

American Society of Composers, Authors & Publishers

ASCAP



The Facts



ASCAP—The Sound As Far As The Ear Can Hear

American music has always been one of our best ambassadors. Wherever you go, anywhere in the world, you hear American music. And the music you hear belongs to so many of our ASCAP members who form the basis of our great repertory.

Needless to say, as a long-time composer member of ASCAP, I am proud of the huge range of talent that makes up our Society and the role it plays in ensuring that musical creativity continues to flourish.

Our prime objective is to license the public performance of our members' compositions in the wide range of music vehicles that exist in the 80's, and to make certain that members are properly compensated for the use of their works here in the United States and abroad. Although this has never been an easy job, it has become even more demanding and complex in today's world of ever-expanding technologies.

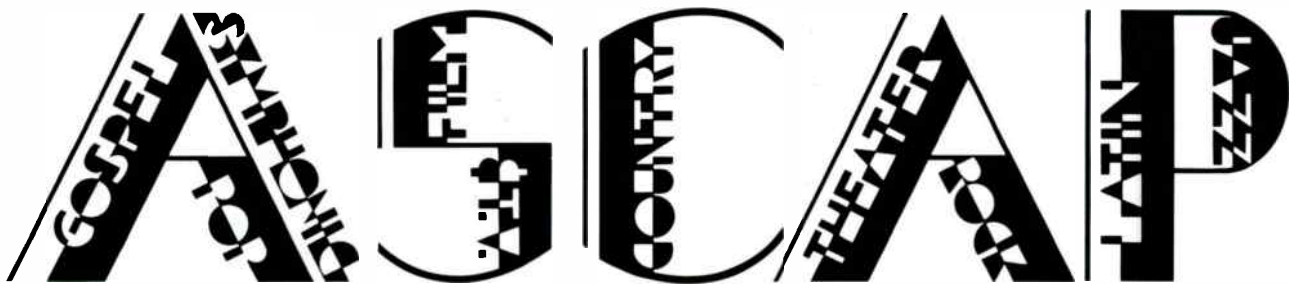
And while we work toward meeting these objectives, we must also be on the alert for any attempts to erode the

rights of creators. Assaults on intellectual property have plagued us from the very beginning of our history, and we must continue to turn our energies toward protecting our copyrights and the future of American music.

The pages that follow contain the basic facts about ASCAP: what the Society is—how it serves its members and licensees. Whether you are a music creator, a music user or a music lover—you can take pride in the music of America. And we at ASCAP take pride in the part we play in making American music the sound heard 'round the world.

Morton Gould,
President





The Organization

ASCAP is

The American Society of Composers, Authors and Publishers, founded in New York in 1914 and the oldest performing right licensing organization in the U.S.A.

A membership association which distributes to its members all income —after deducting operating costs and amounts due foreign societies.

An organization of composers, lyricists and music publishers. The word "authors" in our name means lyricists.

The only U.S. performing right organization owned and run by its writer and publisher members. All members have the opportunity to raise questions and express their views at three meetings each year, in New York, Los Angeles and Nashville, respectively.

The only U.S. performing right organization whose Board of Directors is elected by writers and publishers, and the only one whose Board consists of composers, lyricists and music publishers. The ASCAP Board has 12 writer directors elected by the writer members, and 12 publisher directors elected by the publisher members. ASCAP's officers

are elected by the Board, which meets once a month to plan, review, and set new policies. All officers (except Counsel) are Board members. Six of the Board members (three writers and three publishers) are from the "standard" field, that is, writers and publishers of symphonic and concert works.

ASCAP was founded

So that creators of music would be paid for the public performances of their works, and users (licensees) could comply with the Federal Copyright Law.

ASCAP licenses

The non-exclusive right to perform publicly all copyrighted musical works of members. ASCAP was created to establish a simple, practical and economical licensing system.

The ASCAP license gives the right to use any and all of the works of any and all of our members (plus members of affiliated foreign societies) as often as the license holder wants.

Just as a copyright owner would find it impossibly difficult and expensive to locate and license every user,

it would be just as difficult and costly for a bulk user to search out thousands of copyright owners across the country and negotiate separate licenses for each of the many works performed. Thus, ASCAP is an immensely useful service organization for music creators and users.

ASCAP does

License all kinds of music. Our members contribute to the whole spectrum of American music. We license the right of non-dramatic performance in public of the many copyrighted musical works of our thousands of members. We do so under the United States Copyright Law. Under that law, public perfor-

mances of copyrighted musical compositions without permission are unlawful unless exempted.

Collect license fees from music users on behalf of the ASCAP membership. Licensing non-dramatic performing rights in music is our only function.

Distribute all income above operating costs to members. Performance royalty checks go out six times a year. Four of these distributions cover performances in the U.S.A., and two reflect foreign performances.

ASCAP does not

License "dramatic" rights, sometimes called "grand" rights. ASCAP mem-

bers who write Broadway—or Off-Broadway—musicals, opera or ballet scores deal directly with producers for the right to perform their works "dramatically." ASCAP's license does authorize non-dramatic performances of songs from dramatic productions.

Publish music or books; produce records or tapes; promote the songs of any writer; place songs with a publisher; provide legal advice on contracts. We are not a union, nor an organization of performers, although many members are performers.



**Leonard Bernstein (above);
Bruce Springsteen**



The Members

We Are

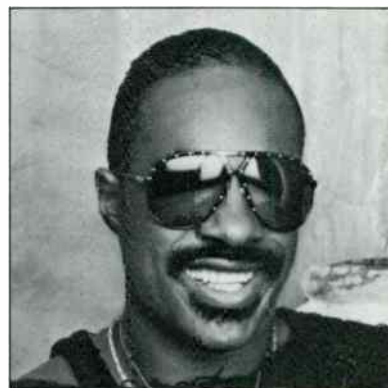
Currently the home for approximately 40,000 writers and publishers.

How To Join Us

To become a writer member, you need either a commercially recorded musical composition, or a musical composition for which sheet music has been made available for sale in a regular commercial edition; or a musical work available on rental; or a musical composition performed in media licensed by ASCAP.

To become a publishing member, you need to be regularly engaged in the music publishing business or have works which are regularly performed by the Society's licensees. A publisher applicant who meets the same requirements as set out for writers would be eligible for publisher membership.

To join, send proof of your eligibility (e.g., copy of a record or sheet music) along with a signed application for membership, to the ASCAP Membership Department, ASCAP Building, One Lincoln Plaza, New York, New York 10023, or to one of our regional membership offices in Los Angeles (6430 Sunset Boulevard, Hollywood, California 90028), Nashville (Two Music Square West, Nashville, Tennessee 37203), London (52 Haymarket, Suite 9, London, SW1Y 4RP, England), or Puerto Rico (Office 505, 1st Federal Savings Condominium, 1519 Ponce de Leon Avenue, Santurce, Puerto Rico 00910).



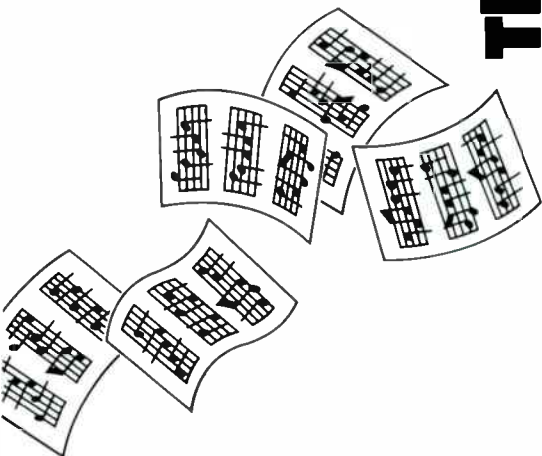
Stevie Wonder



Aaron Copland



Bob Dylan





Ira & George Gershwin



Kenny Loggins



Wynton Marsalis



Richard Rodgers



Oscar Hammerstein II

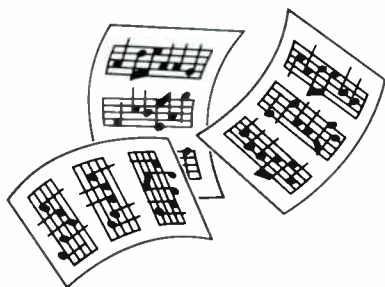


Amy Grant



Journey

The Members



If you do not yet meet the requirements for full writer membership, you may become an associate writer member if you have had at least one work written and registered with the Copyright Office. A copy of your Certificate of Registration should be submitted with your application for membership. An associate member will be elected to full membership as soon as he or she meets one of the requirements for full membership described above. However, if the requirements for full membership are not met within three years, associate membership will be terminated.

You are not eligible for membership on the basis of a work you paid to have recorded or published. You should be wary of businesses that offer such services. ASCAP's rules prohibit members from using the ASCAP seal, or referring to their ASCAP membership, in connection with solicitation of money from writers for revising, adapting, publishing or exploiting their works.



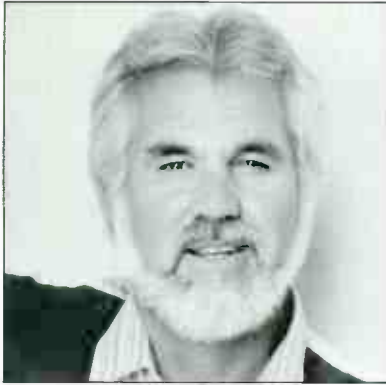
Quincy Jones



Hal David



Van Halen



Kenny Rogers



Heart



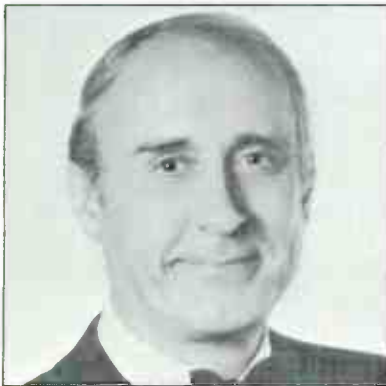
John Denver



John Cougar Mellencamp



Rubén Blades



Henry Mancini



Prince



Reba McEntire

The Members



Lionel Richie



Cole Porter



Carole King

It does not cost anything to join ASCAP. There is no initiation fee. Annual dues are only \$10 for writers and \$50 for publishers.

New members are always welcome.

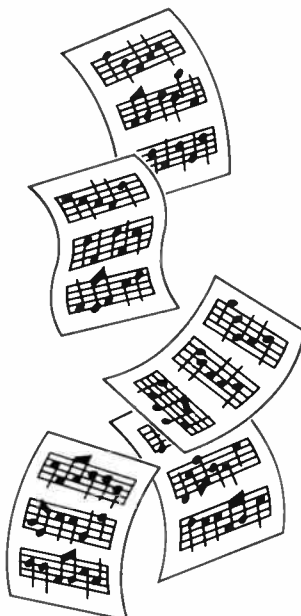
What We Do For Our Members

Protect our thousands of composers, lyricists and publishers against unauthorized public performances by unlicensed users.

Track performances of members' works through a sample survey system designed and supervised by independent experts.

Collect fees and distribute royalties for public performances in the United States and abroad.

Offer workshops, scholarships and awards to encourage new writers and reward excellence.



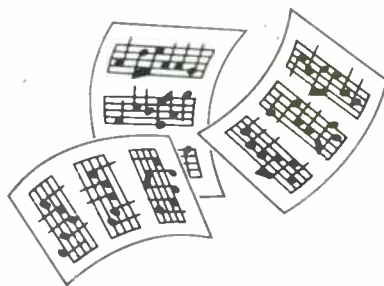
Hold periodic membership meetings.

Make available literature on the Society and general aspects of the

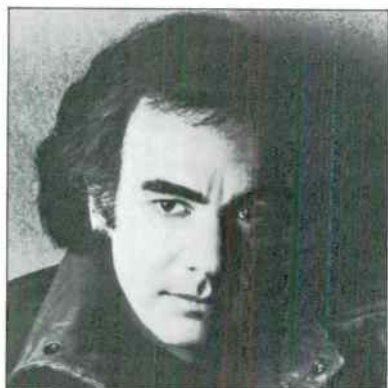
Treat all similarly-situated members alike. The newest member is treated on a par with the most established member when the songs of both are used in the same way on the same program.

Continue membership after death. A surviving spouse, children, and/or their estates are eligible to receive royalties from ASCAP—just like living members—until the copyrights expire. The survivors or estate of a deceased writer who was not a member may apply for membership.

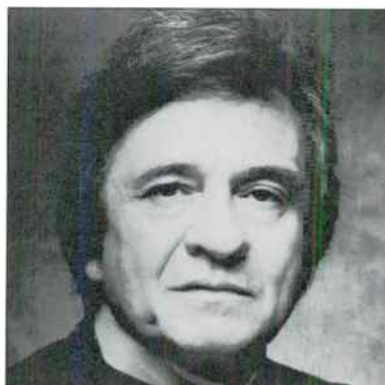
Work to protect music creators in the courts and in Congress against attacks on their copyrights.



Irving Berlin



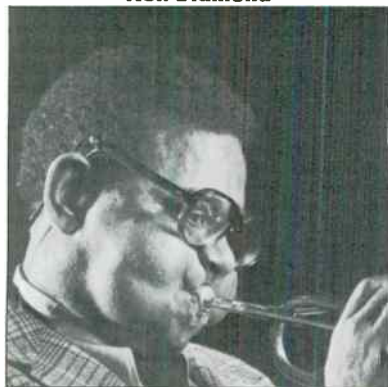
Neil Diamond



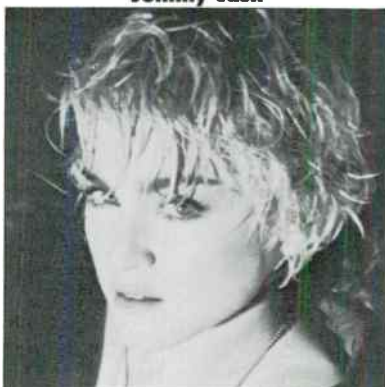
Johnny Cash



Marvin Hamlisch



Dizzy Gillespie



Madonna



Johnny Mercer

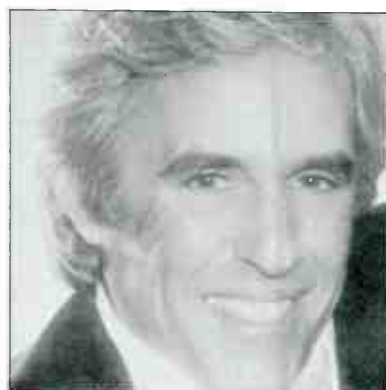
The Members



Rod Stewart



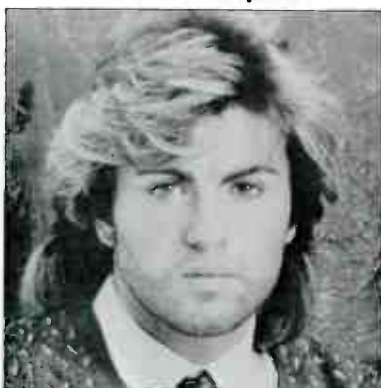
Ashford & Simpson



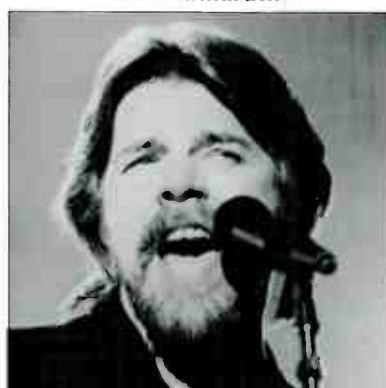
Burt Bacharach



Smokey Robinson



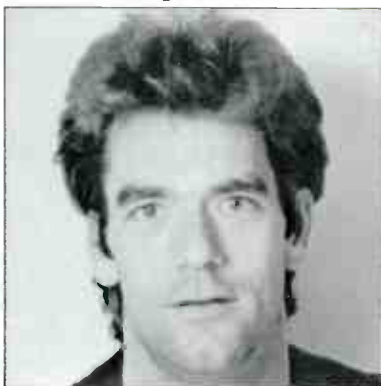
George Michael



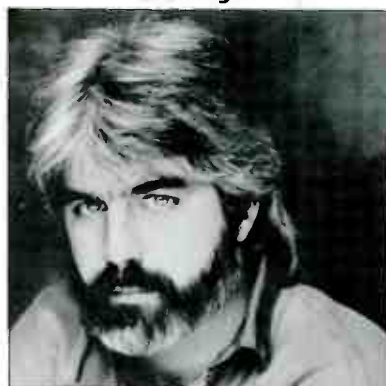
Bob Seger



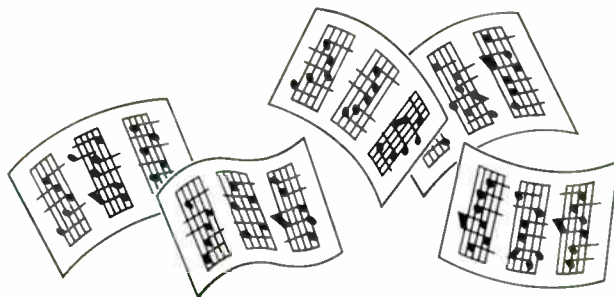
Ronnie Milsap



Huey Lewis



Michael McDonald



Stephen Sondheim



Duke Ellington



The Cars

What You Can Do For Yourself

Attend membership meetings in your area to keep informed of the Society's activities.

Read all ASCAP mailings and literature. They announce matters that affect you directly.

Vote for the election of the Society's Board of Directors and Board of Review. They represent you and your music.

Keep us updated on your activities and see to it that a current biography and photo is sent to the ASCAP Public Relations Department, One Lincoln Plaza, New York, New York 10023.

Notify our Index Department (if you're a publisher) of your latest recordings and copyrighted works (title, writers, publisher) so they can be properly catalogued. Writers should index works only if they are without a publisher.

If you move to a new address, notify the Society in writing immediately of the change in order to continue to receive your royalty statements, checks and other mailings.

Respond to ASCAP's requests to contact your Senators and Congressmen regarding legislation that affects your copyrights. ASCAP will keep you informed on these issues.

The Licensees

Any user who performs copyrighted musical works in public, and whose performances are not specifically exempt under the Law, needs a license from ASCAP or from the members whose works the user wishes to perform.

ASCAP's customers or licensees include the three major television networks; local television and cable TV; radio stations; public broadcasters; colleges and universities; taverns and restaurants; Muzak; private clubs; hotels; concert halls; airlines; etc.

ASCAP negotiates its fees with users who are often represented by national associations, such as the American Hotel and Motel Association, and the National Association of Broadcasters.

The fees are non-discriminatory between users who are similarly situated, and any user who considers the fee quoted unreasonable may ask a Federal Judge in New York to determine a reasonable fee.

The fees vary widely among the different kinds of users. For example, a local radio station will pay a lower fee than a television network. A neighborhood tavern pays a lot less than a Las Vegas hotel. Complete information on the fee schedule is readily available from any ASCAP licensing office, and from the main office in New York City at Lincoln Center.

A user who performs only works not copyrighted, or not performed in public, or in a manner specifically exempt by the Law, or not in the ASCAP repertory, does not need the Society's license. A user who performs works in the ASCAP repertory in public may obtain a license for specific works directly from the members who wrote and published these works. Music users who perform a lot of music prefer ASCAP blanket licenses because they are economical and efficient.

Under the blanket license, users pay only a single license fee to ASCAP for their right to use any and all of the members' musical works. They do not account separately or pay for each work performed.



The Money

Collection Of Fees

ASCAP's collection of license fees is divided into two operations: broadcast licensing and general licensing. The general licensing division collects fees from all licensees other than broadcasters.

Distribution Of Royalties

After ASCAP's operating costs are paid, and amounts are set aside for foreign societies, half of the remainder goes to the writer members and the other half to the publisher members. Each group has its own distribution formula.

The key factor in both royalty distribution systems is the number and kind of performances logged in ASCAP's survey. This is a scientifically designed survey of performances on AM and FM radio, local and network television, public broadcasting, cable TV, airlines, Muzak, and similar background services, and live performances in symphony and concert halls, colleges and universities, the Disney Ice Shows and Ringling Brothers Circuses. The survey itself has been designed by top independent experts—economists and statisticians—and its operation is reviewed and evaluated regularly by those experts and by Court-appointed advisors who report twice a year to a Federal Judge. The reports of the advisors are sent to ASCAP's entire membership. Under this objective

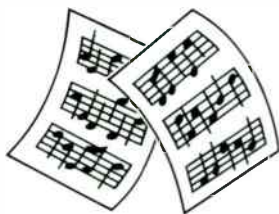
system for crediting members, there are no "special deals."

While all members are equal, all performances are not equal. Performances are weighted—a "feature" performance earns more than a "theme" or "background" performance, for example, and performances of symphonies, chamber works and the like receive additional credits.

Foreign Performances

There are societies similar to ASCAP in many countries, and ASCAP cooperates with them in a variety of ways. ASCAP licenses and collects for performances in this country of works written by members of dozens of foreign societies, and they license and collect for performances of our members' works in their territories.





The Awards & Workshops

WRITERS/PUBLISHERS

Standard and Popular Awards

Awarded each year in addition to royalties to writer members of ASCAP whose works have unique prestige value for which adequate compensation would not otherwise be received, or whose works are performed substantially in media not surveyed by the Society.

Rudolph Nissim Competition

Annual ASCAP Foundation grant to composers of new or previously unperformed symphonic works, made possible by a contribution from the late Director of ASCAP's Serious Music and Foreign Departments. Only ASCAP writer members are eligible. The Foundation makes available additional funds to the symphony orchestra that agrees to perform the work(s) selected by a panel of distinguished conductors.

Grants to Young Composers

To encourage composers under 30, the ASCAP Foundation awards grants every year from the memorial fund of Jack and Amy Norworth. Jack Norworth wrote the standards *Shine on Harvest Moon* and *Take Me Out to the Ballgame*. Members and non-members are eligible.

ASCAP/Meet the Composer Commission Program

Each year, in honor of a prominent ASCAP member, the ASCAP Foundation commissions three works from emerging composers in

different musical categories. The program aims to get exposure for new works through their premiere performance by a major orchestra. Honorees to date include Harold Arlen, Leonard Bernstein, Aaron Copland, and Duke Ellington. The project is administered by Meet the Composer, Inc.

ASCAP/Richard Rodgers Award

Established by Mrs. Richard Rodgers and the ASCAP Foundation, this award is presented to veteran composers and lyricists of the American musical theater in recognition of their contributions to that art form. Recipients to date have been: Harold Arlen, Howard Dietz, Edward Eliscu, Jay Gorney, Harold Rome, and Arthur Schwartz.

Film and Television Awards

Presented to ASCAP writers and publishers for their achievements in these media.

The Golden Soundtrack Award

Honors a composer for distinguished lifetime work in film and television music. Golden Soundtrack recipients include Henry Mancini, Alex North and Miklos Rozsa.

Country Music Awards

Honor the writers and publishers of the most performed country songs each year.

Pop Music Awards

Honor the writers and publishers of

the most performed pop songs each year.

Workshops

The ASCAP Foundation sponsors an ongoing series of songwriter workshops in New York, Los Angeles and Nashville spanning all genres of music. They include theater, jazz, pop, country, film, and symphonic and concert. Each workshop meets once a week for two months and features prominent industry guest panelists who field questions and critique participants' material. All ASCAP workshops are free of charge and open to both members and non-members.

PIED PIPER AWARD

ASCAP's most prestigious honor, given to those whose contributions to the music industry have been of an outstanding and unique nature. Recipients have been Fred Astaire,



Bob Hope presented with ASCAP's Pied Piper Award

Duke Ellington, Ella Fitzgerald, Erroll Garner, Bob Hope, Lena Horne, Ethel Merman, Frank Sinatra, Barbra Streisand, Ed Sullivan, and Lawrence Welk.

STUDENTS

ASCAP/Boosey & Hawkes Young Composer Award

This annual award honoring Aaron Copland is funded by the ASCAP Foundation and Boosey & Hawkes, Inc., publisher of Copland's music. The award is presented to a graduating LaGuardia High School (NYC) senior selected for excellence in composition by the school's music faculty.

Max Dreyfus Scholarship

Endowed by the Max and Victoria Dreyfus Foundation and administered by the ASCAP Foundation. The scholarship, awarded annually to a deserving college student in music, honors Max Dreyfus, a 50-year publisher member of ASCAP's Board of Directors.

Raymond Hubbell Scholarships

Annual scholarships to universities for music students. Established in honor of the ASCAP charter member and composer.

Gershwin Scholarships

An annual scholarship in honor of George and Ira Gershwin is presented to a student of words or music at City College of New York, Ira Gershwin's alma mater. It is

funded by the ASCAP Foundation, the Jean and Louis Dreyfus Foundation, Chappell Music Company, and City College of New York. In addition, an ASCAP Foundation/Ira Gershwin Award is presented annually to a student of music at LaGuardia High School.

Howard Connors Broadcast Award

In honor of the Society's late station relations representative, a state broadcasters' association in a region of the country covered by Connors selects a deserving student of communications to receive an annual ASCAP scholarship.

LAW STUDENTS

Nathan Burkan Memorial Competition

Awards created in 1938 to honor the Society's first General Counsel and given to law students for outstanding essays on copyright law.

ORCHESTRA AWARDS

Annual cash awards for "adventurous programming of contemporary music," to symphony orchestras, administered by the American Symphony Orchestra League.

JOURNALISTS

Deems Taylor Awards

Cash prizes for excellence in music journalism presented each year in honor of the late composer, critic, commentator and ASCAP President.

The Literature



ASCAP Hit Songs*

Listing of popular songs from ASCAP's repertory between 1908 and 1979, updated periodically.

Why it Pays to be an ASCAP Member*

Step-by-step story of how ASCAP turns performances into dollars.

The ASCAP Survey and Your Royalties*

Description of the components of ASCAP's survey system—the basis for the distribution of license fees to the Society's members.

How to Get Your Song Published*

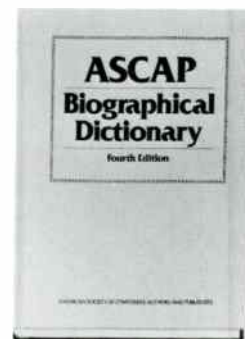
Brochure to guide writers on the many facets of the publishing business from making demos to finding publishers and so forth.

List of Members*

Alphabetical listing of writer and publisher members.

ASCAP in Action*

Periodic magazine that reflects the activities of the Society, its members, and the trends in music.



ASCAP Biographical Dictionary

Career profiles and prominent works of over 8,000 writer members. \$41.95 plus tax. Special discount for ASCAP members.

For information on ASCAP awards, workshops or literature, contact ASCAP Public Relations, One Lincoln Plaza, New York, New York 10023 (212) 595-3050.

*Publications free of charge.



The Membership Offices

Our main office is located in New York City just across from Lincoln Center. We also have membership offices in Los Angeles, Nashville, and Puerto Rico and 24 branch offices around the country. ASCAP's London office represents the Society in the United Kingdom.

ASCAP'S HEADQUARTERS

New York

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New York, New York 10023
(212) 595-3050

MEMBERSHIP OFFICES

Los Angeles

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Santurce, Puerto Rico 00910
(809) 725-1688

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011-44-1-930-1121

The District Offices

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Camelback Executive Park
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(602) 947-7566

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(213) 466-8401

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Aurora, Colorado 80014
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1747 Van Buren Street
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(305) 920-1991

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Suite 102
Longwood, Florida 32779
(305) 682-2323



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2780 Bert Adams Road, N.W.
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Atlanta, Georgia 30339
(404) 434-6962

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999 East Touhy
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Des Plaines, Illinois 60018
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10001 Lake Forest Blvd.
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Suite 303
5457 Twin Knolls Road
Columbia, Maryland 21045
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(202) 621-4737—Washington

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Framingham, Massachusetts 01701
(617) 875-3515

Michigan

755 West Big Beaver Road
Suite 2121
Troy, Michigan 48084
(313) 362-2444

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Bloomington, MN 55420
(612) 854-0763

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(314) 997-5040

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One Lincoln Plaza
New York, New York 10023
(212) 595-3050

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35550 Curtis Blvd.
Eastlake, Ohio 44094
(216) 946-8828

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Campus Center
Suite 215
120 Gibraltar Road
Horsham, Pennsylvania 19044
(215) 443-7900

9380 McKnight Road
Suite 106A
Pittsburgh, Pennsylvania 15237
(412) 366-2345

Tennessee

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50 Music Square West
Suite 700
Nashville, TN 37203
(615) 327-1531

Texas

16990 Dallas Parkway
Suite 255
Dallas, Texas 75248
(214) 248-8022

8303 Southwest Freeway
Suite 510
Houston, Texas 77074
(713) 270-0506

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9750 Third Avenue, N.E.
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(206) 526-1815

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American Society
of Composers, Authors & Publishers.

Licensed by
ASCAP
Music for America

The Foreign Societies

Sociedad Argentina de Autores y Compositores de Musica (SADAIC)

Buenos Aires, Argentina

Australasian Performing Right Association, Ltd. (APRA)

Sydney, Australia

Staatlich Genehmigte Gesellschaft der Autoren, Komponisten und Musikverleger (AKM)

Vienna, Austria

Societe Belge des Auteurs, Compositeurs et Editeurs (SABAM)

Brussels, Belgium

Sociedad Boliviana de Autores y Compositores de Musica (SOBODAYCOM)

La Paz, Bolivia

Sociedade Independente de Compositores e Autores Musicais (SICAM)

Sao Paulo, Brazil

**ASCAP—
The Sound
As Far As
The Ear
Can Hear**

Slovensky Ochranny Zvaz Autorsky (SOZA)

Bratislava, Czechoslovakia

Selskabet til Forvaltning af Internationale

Komponistrettigheder i Danmark (KODA)

Copenhagen, Denmark

The Performing Right Society, Ltd. (PRS)

London, England

Saveltajain Tekijancikeustoimisto (TEOSTO)

Helsinki, Finland

Societe des Auteurs, Compositeurs et Editeurs de Musique (SACEM)

Paris, France

Gesellschaft für Musikalische Aufführungs- und Mechanische Vervielfältigungsrechte (GEMA)

Berlin and Munich,

Federal Republic of Germany

Anstalt zur Wahrung der Aufführungsrechte auf dem

Gebiete der Musik (AWA)

Berlin, German Democratic Republic

Societe Hellenique pour la Protection de la Propriete Intellectuelle (AEPI)

Athens, Greece

Vereniging BUMA

Amstelveen, Holland

Composers and Authors Society of Hong Kong Ltd. (CASH)

Hong Kong

Bureau Hongrois pour la Protection des Droits d'Auteur (ARTISJUS)

Budapest, Hungary

Samband Tonskalds og Eignenda Flutningsrettar (STEF)

Reykjavik, Iceland

The Indian Performing Right Society, Ltd. (IPRS)

Bombay, India



Composers, Authors and Publishers Association of Canada, Ltd. (CAPAC)

Toronto, Canada

Sociedad Chilena del Derecho de Autor (SCD)

Santiago, Chile

Ochranny Svaz Autorsky (OSA)

Prague, Czechoslovakia

**Societe d'Auteurs, Compositeurs et
Editeurs de Musique en Israel
(ACUM)**

Tel Aviv, Israel

**Societa Italiana degli Autori ed
Editori (SIAE)**

Rome, Italy

**Japanese Society for Rights of
Authors, Composers and
Publishers (JASRAC)**

Tokyo, Japan

**Sociedad de Autores y
Compositores de Musica (SACM)**

Mexico, D.F.

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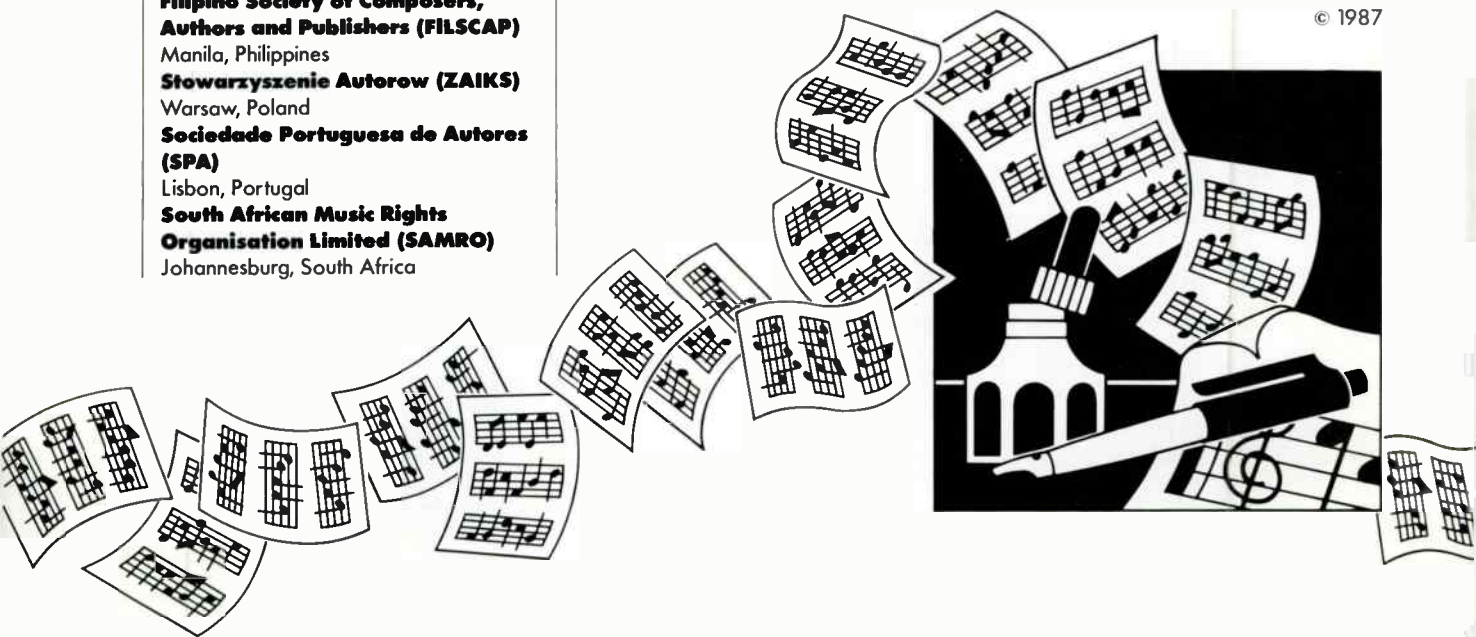
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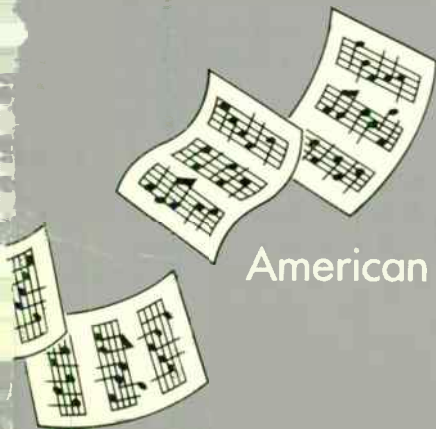
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