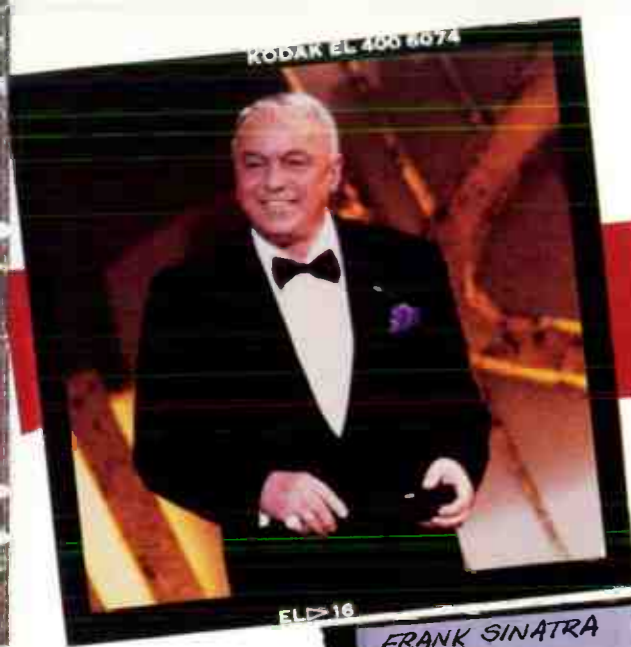


TOMMY TUNE
"PUTTIN' ON THE RITZ"



MAUREEN MCGOVERN, JERRY ORBACH
"PLAY A SIMPLE MELODY"





FRANK SINATRA
"ALWAYS"



JOE WILLIAMS, DIANE SCHUUR
BILLY ECKSTINE
"STEPPIN' OUT WITH MY BABY"



BEATRICE
ARTHUR,
BARRY
BOSTWICK,
MARYANN
PLUNKETT,
ANNIE GET
YOUR GUN/
CALL ME
MADAM
MEDLEY



FRANK SINATRA, LEONARD BERNSTEIN,
WALTER CRONKITE
BACK STAGE - CARNEGIE HALL



SHIRLEY MACLAINE
"LET ME SING, AND I'M HAPPY"



TONY BENNETT
"SHAKING THE BLUES AWAY"



ROSEMARY CLOONEY, NATALIE COLE
BACKSTAGE, CARNEGIE HALL



ASCAP PRESIDENT MORTON GOULD (LEFT)
AND CARNEGIE HALL PRESIDENT ISAAC STERN
ADDRESS INTERNATIONAL MEDIA. BACKSTAGE-
CARNEGIE HALL



NELL CARTER
"ALEXANDER'S RAGTIME BAND"



GARRISON KEILLOR
"ALL ALONE"



MICHAEL FEINSTEIN
"I LOVE A PIANO"



MARILYN HORNE, U.S. ARMY CHORUS
"GOD BLESS AMERICA"

- BEATRICE ARTHUR
- TONY BENNETT
- LEONARD BERNSTEIN
- BARRY BOSTWICK
- NELL CARTER
- RAY CHARLES
- ROSEMARY CLOONEY
- NATALIE COLE
- WALTER CRONKITE
- BILLY ECKSTINE
- MICHAEL FEINSTEIN
- MORTON GOULD
- MARILYN HORNE
- MADELINE KAHN
- GARRISON KEILLOR
- SHIRLEY MACLAINE
- MAUREEN MCGOVERN
- WILLIE NELSON
- JERRY ORBACH
- MARYANN PLUNKETT
- DIANE SCHUUR
- FRANK SINATRA
- ISAAC STERN
- TOMMY TUNE
- JOE WILLIAMS
- BOY SCOUTS
- GIRL SCOUTS
- U.S. ARMY CHORUS

"Anything You Can Do, I Can Do Better." "Blue Skies." "Cheek To Cheek." "God Bless America." His words could never be simpler, yet with them, Irving Berlin helped write the story of this country by capturing the best of who we are and the dreams that shape our lives. Wander through his music, and you stand wide-eyed in amazement, that from the hand of one man could have flowed so much that is dear to us."

● Walter Cronkite
Carnegie Hall
May 11, 1988



GRAND FINALE
The cast of the ASCAP/Carnegie Hall Salute to Irving Berlin shown singing "There's No Business Like Show Business." The tribute took place on the songwriter's 100th birthday, May 11, 1988.

AMERICAN SOCIETY OF COMPOSERS, AUTHORS & PUBLISHERS

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