

ASCAP

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TODAY

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Ode to Richard Rodgers: Birthday Greetings
Music in an Affluent Society: Rochberg
Government and Music: Voice of America
Country Music: The President's Report

the president's report

BIG COUNTRY

The United States of America is a big country, and "country" music is very big in it. The Dow Jones NATIONAL OBSERVER reports that country and western music is now a \$90,000,000 per year industry, with record sales booming and the number of radio stations currently programming C. & W. exclusively up to more than 340 — more than four times greater than what it was only eight years ago. The Country Music Association's survey reveals that more than 2,100 radio stations are playing between two and twenty-four hours of this uniquely American music daily, an increase of 800 stations in three years. The popularity of "country" music continues to grow in many branches of the entertainment world, as is reflected in night clubs, television, motion pictures and enormously successful personal appearance tours of numerous talented C. and W. performers.

This exciting development — one of the major features of the highly publicized "music explosion" of the past two decades — has seen audiences for "country" music multiplying at a remarkable rate everywhere. The C. and

W. boom is a coast-to-coast wave of such surging strength and fundamental vitality that it is now breaking impressively on foreign shores. In Liverpool and Prague and many other cities on both sides of the supposedly Iron Curtain, the irresistible strains of American C. & W. music are sounding with mounting frequency and musical influence.

The reasons are many, but a few stand out clearly.

First, this is "people" music.

It is basic music with basic rhythms, and the lyrics deal with fundamental human concerns that touch all people at all social levels in all nations. Love, loneliness, family, faith and death — it is of such eternal questions that these lyrics are made. Although considerable sophistication and artistry go into the performances and recordings of the various types of C. and W. music today, it is the basic subject matter that generates the powerful and growing appeal. The late Tennessee Senator, Estes Kefauver, summarized this quite accurately in 1961 when he spoke of "country" music as "the expression of the inner beings of our people."

Second, this music has grown and developed in many forms without losing its fundamental vigor. As public tastes have inevitably modified during the years since World War II, new styles and techniques of performing "country" music have arisen to meet this challenge. The many creative composers have also kept pace with evolving public tastes, so that today's "country" music is both written and performed to reach today's audiences. Nashville, where "country" is so much more than music that it is almost a way of life, has won world-wide recognition as "Music City U.S.A." for records, radio and television shows featuring C. and W. music with the Nashville Sound. But there is no longer any single Nashville Sound, but rather a variety of musical approaches and performing techniques with creative informality and warmth as a common denominator.

This freedom is reflected in the great diversity of artists who create and perform "country" today. One of ASCAP's newest and prettiest members is young Bobby Gentry, whose "Ode to Billy Joe" has not only topped the "country" charts but risen to the highest rank on all popular music listings. Another of the Society's most successful "country" writers and performers is Billy Edd Wheeler, parent of many hits including the recent triumph titled "Jackson." The most popular recording of "Jackson" was



Don Robertson with ASCAP's Juanita Jones

made by Nancy Sinatra and Lee Hazlewood, the latter a highly gifted writer of both "country" and "pop" songs. While Bobbie Gentry, Hazlewood and Billy Edd Wheeler grew up in the heart of C. and W. country — as did such ASCAP stars as Johnny Mercer and Gene Autry, many other able writers of "country" music such as Cy Coben, Don Robertson, Teddy Bart and Gordon Lightfoot were not raised there. The "country" sound and beat and purity inspire many different writers from various parts of this big country, not only assuring a rich flow of music for the future but adding the diversity in which lies strength. It is a pleasure to note, by the way, that ASCAP's own repertory of C. and W. music is growing increasingly strong each month, and many talented "country" performers such as Sonny James and Jim Edward Brown are finding more and more of their hits among ASCAP songs.

There is a third reason for the boom, the tremendous job that the city of Nashville and the communications and music firms based there have done. The municipality has worked diligently and



"Many of our Nashville composers start their writing day at six a.m. They write of memories, the only permanent thing you get out of life. That's why these songs reach so many people, more all the time."

Wesley Rose, ASCAP Board member and internationally influential publisher.

creatively to support C. and W., and it has earned the right to call itself Music City U.S.A. by years of patient and united effort. The tremendous national impact on both radio and television of WSM's "Grand Ole Opry" series — weekly programs beamed to millions in many states — is difficult to overestimate. Much of the credit for the great popularity of "country" music today must go to the inventive and talented artists who created and sustain this extraordinary show, the longest-lived one on radio anywhere and still the heart of this increasingly prosperous branch of American music. The writers, the performers and the inventive management of WSM have combined so successfully that many other radio stations have been challenged to program "country" — thereby providing invaluable additional exposure and audiences.



Cy Cohen

As the music weekly, CASH BOX, noted on June 17th, C. and W. music "has a great potential market that is still untapped, not only here but abroad as well. Where a country record was once considered a monster if it reached the 50,000 mark in sales (with a few exceptions), it is now pretty much a commonplace occurrence to see the top five or ten tunes on the charts hitting a 100,000 or 200,000 figure. There is still a widespread belief that records of this size are pulling in quite a bit of pop action, which may well be true — but when records hit those figures with great frequency it makes one wonder whether or not it's really due to 'pop action' or whether the country market has, in fact, blossomed into a consumer bloc capable



Billy Edd Wheeler

of supporting such sales figures consistently."

I believe that there is, or will soon be, such a large and loyal audience, and that the growing future of C. and W. requires ASCAP to expand its own activities on the "country" scene. Since the establishment of the Society's Nashville office, a steadily increasing number of writers and publishers have urged the Society to do this. Living evidence of the Society's response is the presence on our Board of Wesley Rose, son of a great "country" writer and himself a prominent C. and W. publisher. With faith in and respect for the present and future of "country" music, ASCAP is now moving purposefully to meet its responsibilities to this important and vital area of the music world.

Stanley Adams



FEDERATION OF MUSIC CLUBS AND ASCAP AWARD \$3,000 TO SIX COLLEGES

Mrs. Maurice Honigman, President of the National Federation of Music Clubs, and ASCAP President Stanley Adams, have announced the six colleges and universities which will share \$3,000 in cash grants in the Fifth Award Program for Educational Institutions for the Performance and Promotion of American Music.

Awards of merit and \$500 apiece will go to Carnegie Institute of Technology (Pittsburgh, Pennsylvania), Converse College School of Music (Spartanburg, South Carolina) and Goucher College, Towson, Baltimore, Maryland, in the first category of privately endowed colleges or universities. "Honorable Mention" and awards of merit go to Capital University, Conservatory of Music (Columbus, Ohio), Hartt College of Music of the University of Hartford (Connecticut), Mills College (Oakland, California), Southwestern College (Winfield, Kansas), The American University (Washington, D. C.) and University of Illinois School of Music (Urbana, Illinois).

Among state or municipal colleges or universities, the three winners of \$500 and awards of merit are Conservatory of Music, University of Missouri (Kansas City, Missouri), Music Department of University of Maryland (College Park, Maryland), and the School of Music of the University of Washington (Seattle, Washington). Arizona State University's College of Fine Arts (Tempe, Arizona), The College Conservatory of Music of the University of Cincinnati (Cincinnati, Ohio), The Department of Music of the University of Idaho (Moscow, Idaho), Indiana University School of Music (Bloomington, Indiana) and The University of Iowa School of Music (Iowa City, Iowa) received honorable mention and awards of merit.

San Francisco Conservatory of Music, San Francisco, California received honorable mention and an award of merit in the category of independent conservatory or school of music.

These annual awards to promote American music are made jointly by the Federation and ASCAP, and selections are made by an independent panel of distinguished musical authorities.

Ode to Richard Rodgers

On June 28th on the stage of Broadway's Alvin Theatre in New York, the ASCAP Board of Directors, many greats of the music world and a few of Richard Rodgers' countless admirers and friends gathered for an elegant box luncheon to celebrate the composer's 65th birthday. ASCAP TODAY is delighted to join in the paean sounded that day, to add this ode to honor a music master who has already earned and received all the honors — and who has brought so much honor to the Society.

Richard Rodgers, internationally acclaimed as the outstanding composer of the American musical theatre, is a man who achieved this preeminence by breaking all the rules — all the stereotypes about the creative artist — but one. He did not rise from poverty, for his father was a successful New York City physician. He was not self-taught, for he studied at both Columbia and Juilliard. He is neither neurotic, ego-maniacal nor ruthless, but a civilized and charming gentleman of genuine wit and sincere respect for his colleagues in the world of entertainment. He is neither envious nor discontented with his lot, for he knows what he can do — so superbly. "I wouldn't think of writing a symphony because I would not know how," he recently told an NBC-TV interviewer. "I'm not equipped for it and I have no illusions about myself. I



know my limitations which are vast in some directions — and barely decent in others."

He has written a great deal of popular — wonderfully popular and awesomely wonderful — music since he turned out his first song at the age of fourteen. "I started early," he reminisced on his birthday. "Before the professional theatre, I did an enormous amount of amateur work and shows. Churches, small theatrical organizations, synagogues, I welcomed any place that would put on a show — and that way I had some contact with the audience — even though it was small. And that is what I tell my young friends when they want to get started — Do it any way, but *Do it*."

He did. The story of his early collaboration with gifted Lorenz Hart on Columbia College Varsity Shows, (Continued on page 6)



"Oscar (Hammerstein) wrote much more in depth. He was interested in deeper feeling, and it became necessary for me to try to match his words with that kind of music. Of course, there are plenty of light things I did with Oscar and plenty of serious ballads I did with Larry."

FROM THE ASCAP BIOGRAPHICAL DICTIONARY — 1966 EDITION

Rodgers, Richard, composer, author, producer; b. New York, NY, June 28, 1902. ASCAP 1926 (director, 1941-47, 1960-). Educ: Columbia U.; Juilliard; hon. LL.D.: Drury Coll.; DHL: U. of Mass.: Mus. D.: Columbia U., Hamilton Coll., Brandeis U. Wrote Columbia Varsity shows. Co-founder, Williamson Music Co., 1945. On Bd. Dirs., Philh. Symph. Soc.: Bd. of Trustees, Juilliard, Barnard Coll. Pres., prod. dir., Music Theater of Lincoln Center, since 1962. Trustee, John F. Kennedy Center for the Performing Arts, Wash., DC. Mem., Natl. Inst. Arts & Letters. Bway stage scores: *Poor Little Ritz Girl*; *The Garrick Gaieties* (2 editions); *Dearest Enemy*; *The Girl Friend*; *Peggy-Ann*; *A Connecticut Yankee*; *Present Arms*; *Spring Is Here*; *Heads Up!*; *Simple Simon*; *America's Sweetheart*; *Jumbo*; *I'd Rather Be Right*; *The Boys From Syracuse* (Obie award, 1962); *Too Many Girls*; *Higher and Higher*; *Pal Joey* (NY Drama Critics award, 1952); *Oklahoma!* (Pulitzer prize, 1944); *Carousel* (NY Drama Critics award, 1946); *Allegro*; also co-librettist: *On Your Toes*; *Babes in Arms*; *I Married an Angel*; also co-librettist, co-prod.: *By Jupiter*; also co-prod.: *South Pacific* (Pulitzer prize, NY Drama Critics, Tony awards, 1950); *The King and I* (Tony award, 1952); *Me and Juliet*; *Pipe Dream*; *Flower Drum Song*; *The Sound of Music* (Tony award, 1960); also prod.: *No Strings* (Tony award, 1962); *Do I Hear a Waltz?* London stage scores: *Lido Lady*; *One Dam Thing After Another*; *Ever Green*. Co-prod.: *I Remember Mama*; *Annie Get Your Gun*; *Happy Birthday*; *John Loves Mary*; *The Happy Time*. Film scores: *Love Me Tonight*; *Hallelujah, I'm a Bum*; *Mississippi*; *State Fair*. TV score: *Cinderella*. TV background scores: *Victory at Sea* (USN Dist. Public Service award; Emmy award,

1953); *Winston Churchill - The Valiant Years* (Emmy award, 1962). Biographies: *Some Enchanted Evenings* by Deems Taylor; *Richard Rodgers* by David Ewen; *The Rodgers and Hammerstein Story* by Stanley Green. Film biography, *Words and Music*. Chief collaborators: Lorenz Hart, Oscar Hammerstein 2nd, Stephen Sondheim. Songs: "Any Old Place With You"; "Manhattan"; "Here in My Arms"; "The Girl Friend"; "The Blue Room"; "Mountain Greenery"; "A Tree in the Park"; "A Little Birdie Told Me So"; "Where's That Rainbow?"; "My Heart Stood Still"; "Thou Swell"; "You Took Advantage of Me"; "Moon of My Delight"; "With a Song in My Heart"; "Why Can't I?"; "A Ship Without a Sail"; "Ten Cents a Dance"; "Dancing on the Ceiling"; "I've Got Five Dollars"; "Mimi"; "Isn't It Romantic?"; "Lover"; "You Are Too Beautiful"; "Blue Moon"; "Soon"; "Easy to Remember"; "How Can You Forget?"; "The Most Beautiful Girl in the World"; "My Romance"; "Little Girl Blue"; "There's a Small Hotel"; "On Your Toes"; "Quiet Night"; "Glad to Be Unhappy"; "Where or When"; "I Wish I Were in Love Again"; "My Funny Valentine"; "Johnny One Note"; "The Lady Is a Tramp"; "Have You Met Miss Jones?"; "I Married an Angel"; "I'll Tell the Man in the Street"; "Spring Is Here"; "At the Roxy Music Hall"; "Falling in Love With Love"; "This Can't Be Love"; "Sing for Your Supper"; "Love Never Went to College"; "I Didn't Know What Time It Was"; "You're Nearer"; "It Never Entered My Mind"; "I Could Write a Book"; "Bewitched, Bothered and Bewildered"; "Happy Hunting Horn"; "Zip"; "Wait Till You See Her"; "Everything I've Got"; "Careless Rhapsody"; "Nobody's Heart"; "To Keep My Love Alive"; "Oh,

What a Beautiful Mornin'"; "The Surrey With the Fringe on Top"; "I Cain't Say No"; "People Will Say We're in Love"; "Out of My Dreams"; "Oklahoma"; "It's a Grand Night for Singing"; "It Might as Well Be Spring" (Academy award, 1946); "That's for Me"; "All Through the Day"; "You're a Queer One, Julie Jordan"; "When I Marry Mr. Snow"; "If I Loved You"; "June Is Bustin' Out All Over"; "Soliloquy"; "You'll Never Walk Alone"; "What's the Use of Wond'rin'"; "A Fellow Needs a Girl"; "Money Isn't Everything"; "So Far"; "The Gentleman Is a Dope"; "You Are Never Away"; "A Cockeyed Optimist"; "Some Enchanted Evening"; "There Is Nothin' Like a Dame"; "Bali Ha'i"; "I'm Gonna Wash That Man Right Outa My Hair"; "A Wonderful Guy"; "Younger than Springtime"; "Happy Talk"; "This Nearly Was Mine"; "Honey Bun"; "Carefully Taught"; "I Whistle a Happy Tune"; "Something Wonderful"; "Hello, Young Lovers"; "We Kiss in a Shadow"; "Getting to Know You"; "Shall We Dance"; "I Haven't Got a Worrry in the World"; "Marriage-Type Love"; "No Other Love"; "I'm Your Girl"; "All at Once You Love Her"; "The Next Time It Happens"; "Everybody's Got a Home but Me"; "Ten Minutes Ago"; "Do I Love You Because You're Beautiful?"; "In My Own Little Corner"; "A Hundred Million Miracles"; "You Are Beautiful"; "I Enjoy Being a Girl"; "Love, Look Away"; "The Sound of Music"; "Do-Re-Mi"; "My Favorite Things"; "Climb Ev'ry Mountain"; "Maria"; "Edelweiss"; "Willing and Eager"; "The Sweetest Sounds"; "No Strings"; "Do I Hear a Waltz?"; "Take the Moment"; "Someone Like You."



(Continued from preceding page)

how this continued after school in a series of increasingly memorable Broadway scores, how Larry Hart died in 1943 and his partner went on to work brilliantly with Oscar Hammerstein Jr. — all this is already history. So are his contributions to *No Strings*, which he wrote alone and which won his fourth Antoinette Perry Award, and to *Do I Hear a Waltz?* It is difficult to pick out which of his many extraordinary scores are the best, for the abundance of musical riches would discourage the most critical judge. With shows such as *A Connecticut Yankee*, *The Boys From Syracuse*, *Pal Joey*, *Oklahoma*, *Carousel*, *South Pacific*, *The King and I* and *The Sound of Music* to choose from it would take a very brave — if not foolhardy man — to select.

For a more complete list of Richard Rodgers works, his entry in the ASCAP BIOGRAPHICAL DICTIONARY is reproduced on page 5. It is filled with beautiful songs, songs of lyrical charm that are impossible to resist or forget. These are works of quality, crafted by a man of quality. In the first paragraph of this brief Ode, it was mentioned that Richard Rodgers had achieved greatness and success by breaking all the rules but one. That sole exception was "Class must tell." Richard Rodgers has class, style and a talent that spans all musical trends or waves. A few weeks ago, the editor of this publication drove his ten-and-a-half year old daughter out to the end of Long Island. To pass the time, the energetic young lady — a "rock" connoisseur of the hippest sort — was allowed to pick out the songs that we would sing.

It was a three hour trip.

We sang Richard Rodgers all the way, and it was wonderful.

Class does tell, and let's hope that it will for many more years. W.W.



"Larry (Hart) was awfully interested in fun, and the music had to go that way. This is what you had to do when you write in the theatre."



Mrs. Dorothy Rodgers, wife of the composer, adjusts bib around her husband's neck as he prepares to cut his birthday cake. Bib has music and words for song "Sweet Sixty-Five", written by Rodgers for show "I'd Rather be Right", inscribed on it.

TRIBUTE TO RICHARD RODGERS AT HIS *65th Birthday* LUNCHEON AT THE ALVIN THEATRE WEDNESDAY, JUNE 28, 1967

"George Barnard Shaw once said that Hell is filled with musical amateurs. This remark alone assures Richard Rodgers of a place in Heaven!

"They know his rhythms in Rome — music in Madrid — tunes in Tallahassee — face in France and his worth throughout the world! Since the fame of Richard Rodgers has spread from OKLAHOMA to the SOUTH PACIFIC and his tunes have accompanied the CAROUSEL at every STATE FAIR, it is no PIPE DREAM to say that he has given the SOUND OF MUSIC an international flavor — and I say this with NO STRINGS attached.

"He has written thirty-nine stage scores, one play, nine film scores, three TV scores, one nightclub score and one ballet score. His product has exceeded one presentation a year. He has received so many honors, both personal and from universities, that to name them all would take up a large part of these festivities, but I do think it essential to tell you that in addition to serving on the ASCAP Board of Directors from 1941 to 1947 and returning to the Board in 1960, he has served as President of the Dramatists Guild from 1943 to 1947. Since the Society was founded in 1914 there have been approximately 636 Board meetings, but never has the Board met on a happier occasion than the one today.

"Dick Rodgers is not only a musical, but a medical, magician who has consistently diagnosed and interpreted the musical pulse and heart of the nation.

"A large degree of the success of the

ASCAP repertoire has been due, in no small measure, to the contributions of Richard Rodgers, which in turn have bolstered the economic well-being of his colleagues in the Society.

"It is a chilling thing to contemplate our musical heritage had Richard Rodgers not followed a career in music.

"To talk of his talent is to tell you that the Mona Lisa is a work of art, and all of those whose hearts react to the magic of music will attest to his greatness. He has written gloriously in the past — is writing brilliantly in the present — and will be the odds on favorite at post time to win the posterity handicap.

"The physical Rodgers is ASCAP's symbol and the creative Rodgers is its voice.

"There is no better way to conclude these remarks, Dick, than to give you back a title of one of your great songs from *South Pacific* and to tell you we're in love with A WONDERFUL GUY."

—Stanley Adams.

"In the theatre, the label, 'Genius,' is used almost as often as 'Bayer' on bottles of aspirin. It is difficult to believe, therefore, that an immaculately dressed, closely shaven, soft spoken, exquisitely mannered gentleman without visible temper tantrums and constant needs for ego gratification should be the one, the only, the genuine guaranteed genius of twentieth century music. And yet, while it may be difficult to believe, the music is there. And Richard Rodgers wrote it. May he continue!"

— Howard Teichman

"Three things I remember about Dick Rodgers almost span the years we've known each other. The first goes back to *The Boys from Syracuse*, when I thought of myself as a young man just beginning to make his way, and of Dick as one of the 'grand old men' of the theatre (even then!). I wanted to see what it was like to put a musical together, so I went to work for Dick as the man at his elbow, the one who took notes. And opening night in New Haven, at the first public performance, *Sing for Your Supper* stopped the show. Stopped it cold. The applause went on and on. And Dick turned to me impassively and said, 'There's only one other feeling like this, and this is better'."

—Samuel Taylor

"Warm congratulations and best wishes to a man admired by all of us. If I may add a word or two in the spirit of the occasion, no one would ever accuse today's honored guest of being a 'way out' composer. But if, as the poets say, music is the speech of angels then — at the very least — you, Richard Rodgers, must be classified as a very heavenly body."

"Happy birthday and many, many thanks for your solid contributions to personal joy and to making New York City the musical capital of the world. Sincerely."

—Nelson A. Rockefeller

"There is no greater talent in the American musical theatre than Richard Rodgers. It is a talent disciplined by character and a sound musical education, enriched by humanity and mother wit."

— Howard Lindsay

"Congratulations on #65. In addition to your Pulitzer Prize, your Emmy, and your Oscar, it's wonderful that you have at last achieved the truly significant award . . . Social Security. It must be wonderful knowing you don't have to worry any more. It is a privilege to know a man who has contributed as much to his time as you have. Without you Manhattan would only be a borough, Oklahoma only a state and the South Pacific only an undistinguished ocean. Sorry that I can't be with you to join the festivities tonight but I have run away to Puerto Rico with Phyllis Diller. George Jessel would have a better time in Niagara Falls with Nasser. Again congratulations."

— Bob Hope



"'Music by Richard Rodgers.' What joy this has meant to scores of millions of Americans! What a creative mind and gifted spirit! No wonder all over our land there are so many of us wishing you a Happy, Happy Birthday. Why not? You've brought such happiness to all of us; you deserve rich dividends on that investment. I am one of your countless devoted fans, Dick. I've sung and hummed, not too well I might say, so many of your melodies. *Oh What a Beautiful Morning* it's been after an evening listening to your tunes — from the *Garrick Gayeties*, *State Fair* and *No Strings to Carousel*; from *South Pacific*, *Pal Joey*, *The King and I*. What an un-

ending roll of unforgettable melodies, and I've liked every one. You've helped America to sing and whistle and laugh and sometimes cry in rich sentiment; but most of all, you have given us happy music to happy talk; so I join with good friends of ASCAP in wishing you all the best, Dick — a joyous 65th birthday and many more significant tunes to come."

— Vice-President Hubert Humphrey

"Thinking about Richard Rodgers 65th birthday on June 28th, I begin to muse a little about that old couplet from Shakespeare that I learned even back in high school days. I believe it went something like this: 'The man who hath no music in his soul and is not moved by concord of sweet sounds is fit for treasons, stratagems and spoils. Let no such man be trusted.' Yes, that's how it is and how much mankind owes to those who have a talent for music to enrich the lives of millions upon millions of people. Blessed the man who has that talent and then exercises it to the full like Richard Rodgers did for a lifetime unto fairly delight of the people of several generations, running into the millions. What an amazing thing it is, and it's a practical way because entertainment not only lifts us out of the reality of everyday but it is inspiration to fellowmen. Frankly, I do not know how we would measure the inestimable debt that I think the country owes to Richard Rodgers and his associates for all those tuneful melodies and those entrancing things in the whole field of performing arts that made life in America so real. To you, Richard Rodgers, my heartiest congratulations!"

—Senator Everett Dirksen



On stage at the birthday luncheon at the Alvin Theatre, the ASCAP Board (L. to R.) Morton Gould, Irving Caesar, Wesley Rose, Jack Yellen, Arnold Maxin, Rudolph Tauhert, Howard Richmond, Arthur Schwartz, Young Mr. Rodgers, Peter Mennin, President Adams, Jimmy McHugh, Henry Mancini, Lou Levy and L. "Wolfie" Gilbert.

new members

Bobbie Gentry, swift soaring young "country" writer and performer, whose first single record, *Ode to Billie Joe*, has risen to the top of all "pop" disk sales charts.



Joan Baez, one of the outstanding and most talented folk singers of our decade, has recently become a writer member.



President Adams greets new member Manos Hajidakis, composer of the Broadway musical *Illya Darling* and Academy Award winning *Never On Sunday*.

New Distribution Plan Pays Off For ASCAP as Young Writers Join Fold

Aggressive drive by the American Society of Composers, Authors & Publishers to get a bigger share of representation on the pop hit lists is paying off. In the last few months, ASCAP has succeeded in recruiting several top contemporary writers, several of whom were formerly with the rival Broadcast Music Inc.

John E.A. Phillips, one of the top hit producers via his work for The Mamas & The Papas, has switched to ASCAP along with two other writer-members of that group, Dennis Doherty and Mrs. Michelle Gillian Phillips.

From The Doors, another hot

combo, ASCAP has signed up John Denmore, Robert A. Krieger, Raymond D. Manzarek and Jim Morrison. Others joining ASCAP are Miss Bobbie Gentry, writer of "Ode to Billy Joe," Jay E. Lee, young California co-writer of "Yellow Balloon", and Joan Baez, the folk songstress who has also written a few tunes.

For the past year or so, ASCAP has been talking cold turkey to young writers about what they can do for them. Under a new distribution formula, ASCAP can now give young writers the option of getting a 100% current performance payoff rather than spreading the payoff over five or 10 years.



Three of the ever-lovin' and loved Mamas and the Papas, among the most popular and creative "groups" in popular music, joined in June. (L. to r.) John Phillips, Michelle Gillian Phillips, Dennis Doherty and non-writer "Mama" Cass.



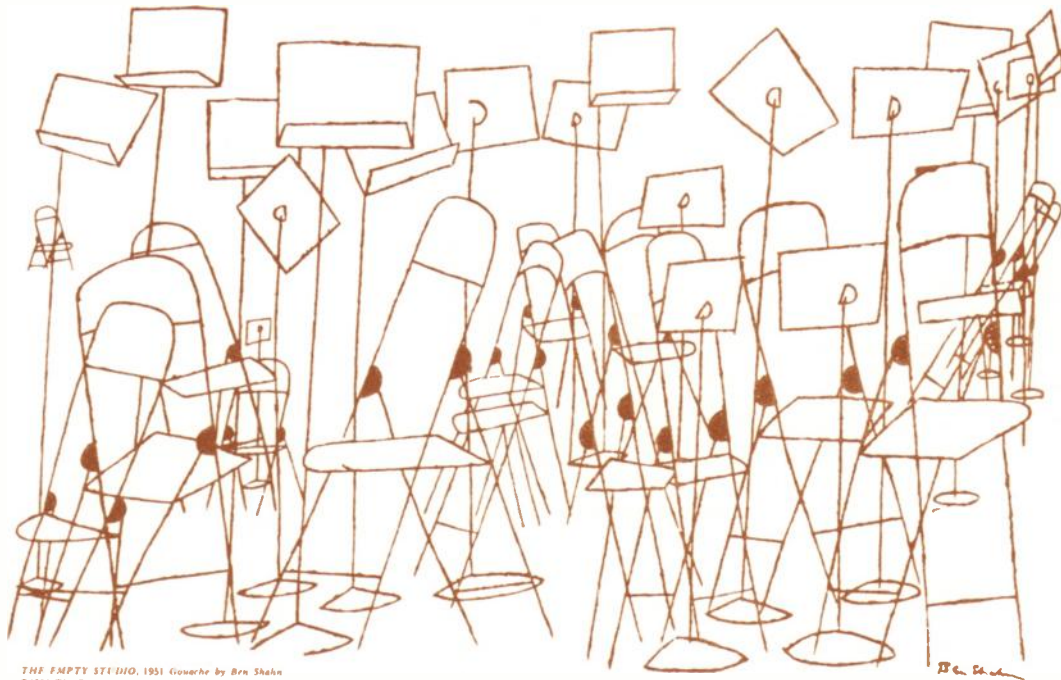
The Doors, gifted composers and performers whose chart-climbing triumphs include *Light My Fire*, are warmly welcomed to the Society by President Adams.



The Merry-Go-Rounds, (l. to r.) Michael Rice, Emitt Rhodes, Gary Kato and Joe Carson, visit ASCAP distribution director Paul Marks and present a copy of their "hot" record titled *You're a Very Lovely Woman*.

Contemporary Music in an Affluent Society

by **GEORGE ROCHBERG**



THE EMPTY STUDIO, 1951. Gouache by Ben Shahn
©1951 The Downtown Gallery
Collection of Mrs. Edith Gregor Halpern

This is a revised version of an address delivered by Mr. George Rochberg, prize-winning composer and chairman of the U. of Pennsylvania Music Department, in Philadelphia in May. In light of the enthusiastic public reception of new and original "sounds" in popular music, this comment on performance-acceptance of new "serious" works may be of special interest.

In America — especially since the end of World War II — we have come to place a high value on culture and the arts. We are encouraging the arts and the people who want to work in them in a fashion undreamt of a generation ago. It appears that this national awakening to the life of the sensibilities parallels not only the remarkable material growth of our society into one of the richest in Man's history, but also the explosion of mental and physical energy of our people on all levels and in all directions.

Yet in the midst of this vastly changed and improved situation, I feel uneasy

and basically dissatisfied with the way things are going. More strongly than anything else, I feel that we are endangering the development of the arts in this country because we do not really understand what culture is. Instead of recognizing culture as a collective creative response to existence which refines and extends human consciousness, instead of apprehending culture as imaginative forms of human action which spring from the deepest concerns with the nature of human reality — that sense of being alive and being aware that we are alive — more and more it appears that people treat culture mainly as a social activity conceived as a series of events whose function it is to enrich their leisure moments and suffuse their personal lives with a warm, pleasant aura.

I would not deny anyone the pleasure of art. I take it for granted that it is a value inherent in its experience. However, so long as we view culture chiefly as pleasant social activity, rather than

the confrontation with powerful artistic images and visions related to contemporary experience, then it is inevitable that we will prefer the successes of the past to the uncertainties of the present, and the safety and comfort of already conditioned responses to the discomfort of unpredictable ones. By so doing, we tend to vitiate the culture we have come to prize at precisely that point in its evolution when our artistic energies are at their highest peak.

The usual counter to the view I hold is the statistical argument that we "never had it so good" — an argument that rests on the notion that a culture can be counted up like a column of figures: so many orchestras, so many concerts, so much attendance, so many prizes, commissions and grants, etc. Culture cannot be measured as a quantity, however.

Instead, its value is purely subjective and qualitative. As the response of a society to its collective experience, culture can only be evaluated by criteria

based on the idea that its quality ultimately determines its value and its relevance to life and those living it. The problem arises from a misunderstanding which puts culture on one side and life on the other "as if true culture were not a refined means of understanding and exercising life." What happens in the concert hall, opera house, gallery and art museum, between the covers of books and on the screen is what we are, what we believe in, what we think of ourselves — collectively speaking. In the deepest sense, a true culture is a contemporary one — the exercise of life in the present. To the extent to which the past still is a vital part of the life of the present, it remains relevant. But if the past persists long after its relevance can be demonstrated, the present becomes paralyzed, trapped in the inertial energy which permits the past to dominate by default.

The result of this misconception of the relation between culture and life and the past and the present may be seen in music, in the divorce of what I call a "performance culture" from what I call a "creative culture" reflected largely in what is going on, as well as *not* going on, in our symphony halls and opera houses. I am not the first to call the opera houses and concert halls museums and, if things continue the way they are, I will not be the last. Their repertoires are essentially static, *fait accompli*, and the habits of performance and response they engender are, by now, almost totally lacking in relevance to contemporary experience and the new possibilities of music.

I remember one of the curators of the performance culture saying to me many years ago that "the Philadelphia Orchestra is no place for experiments." As a member of the Board of that orchestra, he was defending the values of the Establishment by sacrificing the present to the past. A contemporary musician like myself cannot accept the premises inherent in a performance culture which denies new aural values. I recall that Charles Ives invented a character he called "Rollo," a typical music lover of Ives' day — not much different from the specimen today — who was the self-appointed defender of the faith in the strict virtues of the performance culture. Ives used to say to this "Rollo" who resisted and shunned new music: "Stand up and take it like a man."

It is the fate of the creative musician, especially since 1900, to find himself in increasing opposition to Establishment values. It is, win or lose, his role in the scheme of things. The irony, of course, is that should neglect be replaced by interested attention and lack of understanding by comprehension, a man like Ives (and his music) then becomes a part of what the Establishment performance culture will approve and sanc-

tion. By that time, the composer is usually dead — and once again we witness the victory of the past over the present.

For the present older generations that are hemmed in by the limitations of the performance culture and the official values they support, it is painful to have to live through the present creative culture — the process of weeding out and sifting that occurs spontaneously in order to find the relevant artistic statements. What is involved is a crisis in the limits of consciousness and the effort to extend the reach of that consciousness which controls the range and quality of taste in relation to new emotions, new perceptions, and new values. This is the dynamic of the cultural process which is a collective, not private, experience.

The consequences of closing this process off or endangering its true exercise are virtually self-evident, but it will do no harm to mention them. For one thing, the creative culture is developing away from and not in relation to the official performance culture. Those involved in the creative culture of today are seeking ways and means of making music — its composition and its performance — entirely different from the past. An occasional rapprochement with the performance culture does not alter the direction now being taken by the creative culture. In addition, the official performance culture itself stands in danger of destroying the very forms it seeks to preserve. The

"There has always been a certain time lag between what artists do and what the public accepts. It is true that the opinions of the minority, namely the intellectuals, eventually influence the majority. And it is an old story that all great artists were ignored in their day only to find fame after their deaths. There have been notable exceptions to this rule but, in general, appreciation trails the creators by several decades. We may see more artists honored in their lifetimes now due to nothing so much as the lengthening of life expectancy itself. But the time lag will always be there."

Howard Klein in BRAVO

orchestra, as we know it, began around 1840, the opera around 1600. Both are social institutions in addition to fulfilling artistic functions, and, as social institutions, are as much subject to the forces of growth and decay as any other institution. Neither is sacrosanct. If they insist on living in the past, it is a certainty they will not live into the future in any real sense; for to get there, they must use the present as a bridge and it is precisely their refusal to acknowledge the present which endangers their continuation.

The unhappiness and restlessness of orchestral musicians, whether they perform in symphony orchestras or in opera pits, may be taken as evidence of basic dissatisfactions with the managerial aspects of the performance culture. It is difficult, if not impossible, to relate these symptoms of discontent directly to matters of repertoire. Nevertheless, it is becoming increasingly clearer that orchestral musicians, especially the younger ones, want artistic freedom and mobility. They want music to be a vitalizing experience, not a daily grind which robs them of love for their art. Since they cannot find this in the musical organizations which make up the performance culture, they are — in increasing numbers — turning to the campuses of colleges and universities where they are freer to choose their own repertoire and to perform the new music of their contemporaries. A generation ago it was still the ambition of young composers in America to write for the orchestra; but today they rarely write orchestral music unless they are asked to — and such invitations are few and far between. If they are interested in combining music with theatre, they prefer to try new ways of achieving this rather than revert to the worn out clichés, dramatic and musical, of opera.

It is shocking to realize that between the performance culture, which still dominates the musical life of our society, and the creative culture, which is trying to alter and extend the range of musical consciousness, there is virtually no real communication. Because conductors, orchestra boards, managers, impresarios, etc. are the curators of the musical Establishment and believe only in what *has been* successful, the repertoire is virtually sealed off from the present. It is not likely that the younger generations, thoroughly disaffected with the values of the world they are growing up in, are going to support a culture whose relevance to their world is practically nonexistent. Sensitive young people today respond more readily to Stravinsky, Schoenberg, jazz, and the Beatles than they can to Beethoven or Wagner. If the repertoire is dead to the present and if those who live in that present demand relevant and vital experience of the culture around them, then it is possible to predict the eventual demise of the forms of that culture, in the case of music specifically, the orchestra and the opera. Tragic as this may seem to those whose tastes are tied to the present performance culture, it is, in my opinion, not tragic at all. Even if we wished to stem the tide, I'm afraid it may be too late because the lack of communication between the two cultures has gone on too long for the direction to be reversed.

Today, because we live constantly in the midst of war and violence and under the threat of a nuclear holocaust, there

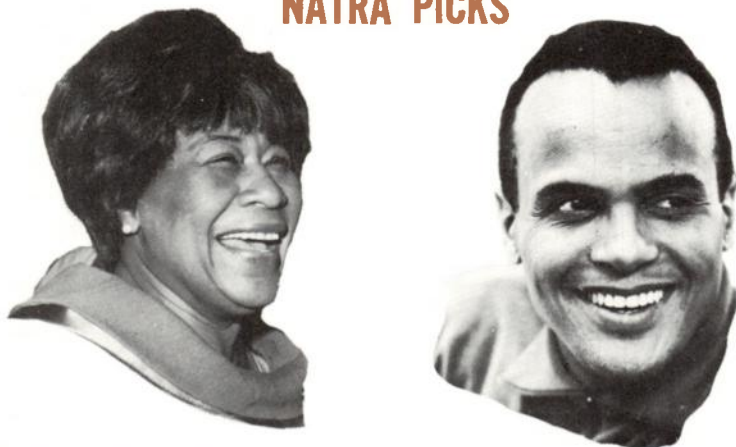
(Continued on page 19)

BARBER SHOP QUARTETS HONOR ASCAP WRITERS



An impressive collection of musical talent was assembled on stage at Los Angeles' Shrine Auditorium on July 8th when the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America honored four big ASCAP talents at the annual Barbershop International Convention. Seen here presenting the ASCAP Trophies to the winning vocal group are L. to R. ASCAP composer Harry Woods, ASCAP writer Ned Washington — V.P. and a Director, ASCAP Public Affairs Director Jim Rule, ASCAP composers and Directors Jimmy McHugh and L. Wolfe Gilbert.

NATRA PICKS



Ella Fitzgerald was named Woman of the Year and Harry Belafonte picked Man of the Year at the awards dinner that climaxed the August convention of the National Association of Television and Radio Announcers in Atlanta.

ASCAP AT WOMEN'S CLUB CONVENTION



Representing the Society at the June 5th convention of the General Federation of Women's Clubs, L. to R. Adolph Vogel, ASCAP publisher and Board member; Mrs. Edgar Dixon Pearce, President of the energetic Federation and ASCAP Director of Public Affairs James S. Rule.

THE JAZZMOBILE SWINGS AGAIN



Bring the music to the people — that's the purpose of New York's highly successful Jazzmobile. Explaining this to a newsman for T.V. Channel 5 above, ASCAP's gifted Billy Taylor is the energetic president and founder of the unique project that uses a bandstand built on a truck body to deliver top jazz artists to low-income areas for free concerts in the street. Taylor, a triple-threat composer and pianist and disk jockey who lectures on jazz in his "spare time," and the other musicians who perform on the Jazzmobile all donate their talent. The Jazzmobile, which recently won a N.Y. State Award for its "outstanding contribution to the artistic enhancement of the state," is a project of the Harlem Cultural Council and is sponsored by P. Ballantine & Son. It has the support of the Recording Industry Trust Fund and AFM Local 802.

ASCAP MAKES \$582,400 AVAILABLE FOR WRITER AWARDS BY INDEPENDENT PANELS FOR 1966-1967



(L. to R.) Jerry Keller, Al Uhry, Mr. Adams, Gitty Elton, Dick Riddle, Bob Waldman.

Additional cash awards to 103 ASCAP writer members whose talents range from pop-rock to musical theatre to opera were announced in mid-June. These grants raised the total ASCAP awards for 1966-1967 to \$582,400, and bring Society awards to ASCAP writers up to \$3,858,000 in the past seven years.

As the music press noted, the Awards Panels made a large number of dollar awards to young writers in all fields. The list of new awards recipients included such gifted ASCAP members as versatile Lee Hazlewood, jazz great Ornette Coleman and Marvin David Levy, whose new opera *Mourning Becomes Electra* was premiered by the Metropolitan in New York this Spring.

The musical theatre received special recognition in this latest group of ASCAP awards, as is reflected in the fact that 15 of the 103 awards went to composers and/or lyricists of Broadway or off-Broadway musicals. The independent panel of judges voted grants for Joseph Darion, lyric writer of *Illya Darling* and *Man of La Mancha*; Mitch Leigh, composer of *Man of La Mancha*; James Lipton and Laurence Rosenthal, writers of *Sherry*; Clark Gesner, whose show *You're A Good Man, Charlie Brown* is one of the hottest tickets in New York; as well as currently active writers of past shows, such as Marshall Barer and Mary Rodgers who wrote *Once upon a Mattress* and now have *A Member of the Wedding* in preparation; Walter Marks, composer of *Bajour* and writer of the forthcoming shows *A Hole in the Head* and *Teahouse of the August Moon*; Anne Pearson Crosswell, writer of *Tovarich* and

presently working on *Shanghai Gesture* with John Jennings whose *Riverwind* was a past off-Broadway success.

The Panel for Popular Awards has also granted awards to writers who have shows that are announced or scheduled to open, such as Stanley Allen Baum and William Snyder, tunesmiths of *A Wild Oat*; Dick Riddle, writer of *Cowboy*; and Alfred Uhry and Robert Waldman who are readying *East of Eden* for mid-season.

Some of the better known recipients in the "pop" field are such chart-climbers as Clint Ballard, Jr., whose hits include *Fiddle Around* and *Speak Her Name*; Peter de Angelis and Russell Faith, who have scored with *Just Yesterday*; Larry Kusik and Eddie Snyder, gifted creators of *Games That Lovers Play*, *Making Memories* and *People Like You*; the very successful Lee Hazlewood, whose acclaimed repertory includes *Summer Wine*, *Sugar Town* and *Love Eyes*; Arthur Kent, proud parent of *Take Good Care of Her* and *Till the End of the World*; Sidney Ramin, who penned *Music to Watch Girls By*; Ron Miller and Bryan Wells, writers of *A Place in the Sun* and *Travlin' Man*; and Marvin Hamlisch and Howard Liebbling, collaborators on *California Nights*.

Other ASCAP talents named for "pop" awards include such gifted writers as Moose Charlap, Gerald Freedman, Chico Hamilton, Stanley Lebowsky, Ira Levin, Estelle Levitt, Richard Maltby, Jr., Ernie Maresca, Phil Ochs, LeRoy Pullins, Milton Schafer, Hank Thompson, Benjamin Weisman, Mary Lou Williams and Jack Wohl.

Composers in the "standard" or "classical" field who have been named for ASCAP awards number Pulitzer Prize winner Bernard Rogers of the Eastman School of Music, Dominick Argento of the University of Minnesota, Warren Frank Benson of Ithaca College, Theron Kirk of San Antonio College, Irwin A. Bazelon and Marvin David Levy of New York City, and H. Alexander Matthews of Madison, Connecticut. The panel making the Standard Awards took note in its report of the increasing role of the nation's colleges in stimulating the composition and performance of contemporary music, and this is reflected in the number of awards to composers affiliated with educational institutions. Among



(L. to R.) Estelle Levitt, Clint Ballard, Jr.

these writers are such gifted individuals as Vivian Fine of Bennington College, Roger Durham Hannay of the University of North Carolina, Lothar Klein of the University of Texas, Boris Kremenliev of the University of California in Los Angeles, Ivan Tcherepnin of Harvard University and Richard M. Willis of Baylor University.

Awards were also given to the following heads of Music Departments: Albert Oliver Davis of Phoenix College; John H. Diercks, Jr. of Hollins College; Arthur E. Hall of the Shepherd School of Music at Rice University; and John W. Pozdro of the University of Kansas.



(L. to R.) Clark Gesner, Joe Darion, President Adams, James Lipton.

Since copyright protection abroad is so important to U.S. writers and publishers, members of the American musical community may be interested in the statement of the U.S. Delegation to the recent Intellectual Property Conference of Stockholm. It was delivered on July 8th by Mr. Abraham Kaminstein, the distinguished Register of Copyrights and Chairman of the U.S. Delegation. Here are excerpts from the statement, commenting on proposals of "developing" countries that they be permitted to take the works of authors for many purposes without authorization and without payment.

It is sometimes forgotten today, in my own country as well as in others, that for more than 150 years the United States was a colonial dependency, that it gained its independence through a violent revolution and that during the next century it was a developing country with many of the special needs and wants we have heard expressed here. Throughout most of the nineteenth century we were very little concerned as a nation with the encouragement of individual authors. Instead, the emphasis was on agricultural and later on industrial growth, and on efforts to increase literacy and promote free public education. We gave no protection to foreign authors until 1891, and when we finally did we attached rigid manufacturing requirements aimed at forcing the publication of American editions.

The result was that throughout our formative years as a nation, Americans read English books and American authors were unable to make a living at writing. True, you can say, we had our Melville and our Poe, our Hawthorne and our Whitman. But anyone who knows the lives of those authors knows how they suffered just to *be* authors. And who can say what potential Poes and Hawthornes we had who never published anything because they had to support their families.

While all this was understandable and perhaps inevitable, there was a very high price attached. A country that denies copyright protection to works from other countries will benefit its own citizens by making those works freely available to them, especially for educational purposes. But our own experience proves that these benefits are not free. Aside from the long-range cultural dependency that is certain to result, there is a serious and irretrievable loss of national authorship that may not become apparent for a century or more. A country at a certain stage of development is faced with alternatives, and the immediate needs and demands of its citizens obviously have

to take first place. It is often hard to see that in the long run a country's books and art and music are its most precious and valuable national resources . . .



INTERNATIONAL COPYRIGHT PROTECTION: *The U. S. View*

The choice now facing the developing countries is the same one that faced the United States some decades ago: whether to join with other countries in a Union accommodating differences in national laws but following a consistent and evolving pattern, or whether to go it alone in copyright matters. The United States took the latter course, and the result was as bad as it was predictable. The provisions of our law and the practices of our publishing, motion picture, broadcasting, and other industries became fixed and hardened without regard to what was happening in other countries and in international copyright law. This meant that when the United States began to shift over from an importing to an exporting nation in copyrighted materials, we found that our system was basically inconsistent with the system that has evolved throughout the rest of the world. It has become essential to our own interests to bridge this gap, but this has proved an extraordinarily difficult task and one which we are still some way from accomplishing . . .

During the last two years, we in the United States have seen the beginnings of a social revolution brought on by the increasing use of computers, otherwise known as information storage and retrieval systems or data processing devices. It seems clear that the United States, and indeed every country in the world, is on the threshold of the computer age. We have already found that the demands of computers, or rather of those who control computers, upon copyright works are enormous. It may seem far-fetched to you now, but I believe that we will realize all too soon that the computer will bring the most far-reaching changes in individual authorship and independent expression since the Renaissance . . .

Copyright as it now exists combines two elements: control and remuneration. Take away the first and you no longer have copyright; you have patronage. Within the next few generations I feel sure that there will be strenuous efforts in every country, developed as well as developing, to take the author's control over his work away from his copyright, or to restrict it sharply, leaving him with rights of remuneration on which limits are also placed. The International Copyright Union and the Universal Copyright Convention would both do well to prepare for this challenge and consider ways of meeting it.

To my mind, the true way that copyright benefits the public is by encouraging, stimulating, and rewarding individual authors to create works of literature, art, and music, completely independent of any control except their own artistic conscience. The Stockholm Conference is indeed a turning point in world copyright law. My hope is that, while demonstrating the flexibility and vigor necessary to accommodate very different situations in Member Countries, the Berne Convention also continues to display the strength necessary to preserve the purpose of copyright itself.

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William B. Williams, prominent New York City disk jockey and a member of ASCAP's Standard Awards Panel, was honored by the American Parkinson Disease Association on September 24th. The well-known musical figure received the Ed Wynn Humanitarian Award at a formal dinner in the New York Hilton Hotel.

NINE ASCAP WRITERS NAMED TO L. A. NARAS BOARD

Nine well-known members of the Society have recently been elected to the new Board of Governors of the Los Angeles chapter of the National Academy of Recording Arts and Sciences. Joining other ASCAP writers already on the Board are Andre Previn, Stan Kenton, Dave Axelrod, Vincent Gomez, Alan Bergman, Dick Hazard, Bob Thompson, Lou Busch and Carmen Dragon.

WIERS TO ROCHESTER

J. M. Collins, ASCAP Sales Manager, has announced the appointment of Stanley Wiers as Manager of the Society's Rochester Office, succeeding Lawrence Schlums.

Mr. Wiers, who has been with the Society since 1961, was previously employed as a field representative at the Detroit office.

Fifteen writer members of the American Society of Composers, Authors and Publishers have been awarded judgment for \$3,000 against Charlie H. Parish, Jr. and Muscogee Broadcasting Co., Inc., in a lawsuit charging the defendants with the unauthorized performance of their copyrighted songs on Radio Station WCLS, Columbus, Georgia. Judge J. Robert Elliott of the United States District Court for the Middle District of Georgia, Columbus Division, also awarded court costs and attorneys' fees in the amount of \$1,000.

The songs involved in the suit are *Some Enchanted Evening* by Richard Rodgers and Oscar Hammerstein 2nd; *A Pretty Girl Is Like a Melody* by Irving Berlin; *Hold Me, Thrill Me, Kiss Me* by Harry Noble; *It Ain't Me, Babe*, *Like a Rolling Stone*, *All I Really Want to Do* by Bob Dylan; *Houston, Not the Lovin' Kind* by Lee Hazlewood; *It's My Party* by Herb Wiener, Wally Gold and John Gluck; *With These Hands* by Benny Davis and Abner Silver; *The Ballad of the Green Berets* by Barry Sadler and Robin Moore; and *You Don't Have to Be a Baby to Cry* by Bob Merrill and Terry Shand.

In addition to the monetary award, Judge Elliott issued an injunction restraining the defendants from further performances of the songs.

FIVE ASCAP WRITERS WIN GUGGENHEIM GRANTS

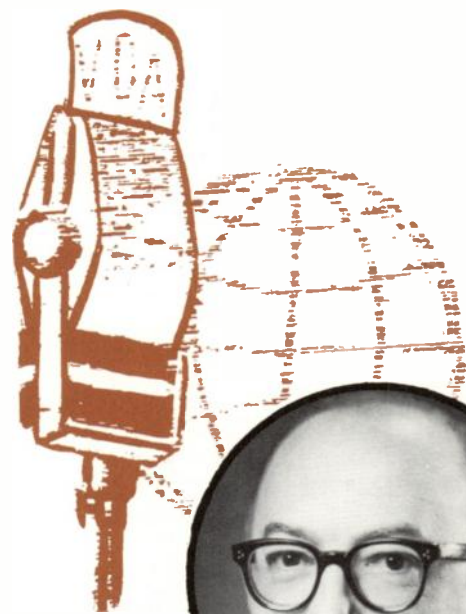
Five talented composers who are writer members of the Society have been awarded Guggenheim grants for 1967. Those selected to be John Simon Guggenheim Memorial Fellows and their projects are: Mr. Ornette Coleman, Composer, New York City: Music composition in the field of jazz; Dr. George H. Crumb, Composer, Assistant Professor of Music, University of Pennsylvania: Music composition; Dr. Kenneth Gaburo, Composer, Associate Professor of Music, University of Illinois: Music composition; Dr. Emmanuel Ghent, Composer, Adjunct Associate Professor of Psychology, New York University: Music composition; Mr. William Kraft, Composer, North Hollywood, California: Music composition.



HAIL CAESAR! HAIL GERSHWIN!

On July 13th, ASCAP Board member Irving Caesar performed and starred in New York's City Hall Park at a concert featuring the works of and dedicated to George Gershwin, one of the Society's immortals and proudest gifts to twentieth century music. Critics report that Gershwin and Caesar, friends and collaborators, were a collective "smash."

Government and Music



by **HAROLD BOXER**



This is the first of a series on Government and Music. The text that follows consists of excerpts from a report delivered to the National Music Council by Harold Boxer, Chief of the Music Branch of the Voice of America. The VOA, a branch of the U.S. Information Agency, is "the official radio of the United States Government" and broadcasts to foreign audiences "to tell men everywhere what America is and what its aims and aspirations are." The multilingual Voice was founded during World War II, made its first broadcast on February 24, 1942. Today it broadcasts regularly in thirty-eight tongues.

Music is considered as the greatest common denominator in attracting and holding a radio audience. Music is one of the few genuine American products which can be given to foreign listeners first hand. Most speeches, news stories, drama and cultural activities are presented through the personality and voices of script writers, actors, announcers or that of government officials. We, at the Voice, do not think of music solely in terms of entertainment but rather as a means of conveying a message, telling a story. And this story, the story of musical life in America presents a tremendous challenge and a formidable undertaking. The challenge is to make these programs attractive enough to hold the interest of the unsophisticated listener of musical programs as well as the discriminating music lover. The programs must be balanced to reach the widest possible audience at all economic, cultural, and educational levels. We create programs that cut across historical, educational, cultural, and religious lines. For example, by projecting a series of programs of "Music from the World of Learning," of performances acquired

from universities and conservatories, we show the activities, interest, and talent of American youth in cultural fields. Another series, "Music in Industry," depicts the interest of the American worker in cultural activities and the relationships between labor and industry. We can, in the use of music programming, and do, relate the entire history of the founding and development of the United States. This series is called "Musical Folkways."

Programs featuring American concert artists in solo recital or with orchestra are standard fare on our broadcasts. So too are programs featuring popular music performers, folk music entertainers and rock and rollers. All are programmed within a framework of balance and perspective.

We make a great effort to acquire tape recordings of live performances of American contemporary music which are not available on commercial recordings. The works of U.S. composers are programmed along with the standard repertoire of performances in the United States. This method of programming makes for greater acceptability of contemporary music. For the past year, the Music Advisory Panel of the Agency and my colleagues have been exploring potential means and methods of further implementing the performance of American contemporary music abroad. Surveys have been made, reports and recommendations have been written, and various actions have been taken. This is a highly complex problem not given to an easy solution.

The summer music festivals are covered; they include the Aspen Music Festival in Colorado; the Berkshire Festival in Massachusetts; the Newport Jazz Festival in Rhode Island; the Monterey Jazz Festival in California; a folk festival in North Carolina, an opera festival in Central City, Colorado; the Casals Festival in Puerto Rico, the Inter-American Music Festival in Washington and many more. From the National Music Camp we acquire and broadcast the series "Music from Interlochen."

On religious holidays we program appropriate music gathered from churches and synagogue services. From the barrenness of live music on the radio networks we can only acquire complete performances of the Metropolitan Opera. The Boston Symphony, Philadelphia Orchestra, Chicago Symphony, Cleveland Orchestra are acquired direct from the orchestra associations. From the Library of Congress we acquire the complete concert season, and I may emphasize that this is truly a prestige series.

Radio's appetite for new programs is insatiable. This appetite continually stimulates new approaches to subjects depicting musical life in the United States. For example, by developing a series on the history of the American musical theatre, we not only bring the best of the musical theatre to our overseas audience but relate the many foreign influences which have effected this

development, the significant contributions by American composers, librettists, and choreographers who are constantly striving to improve and expand the horizons of the American musical theatre.

Using the same approach, we have produced a series of programs on American Opera which presents a survey of operas by U.S. composers from 1800 to the present.

Jazz is one of the most successful forms of American music that we broadcast. Jazz has an attraction for the youth audience which is undeniable. Our most popular jazz program is titled Music USA. Its host is Willis Conover, probably the only jazz programmer with an international reputation. As part of the promotional efforts for this program, an invitation was extended to jazz lovers around the world to form jazz clubs. Today there are 1,300 clubs called "Friends of Music USA" in 89 countries and additional ones forming, with the exception of China and Albania. The clubs range in membership from a minimum of 12 to as many as 150. It is estimated that the total membership is approximately 20,000. They receive a framable certificate, lapel pins, a monthly newsletter and, occasionally, a few albums. So successful has the impact of jazz been that in the Soviet Union all former declarations of decadence attributed to jazz made by the Soviet officials have been withdrawn, and Soviet musicians are being encouraged to create their own style of jazz.

In our daily broadcasts, a listener will hear news reports of cultural events quite often with music illustrations, lectures, panel discussions, and interviews with representatives from all the facets of our musical life. A current series devoted to "Distinguished Americans" from such fields as Science, Law, Government, Politics, Arts and Letters, the Theatre, also includes interviews in depth with Leopold Stokowski, William Schuman, Igor Stravinsky, Richard Rodgers, Isaac Stern, and many, many others. These interviews touch on the past twenty-five years of musical development in their respective areas of interest and some projection of the future.

Special projects play a significant part in the music programming of the Voice.

Sixteen years ago the only American Symphony Orchestras known overseas were the Boston, Philadelphia, and New York Philharmonic—and mainly through commercial records.

In December of 1951, we initiated a project titled "Musical Salutes." Our objective was to devise a formula which would provide overseas audiences with an opportunity to hear American orchestras other than the known big three, in

addition to providing a showcase for the works of American composers . . . thereby giving a more comprehensive picture of the diversity and accomplishment of musical life in the United States.

The problems were formidable. Direct short-wave broadcasting of symphonic music was plagued by distortion, fading, and lack of sufficient air time. To ship discs or tapes for placement on foreign radio stations required the relinquishing of two hours of air time by a foreign radio station against local programming interests and competition. Furthermore, even if local air time could be secured, we were concerned with the advance promotion which would call the attention of a wide public to a unique international broadcasting event.

A formula was devised which would permit an American city and its symphony orchestra to dedicate a concert to a city or country overseas. The matching of cities and orchestra involves many considerations, among which are natural affinities between American cities and foreign cities such as foreign population centers, trade relations, historical relations, and cultural heritage. Other considerations are the quality of the American orchestra, a suitable and appropriate program which must include a work by an American composer and a work by a composer of the country saluted. Obviously, the full cooperation of the conductor, the orchestra management and city officials is required.

The "program" is produced "live" from the concert hall, although tape recorded. The continuity is voiced in the language of the country saluted. The script, in addition to introducing the musical sections, contains information re: the city, its industries, cultural activities, the orchestra, conductor, and other relevant material.

During the intermission, a brief ceremony is conducted on stage, the Mayor extends greetings, presents the key to the city to the Ambassador, the Ambassador replies. All remarks are translated for the benefit of the overseas audience.

Since the beginning of the Musical Salute project in 1951, over 120 "Salute" programs have been produced and broadcast on foreign stations in every part of the world. Over 40 different symphony orchestras have participated in the project. Approximately 65% of the cities saluted have reciprocated with programs which are broadcast in the originating city. The foreign radio station devotes up to two hours of prime listening time which provides an audience of millions for each Salute program.

The residual benefits have been too numerous to detail. Mayors have exchanged visits, delegations of business and fraternal groups have exchanged

visits, conductors have been invited for guest appearances. Quite often, school children have started correspondence clubs.

The "Musical Salutes" have demonstrated that the people of the United States are interested in exchanging cultural values, not measurable in terms of dollars and cents, with people abroad; that the United States has many good-to-excellent ensembles which demonstrate the proficiency of American musicians and solo artists comparable to similar ensembles and artists anywhere in the world; and that the United States has a vigorous, dynamic, diversified cultural life enjoyed by the people of communities across the country. . . .

Understandably, I have touched on relatively few of the music programs and projects which pour out daily over the Voice of America, illustrating the vast cornucopia that is musical life in the United States. The Voice of America broadcasts some 850 hours a week, about 20% of which represents music. The major effort, however, in presenting our music programs is in the form of taped packages offered to local stations overseas through some 200 USIA posts in 105 countries. This method provides for recurring air time, good listening quality and an audience of immeasurable millions.

The Voice of America is not alone in the field of international broadcasting. The USSR broadcasts about 1,374 hours a week, Red China about 1,027, the United Arab Republic, 827 hours, and the United Kingdom about 725 hours a week. Many other nations also broadcast internationally. All offer substantial amounts of music programming. There are areas and times around the world when the competition is as keen as any which exists in the field of commercial radio in the United States.

The contest for a listener's ear, wherever it may be, can only be won with sustained quality.

It is extremely important to understand that we do not seek to necessarily convert others to our way of life nor impose our culture upon theirs, but rather to expose our culture with a view toward creating a sympathetic reaction, thus furthering respect and cultural understanding.

The programming of music for such a world-wide diversified audience demands special considerations. The considerations are as varied as the countries to which we broadcast, for each country has its own culture, its own musical tradition and, to some extent, a degree of familiarity with western music.

It is not enough, however, to let the world know of our culture and our expression of it. We must continue to ap-

(Continued on page 28)

ASCAP'S \$616,300 WRITER AWARDS FOR 1967-1968 SET ALL-TIME RECORD

Breaking all records, the American Society of Composers, Authors and Publishers is distributing to 1,711 writer-members \$616,300 in awards for 1967-1968, President Stanley Adams announced on September 21st. The new awards are the highest of any during the eight years that the Society has been making these special grants, and bring the cumulative total to more than \$4,000,000.

Some \$296,750 is going to 1,150 writers in the "popular" field, ASCAP creators of pop-rock, rhythm and blues songs, country and western works, jazz and scores for the musical theatre and motion picture industry. The remaining \$319,750 is being distributed to 561 composers of symphonic and concert works, reflecting the Society's commitment to this important but low income segment of American music.

Many of those receiving awards are creative leaders in the exciting young generation spearheading today's popular music "explosion". Some of ASCAP's newest members and America's most popular talents selected for awards this year are Bobbie Gentry, high flying performer and writer of the current smash hit, "Ode to Billy Joe", leading folk singer and composer Joan Baez, and two of the greatest young performing-writing groups — *The Doors* (John Densmore, Robby Krieger, Ray Manzarek and Jim Morrison) and *The Mamas and The Papas* (Papas Dennis Doherty and John Phillips and Mama Michelle Gillian Phillips).

Among the internationally known jazz writers selected for awards by the independent panel of judges are Ornette Coleman, Billy Taylor, Gerry Mulligan, Ella Fitzgerald, Dizzy Gillespie, Benny Goodman, Stan Kenton, Herbie Mann and Mary Lou Williams. Other outstanding award winners are Alfred Smith, rhythm and blues writer of "The Oogum Boogum Song"; leading country and western writers Cy Coben, Gordon Lightfoot, Erwin Rouse, Hank Thompson, Billy Edd Wheeler and Don Robertson; the versatile Lee Hazlewood, dynamic creator of such hits as "Love Eyes" and "Summer Kindness"; and movie song writers John Mandel and Quincy Jones, Jr.

Musical theatre talents receiving awards include Manos Hadjidakis, composer of *Illya Darling*; Joseph Darien, lyric writer of *Illya Darling* and *Man*

of *La Mancha*; and Clark Gesner, acclaimed young writer of *You're a Good Man, Charlie Brown* (a current hit in both New York and San Francisco). Among grantees with shows scheduled to open in the near future are writers Don Christopher and John Lollo and Stanley Gelber (*Love and Let Love*), Michael Colicchio (*Dick Tracy*) and Jay Chernis (*About Time*).

Other well-known award winners in the pop field are lyricist-playwright-author Ira Levin whose "Rosemary's Baby" is a current best selling novel, talented writers-performers Chris and Peter Allen, and special material masters Lyn Duddy and Jerry Bresler. The list also numbers such adept chart-climbers as Larry Kusik and Eddie Snyder, parents of "Making Memories", "Games That Lovers Play" and "People Like You", and gifted Clint Ballard, Jr., writer of "Speak Her Name" and "Fiddle Around" and other hits.

In the standard or classical field, awards were made to Frederick Myrow, Lukas Foss, Ned Rorem and Ezra Laderman, recent recipients of New York Philharmonic Orchestra's 125th Anniversary Commission for New Works. Four 1968 Guggenheim Fellows designated to receive ASCAP awards are George H. Crumb, Kenneth L. Gaburo, Emmanuel Ghent and William Kraft. The ASCAP award winners also number eleven holders of Pulitzer Prizes in music or poetry: W. H. Auden, Dr. Howard Hanson, Gail T. Kubik, John La Montaine, Archibald MacLeish, Gian Carlo Menotti, Dr. Douglas Moore, Leo Sowerby, Virgil Thomson, Carl Sandburg (dec'd) and Ernst Toch (dec'd).

Once more, a number of awards go to talented young composers living and working in the stimulating climate of America's colleges and universities. Among new award recipients affiliated with educational institutions are composers Gordon W. Binkers of the University of Illinois, Harold Blumenfeld of Washington University, Jack Fortner of the University of Michigan, Robert Moevs of Rutgers University and Lawrence K. Moss of the Yale University faculty.

Among the more than 135 writers affiliated with various educational institutions who received awards are such leading established composers as William Bergsma of the University of Wash-

ington, Easley R. Blackwood, Jr. of the University of Chicago, Ingolf Dahl of the University of Southern California, David Leo Diamond of the Manhattan School of Music, Ross Lee Finney of the University of Michigan, Benjamin Lees of the Peabody Institute of Music, Nikolai Lopatnikoff of the Carnegie Institute of Technology, Dr. Peter Menin, President of the Juilliard School of Music, Vincent Persichetti of the Juilliard faculty, A. George Rochberg, Chairman of the Music Department at the University of Pennsylvania, Robert Starer of Brooklyn College and Juilliard and Hugo Weisgall who teaches at Queens College.

These awards are made annually by two panels of distinguished authorities outside of the Society. Members of the Popular Awards Panel are T. Edward Hambleton, Managing Director of APAPHOENIX, Associate Justice Haydn Proctor of the Supreme Court of New Jersey, and radio personality William B. Williams who presides over WNEW's "Make Believe Ballroom". The Standard Awards Panel members are Professor Donald E. Brown, Director of the School of Music of Barrington College, Rhode Island, and Executive Vice President of the National Church Music Fellowship; Donald Engle, Director of the Martha Baird Rockefeller Fund for Music, Inc.; Dr. Frederick Fennell, Conductor of the Miami Symphony Orchestra; Walter Hendl, Director of the Eastman School of Music at the University of Rochester; and Dr. Louis G. Wersen, Director of Music in the Philadelphia public schools and President of the Music Educators National Conference.

The Standard Panel limits its awards to members of the Society receiving less than \$20,000 in regular performance royalties, and the cut-off for the Popular Awards Panel is \$15,000. "These awards are over and above ASCAP's regular quarterly distributions of performance royalties", Mr. Adams pointed out in announcing the recipients selected by two independent panels of distinguished judges. "The grants go to writers whose works have a unique prestige value for which adequate compensation would not otherwise be received by such writers as well as writers whose works are performed substantially in media not covered by ASCAP's coast-to-coast survey of performances."

ASCAP MEMBERS TOPS IN TEN CATEGORIES IN DOWN BEAT'S INTERNATIONAL JAZZ CRITICS POLL



Ten of the competitive categories in the prestigious annual *Down Beat* International Jazz Critics Poll were swept by ASCAP members, the August 24th issue of the influential semi-monthly music magazine reported. Duke Ellington was the clean-up man among the Society's heavy hitters, garnering five top spots for himself and his band. Ellington was voted (1) the top composer, with ASCAP's Ornette Coleman second (2) leader of the best band, with ASCAP's Count Basie second (3) the outstanding arranger (4) creator of the top new record — "Duke Ellington" and (5) parent of the best reissue — "Things Ain't What They Used to Be."

Ornette Coleman triumphed in the alto saxophone competition, Pee Wee Russell easily swept the clarinet department, Earl Hines was rated top pianist, and Ella Fitzgerald was selected the best female singer. To nobody's surprise, the great Louis "Satchmo" Armstrong was named the outstanding singer. ASCAP's talented Ray Charles was second.

TEXAS MUSIC CLUBS HONOR EIGHT ASCAP COMPOSERS

Eight of the eleven writers selected for participation in the First Festival of Texas Composers at the University of Texas were members of the Society. Those whose works were featured at concerts were Don Gillis, Hunter Johnson, Kent Kennan, Lothar Klein, William Latham, Martin Mailman, Julia Smith and Clifton Williams. Each of these composers has been asked by the Texas Federation of Music Clubs to donate an original score for the Music Manuscript Archives of the Dallas Public Library.

MUSIC AND MAN AND HIS WORLD

As humans progress materially, music assumes an increasingly essential role in their pattern of daily living. It occupies far more than that part of man's day directly associated with entertainment. It travels with him by auto, bus, rail and air. It is the nub of the whole complex apparatus of his communications systems. It is increasingly regarded as a requisite element in his work in office, factory, even on the farm. It is his constant boon in his gathering places — plazas, stations, airports, public buildings. It is his portable companion on the beaches, the streets, even in the wilds. On his evenings out he dances to it, drinks to it, dines to it. It is an integral part of the pattern of his evenings at home.

So pervasive is the quality of mu-

sic that it is perhaps not surprising that the majority of those who enjoy it take its universal availability for granted. It is so easy, so human, to forget that it does not just happen merely because it keeps on happening. The fact of the matter, of course, is that it has to be created, and is created, by a very specialized group of artisans who are the makers of music. In statistical terms, probably no other group of humans creates a product as widely used and enjoyed. In economic terms, certainly no other group asks and receives less for its productivity . . .

An editorial in the July-August issue of THE CANADIAN COMPOSER published by CAPAC, Composers, Authors and Publishers Association of Canada Ltd.

(CONTEMPORARY — Continued from page 11)

is a real question whether there will be what we used to call "posterity," and, further, whether we can afford to put anything off for a "posterity" which may never come. This is the sense of the new consciousness, the feeling that life is a matter of living "now," in the present, of making each moment count, of humanizing time and experience. The effect of this on those who are making art is often to cause them to reject the past, and, along with this, those institutions and people who represent to them, rightly or wrongly, the outmoded values of the Establishment. The split is real and it is deep. This may be one sign among many that our period is, as some cultural historians say, the "End of the Renaissance"; i.e., the end of an epoch whose forms of culture and thought are being supplanted by a new style of life.

This being true, what can we do and what lies ahead? With the need to anchor the creative culture in the life we live and know, composers and performers are evolving new relationships to each other and to new forms of musical expression and performance. The growing shift from urban centers to campuses suggests that the musical culture of the future will be increasingly under the patronage of colleges and universities where composers and performers will be free of the old urban performance culture. Given this new possibility, there is no danger that music will die. On the contrary, our creative culture is very much alive even if it does exist outside the walls of the Establishment and struggles to make its way. In this

affluent society which recognizes the present, scientifically and technologically — in fact, owes its very affluence to science and technology — it is essential that the music and art produced reinforce and reflect the changes in its response to present reality.

I am not proposing the easy acceptance of new music simply because it is "new." On the contrary, I believe it must undergo the same rigors of informed critical judgment and taste as anything in the past did in order to discover what is relevant and authentic. And I am saying, that in order to find out what is relevant and authentic, as opposed to what is mediocre and trivial, we must be willing to engage fully in the dynamic of the cultural process — to experience it ourselves and not avoid the responsibility by putting it off to other times or places.

Theoretically, it ought to be easier to accomplish this in an affluent society than in one which is not. The creative culture must be drawn upon as a source of new energy by the performance culture if the latter is to survive into the future — even if its managerial-social apparatus undergoes basic changes, which I believe are inevitable in any case. In an affluent society the present response to the present reality must define culture. This is the response our material wealth must support. This is the response the Establishment must recognize in order to remain healthy and vital itself. This is the response which is the exercise of life for this time, this place, and this generation.

HONORS FOR MEMBERS

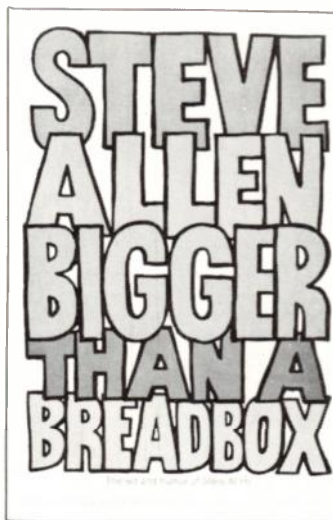


□ RICHARD ADLER has been named to the Advisory Board of the University of North Carolina Institute of Outdoor Drama.



□ ALFREDO ANTONINI, the Musical Director of the Columbia Broadcasting System, has received the Peter Caesar Alberti Award "tendered annually to Americans of Italian birth who have been successful in their chosen fields of endeavor."

□ LEONARD BERNSTEIN, a Harvard man who made good, returned to Alma Mater on June 15th to receive an honorary Doctor of Music degree as "a gifted son who, as performer, conductor and composer, has enhanced for many the joy of music." Other major honors recently accorded him include a gold Gustav Mahler Medal for service to the late composer's music and the Golden Schalk Medal awarded by the Vienna Philharmonic Orchestra.



□ STEVE ALLEN has won excellent reviews for "Bigger Than A Breadbox", his new book of humor published this summer by Doubleday.

□ GENE AUSTIN — honored on his 67th birthday when the Mayor of Fort Lauderdale, Fla. gave him "the key to the city."

□ ERNO BALOGH — his "Essay on Movies" for soprano, oboe and piano was premiered in Hancock, Maine on August 10th.

□ TEDDY BART — named 2nd Executive Vice President of the Nashville chapter of the National Academy of Recording Arts and Sciences, and JUANITA JONES, ASCAP's representative in Music City U.S.A., selected chairman of the scholarship committee.

□ JACK BEHRENS — his new work for violin and piano was premiered by the Duo Pach in the Canadian Pavilion at Expo '67 on June 22nd.

□ ELMER BERNSTEIN, composer for film and stage, was elected 1st Vice-President of the prestigious Academy of Motion Picture Arts and Sciences for 1967-1968.



□ PHIL BENNETT – in accepting a recent award as “Blind Musician of the Year,” he reported that his doctor has hope the composer may soon see.

□ BETH BROWN – her 33rd book, titled “Play Your Hunch – Make It a Miracle,” was published by Hawthorne in July.

□ RONNER BONNER – has written with EDDIE KHOURY a song titled “Give” which has been adopted by the Pennsylvania Heart Association.



□ BOB BURROUGHS’ new children’s choral drama, “Once, By Galilee,” was premiered at the Baptist Assembly in Glorieta, New Mexico. The composer also conducted the initial performance of his commissioned anthem, “Behold, What Manner of Love,” by the High School Concert Choir in Fayetteville, Arkansas.

□ HENRY CAMPBELL – his “Folk Tune for Piano and Strings” was selected by the National Catholic Music Educators Association for use by high school orchestras in its 1967-1968 “tape evaluation program.”

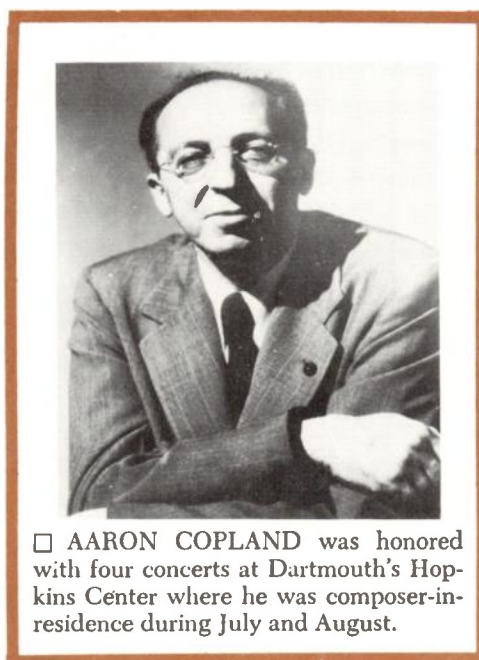
□ RAY CHARLES – the Los Angeles City Council designated June 8th “Ray Charles Day,” and the composer was honored at a dinner in the Beverly Wilshire Hotel.

□ DAVID COHEN – has joined the faculty of Arizona State University this month, but will continue as President of the Southeastern Composers League until April.

□ PEGGY STUART COOLIDGE was honored as a “good-will cultural ambassador” during a recent tour of Japan when she was awarded The Medal of Tokyo.



□ JOHN CACAVAS (center) and lyricist CHARLES WOOD (left) have been awarded a plaque by the executive director of the “Discover America” program for their official theme song.



□ AARON COPLAND was honored with four concerts at Dartmouth’s Hopkins Center where he was composer-in-residence during July and August.

□ ABRAM CHASINS – lectured this summer at Britain’s Bath Music Festival and was guest speaker at London’s venerable Symphony Club.



□ SILVIO COSCIA’s recent premieres include his Scherzo Overture titled “Alouette” performed by the Halifax Symphony Orchestra, “Those Piccolos and Tubas” played by the New York Symphonic Band on August 20th, and a “Dramatic Elegy” in honor of Carlo Gatti performed by the same Band.

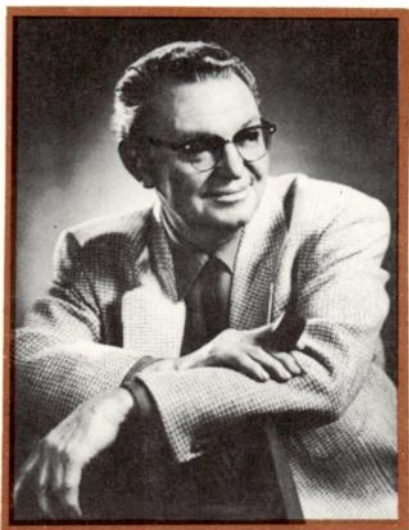
□ DR. PHILIP M. CRANE – appointed Director of Westminster Academy in Park Ridge, Illinois.



□ GENE DE PAUL—awarded a plaque for “outstanding contribution to the world of music” at a June 1st “Gene de Paul Night” in Van Nuys, California.

□ PAUL CRABTREE, the talented Producing Director of the Cumberland County Playhouse in Tennessee, attended the July 11th opening in Nashville of his new “musical mythtery” titled “I Sincerely Doubt That This Old House Is Very Haunted.” His successful musical cavalcade of history, “Tennessee, USA,” has just completed its third triumphant season.

□ ARTHUR CUNNINGHAM — the first performance of his “Three Songs From ‘A Midsummer Night’s Dream’” highlighted the May 26th vocal concert at the Juilliard School of Music in New York City.



□ CAPTAIN THOMAS F. DARCY, JR., retired conductor of the U.S. Army Band, has been honored for his years of significant contribution to American band music by having his biography included in “Who’s Who in American History.”



□ JOE DARION, lyricist (left), and MITCH LEIGH, composer (right) flank Kapp Records president David Kapp who has presented them with gold records that certify sales exceeding \$1,000,000 for the original cast album of their acclaimed “Man of La Mancha.”

□ PETER DE ROSE — honored by an audience of 1,500 on August 6th at the annual Peter De Rose Memorial Concert in Asbury Park, New Jersey. Several celebrated ASCAP writers, including J. FRED COOTS, attended.

□ SARAH LOUISE DITTENHAVER — Voted one of the “fifty top living American composers” by the National Guild of Piano Teachers in a recent vote taken of the 70,000 members.

□ ANNA HELENA DOUGHERTY — elected to Board of Governors of Women’s City Club in Philadelphia.



□ ERVIN DRAKE has been elected to the board of the American Guild of Authors and Composers.



□ JACOB DRUCKMAN's "String Quartet No. 2" has received its initial performance in a concert of the Juilliard String Quartet at Hunter College, New York City.

□ JOHN EATON – on August 9th, Gunther Schuller led the Berkshire Music Center Orchestra at Tanglewood in the premiere performance of Mr. Eaton's unique "Concert Piece for Syn-Ket and Symphony Orchestra" with the composer as soloist on the electronic Syn-Ket. The work had been commissioned by the Fromm Foundation.

□ PROFESSOR JONATHAN ELKUS – named Acting Chairman of the Music Department at Lehigh University for the 1967-1968 academic year.

□ GRANVILLE ENGLISH – has received first prize award of the Composers Press for his choral work titled "Law West of the Pecos." The Juilliard Opera Theatre has premiered in excerpt his folk opera titled "Beyond the Swamp," whose libretto was written by ASCAP's mourned Langston Hughes.

□ HAROLD FARBERMAN – as of September 29th, assumes the Musical Directorship of the Colorado Springs Symphony.

□ ADDY FIEGER and MAE RICHARDS – their children's musical, "Puncinello and the Magician," was premiered this summer at the Hedgerow Repertory Theatre in Philadelphia.

□ ROSS LEE FINNEY, composer-in-residence at the University of Michigan, was awarded an honorary Doctor of Music degree by The New England Conservatory in Boston on June 11th.

□ EDWARD KENNEDY "DUKE" ELLINGTON received his honorary Doctor of Music degree at Yale from university President Kingman Brewster, Jr., in the June 12th commencement ceremonies. The official citation read: We are indebted to you for an important generalization: "It don't mean a thing if it ain't got that swing." Your musical compositions and performances have set

our hearts singing, our spirits soaring, and our feet tapping. We hope that today your "mood is not indigo" and that your "Caravan" will continue to "Take the A Train" in the direction of more "Sentimental Moods." It might be said, "You've got it good and that ain't bad!" It is a special pleasure for Yale to confer on you the degree of *Doctor of Music*.



□ LORRAINE NOEL FINLEY – won the 1967 Choral Composition Contest of the Zeta Delta chapter of Delta Omicron for her four-part sacred work for women's voices, "The Trees of Jotham."

□ NICHOLAS FLAGELLO – appointed consultant on program to the North Carolina School of Arts.

□ DORA FLICK-FLOOD – won the national prize of the Composers, Authors and Artists of America Inc. for her song "The Music of Life."

□ CAMILLA FRANK – named one of the winners of Louisiana's Dunbar Awards for 1966.



□ ARTHUR FREED was honored on June 20th when the Gallery of Modern Art in N.Y.C. began showing a major retrospective series of films titled "A Tribute to Arthur Freed." Some 48 of his films, all M.G.M., were shown in the ten weeks that followed.

□ GEORGE GERSHWIN — honored by a Canadian Broadcasting Corporation tribute-concert on July 11th, 30th anniversary of his death.

□ KIM GLASS — elected president of the Mary Carr Moore Manuscript Club, Los Angeles composers and poets group.

□ BENNY GOODMAN — received in Chicago the National Music Week Recognition Award of the National Federation of Music Clubs for "advancing national and world culture through distinguished service to music."

□ PHILIP GORDON — his new "Woodwind Quartet" had its first performance at Columbia University on May 18th.

□ DANNY GOULD — has joined Paramount Pictures in Hollywood as a Music Advisor.

□ EDWARD C. GUNTHER and FRED THOMPSON — their patriotic choral work titled "Pray America Pray" has been premiered by the Oklahoma State U. Choir.

□ WILLIAM GUNTHER has been appointed as the permanent Music Director of Temple Ansche Chesed in New York City. His recent composition, "Jerusalem Concerto" (1967), for Piano & Orchestra has world premieres in New York and Jerusalem.

□ DON HADDAD — awarded a research grant by Colorado State University to compose a suite for woodwind ensemble.



□ RICHARD and FRANCES HADDEN have been appointed to the Music Faculty of the new four-year liberal arts Mackinac College on Mackinac Island, Michigan.



□ EDMUND HAINES — named to the Advisory Committee assisting in the reorganization of the Barcelona Symphony in Spain.

□ BRUCE JAMES HEADLEE — received \$250 Anne Gannett Award of the National Federation of Music Clubs.

□ EUGENE HEMMER — his "Duo for Dancer and Piano" received its initial performance at the University of California in Los Angeles earlier this year.

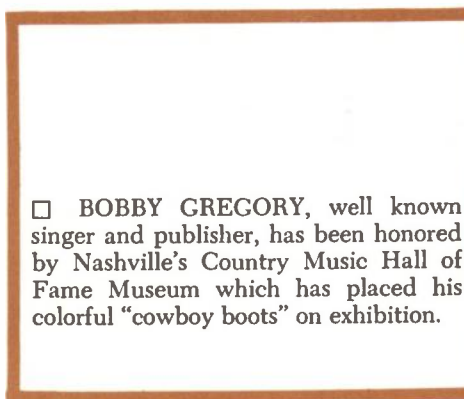
□ LEE HOIBY — his "Concerto for Piano and Orchestra" was premiered at New York's Philharmonic Hall by pianist John Atkins and the Festival Orchestra.

□ JOHN HOLLER — elected National Auditor of the American Guild of Organists.

□ LANGSTON HUGHES — the Greenwich Mews Theatre on West 13th Street in New York City has been renamed the Langston Hughes Theatre to honor the recently deceased poet-lyricist-playwright.



□ FRANZ JACKSON and the Original Jazz All-Stars have recently returned to Chicago after completing a three month U.S.O. tour of hospitals and military bases in South Vietnam, Thailand, the Philippines, Okinawa, Japan and Korea.



□ BOBBY GREGORY, well known singer and publisher, has been honored by Nashville's Country Music Hall of Fame Museum which has placed his colorful "cowboy boots" on exhibition.



□ F. KELLY JAMES — his "Soliloquy" received its initial performance this Spring when played by the U.C.L.A. Wind Ensemble, and a Santa Monica ensemble of 450 musicians and 700 singers premiered his "Hymns To America."

□ PHILIP JAMES — Howard Hanson conducted the Eastman Rochester Symphony Orchestra on May 6th when it premiered Mr. James' "Overture to a Greek Play."

□ MARVIN KAHN — named 1st Vice President of the N.Y. State Music Teachers Association.

□ DR. JEROME H. KANNER — appointed a music consultant to Harper & Row.

□ GERALD KECHLEY — his "Psalm 150 — Praise the Lord in His Temple" had its premiere at the Cathedral of Mary Our Queen in Baltimore.

□ NOAH KLAUSS — his commissioned work for Women's Chorus and Orchestra received its initial performance at Pennsylvania State University on May 28th.

□ JOHN M. KLEIN — his "Time Signature" and "Fanfare for Carillon" were premiered at the opening of Expo '67 in Montreal.



□ LOTHAR KLEIN's "Musique à Go-Go" has received its world premiere in a concert of the Cleveland Orchestra.



□ GEORGE LYNN's "Folk Piece for Chamber Orchestra" had its world premiere in May at the North Carolina School of the Arts, and his "Song of the Plain" commissioned by Nebraska State College received its initial performance a month earlier.

□ BEATRICE LAUFER — the Orchestra of America premiered her "One Cry" in New York's Town Hall.

□ IOLA E. LEWIS — her book titled "Can Life Be Beautiful and Other Poems and Songs" has been published.

□ RONALD LO PRESTI — elected to Board of Directors of the Percussive Arts Society.

□ JIMMY MCHUGH, composer and ASCAP Board member, was honored by 273 U.S. disk jockeys in July when he celebrated his 73rd birthday.

□ ULPPIO MINUCCI — his special music on "Robert Scott: The Race to the Pole" was premiered as the score of an ABC-TV documentary broadcast on April 17th.

□ GUY T. MONGELLUZO — his new symphonic march with lyrics was performed on July 25th in West Haven, Conn. by the United States Army & Navy Band, Capt. Teta conducting. The first part of the March is titled "United States," lyrics by Mrs. A. Hayes, the composer's wife. The second part is titled "Our Boys in Vietnam," lyrics by Mrs. A. Hayes and Anthony Petronelli.

□ KARL KOHN — conducted first performance of his new "Interludes For Orchestra" played by Buffalo Philharmonic Orchestra. Earlier this year, his "Madrigal" was premiered by a chorus of mixed voices "with piano concertante" in San Francisco.

□ ARKADIE KOUGUELL — on May 26th, his new "Friday Evening Service" for baritone solo, mixed voices and organ was performed for the first time at Temple Emanuel in New York City.

□ EZRA LADERMAN's latest work premiered is "Magic Prison," with a libretto by ARCHIBALD MACLEISH based on writings of Emily Dickinson. Commissioned by Andre Kostalanetz, it was played at a N.Y. Philharmonic Promenade in Lincoln Center this June.

□ WILLIAM P. LATHAM — elected to Pi Kappa Lambda National Music Honor Society. His "Dodecaphonic Set" for band and "Songs of a Day Rome Was Not Built In" have been premiered in Texas.



□ LT. COMMANDER ANTHONY A. MITCHELL, USN, smiling leader of the U.S. Navy Band of Washington, D.C., has been awarded an honorary Doctor of Music degree by Reverend Vincent Negherbon, President of St. Francis College.

□ JOHN JACOB NILES – the master folksinger and composer was honored by the city of Lexington, Kentucky on his 75th birthday.

□ THEODORE NORMAN – will join the music faculty at U.C.L.A. in October, teaching the classical guitar.

□ ERIC OSTERLING – appointed Director of Bands for the West Virginia Wesleyan Summer Music Camp.

□ NICOLA OVANIN – his composition, "Hatikvah," won first prize in the Roth Orchestra Competition sponsored by the National School Orchestra Association.

□ JACK PALMER – Honored by Mayor F. W. Palomba of Waterbury for his creative contribution to staging "Waterbury Day" in Yankee Stadium.

□ JULIA PERRY – invited to teach "theory and cognate subjects" in the music department at Florida A. & M. University in Tallahassee this autumn.

□ DR. ROY PEYTON – his new musical play titled "Etudes for Dreamers" had its premiere at the Hotel Americana in Miami Beach on April 30th.



□ MARCO RIZO, pianist and composer, was present on August 16th when the Omaha Symphony Orchestra premiered his "Sinfonia Cubana" under the direction of Joseph Levine.



□ RAOUL PLESKOW and STEFAN WOLPE, both on the music faculty, were jointly honored at an evening concert on the campus of C. W. Post College on April 10th. Professor Pleskow's "Movement for Oboe, Violin and Piano" has been premiered by Columbia University's Group for Contemporary Music.

□ FRANK RICCHIO – Named winner in piano composition category of 1967 Wisconsin Composers' contest for his new "Hong Kong Traffic."

□ DR. W. B. RICHTER – elected to International Platform Association.

□ BERNARD ROGERS – has retired from the faculty of the Eastman School of Music in Rochester.

□ NED ROREM's new cycle of songs, "Hearing," was premiered at Carnegie Hall by Carolyn Reyer. The lyrics consisted of six poems by Kenneth Koch.

□ JUANITA ROSNESS – honored by National League of American Pen Women for her new song, "In My Garden."

□ TIBOR SERLY — his "Chorale in 3 Harps" had its initial performance at the International Harp Festival on June 16th, and on the 20th his "Canonic Prelude for 4 Harps" commissioned by Hartt College of Music was premiered there.

□ ARNOLD SHAW — his article on "Gitar, Folk Songs and Halls of Ivy" published in HARPER'S and reprinted in the READER'S DIGEST has been included in a college text of essays titled "The Inquiring Reader."

□ ALAN SHULMAN — elected President of the Violoncello Society of New York.

□ CLAUDIO SPIES — honored with a Brandeis U. Creative Arts Award.



□ CHARLES STROUSE, gifted stage and screen composer, has been appointed to the Council of the American Guild of Authors and Composers.

□ DR. BENJAMIN SUCHOFF — has been awarded a \$2,000 grant by the American Council of Learned Societies for research in computer applications to Bartók's Serbo-Croatian folk music material. He recently edited Bartók's three-volume study *Rumanian Folk Music* which has just been published by Martinus Nijhoff, The Hague.

□ PAUL TAUBMAN — recipient of the International Broadcasters' Award for his musical theme celebrating the 15th anniversary of the CBS-TV Late Show.

□ TOMMY TUCKER — promoted to Associate Professor of Music in the Department of Fine Arts at Monmouth College in New Jersey.

□ BURNET TUTHILL — his "Come Seven" was featured at two Rockefeller-financed Festivals of Contemporary Music, one by the Houston Symphony and the other by the New Orleans Symphony, this Spring.

□ CAMIL VAN HULSE — on May 7th, he conducted at the Garden City, N.Y. concert in which his new "Symphony for Organ" had its world premiere.

□ BILLY VAUGHN — presented with Brazil's "Chico Viola Award" at the Brazilian Consulate in Los Angeles.

□ JOSEPH WAGNER — the world premiere of his "Three Charades" for Brass Quintet was performed by the Los Angeles Brass Octet on July 2nd. He will continue as composer-in-residence at Pepperdine College in Los Angeles.

□ RICHARD WILLIS — the Baylor University composer-in-residence had his "Evocation" premiered by the Houston Symphony on April 25th, and on May 15th the first performance of his "Essay for Band" was played by the Baylor U. Concert Band.



□ MINI STEIN's lively new radio series titled "South Africa — Mini Speaking" began on WFUV-FM in New York City on Saturday, July 1st.

□ LAWRENCE WELK has received a 1967 Horatio Alger Award "emblematic of success in careers originating in humble beginnings." The plaque was presented by Dr. Norman Vincent Peale on behalf of the American Schools and Colleges Association in a Waldorf Astoria Hotel ceremony in New York.



preciate the musical works of other nations; we must recognize their creators and learn from other cultures the values they describe. For if we fail in this, we have gained but little in dissipating a fixed and firm idea abroad that we are a culturally introverted nation.

The Voice cannot create an America; it can only reflect the America that exists. It cannot presume to speak for America; it can only act as a channel through which America speaks. In a real sense, it is not the Voice of America; it is the flexible and powerful instrument of America's many representative voices.

Without the wholehearted co-operation of the entire American music industry, the huge network that is the Voice of America would sing with a cracked voice. Individual musicians, organizations and unions, domestic radio networks, commercial sponsors, controllers of performance rights and copyright, all contribute substantially to the success of the Voice. Without such assistance, the annual budget of the organization would not be able to provide more than a fraction of the musical programs now made available to the world at large. These individuals and groups do not receive credit on the air for the contribution — any more than do taxpayers who provide the public funds that support the operation — but they share in the successful export of a good product, plainly labeled "Made in U. S. A."

The musical Voice that is heard around the world speaks for millions of Americans as they might speak for themselves. It counteracts distortions fostered by a highly vocal opposition, and it corrects the impression left by some American entertainment media, which seek an international audience for commercial reasons — that the people of the United States are materialistic, deficient in culture, and too rich for their own good. The Voice of America speaks at its best not because music is an international language, but because music expresses well what words cannot — the soul of a people.

GOTTLIEB REELECTED

Herbert N. Gottlieb, head of ASCAP's west coast operations, has been re-elected President of the California Copyright Society and elected to the Board of Trustees of the Los Angeles Copyright Office.

IN MEMORIAM

- | | |
|---|--|
| F. H. ASHE, ASCAP 1966
d. January 25, 1966 | HELEN SEARLES WESTBROOK, ASCAP 1945
d. Illinois, June 5, 1967 |
| CHRIS YACICH, ASCAP 1956
d. New Orleans, La., Feb. 27, 1967 | DOROTHY PARKER, ASCAP 1961
d. New York City, June 7, 1967 |
| NORMAN W. R. THECKSTON, ASCAP 1962
d. New Jersey, March 25, 1967 | ELLIOT GRIFFIS, ASCAP 1936
d. Los Angeles, Calif., June 8, 1967 |
| KENT GANNETT, ASCAP 1958
d. Iowa, April, 1967 | MONTE CARLO, ASCAP 1923
d. Houston, Tex., June 9, 1967 |
| STEPHEN O. JONES, ASCAP 1924
d. New York, April 12, 1967 | SYLVIA DEE, ASCAP 1943
d. New York City, June 12, 1967 |
| HENRY "RED" ALLEN, JR., ASCAP 1958
d. New York City, April 17, 1967 | LUTFI GUNERI, ASCAP 1966
d. New York City, June 12, 1967 |
| BENNIE KRUEGER, ASCAP 1953
d. New Jersey, April 29, 1967 | HAROLD LEVEY, ASCAP 1925
d. New York City, June 15, 1967 |
| AMY WORTH, ASCAP 1943
d. Seattle, Wash., April 29, 1967 | ROCKFORD GENE CAMRON, ASCAP 1967
d. Calif., June 16, 1967 |
| AL BARRY, ASCAP 1956
d. New York City, May 8, 1967 | GEORGE STEINER, ASCAP 1960
d. New York, June 21, 1967 |
| WALTER HIRSCH, ASCAP 1921
d. New York City, May 8, 1967 | JOSEPH S. AROMANDO, ASCAP 1959
d. Bloomfield, N. J., June 26, 1967 |
| ELMER RICE, ASCAP 1948
d. England, May 8, 1967 | ARRETT RUSTY KEEFER, ASCAP 1952
d. Philadelphia, Pa., June 29, 1967 |
| JOHN WHITE, ASCAP 1961
d. New York, May 13, 1967 | DICK FENNO, ASCAP 1963
d. Connecticut, July 2, 1967 |
| JOHN W. WORK, ASCAP 1941
d. Tennessee, May 18, 1967 | JOHNNY R. CLARK, ASCAP 1956
d. Calif., July 3, 1967 |
| EARL D. IRONS, ASCAP 1950
d. Arlington, Tex., May 19, 1967 | JOHN WARD ALDEN, ASCAP 1941
d. Yakima, Wash., July 10, 1967 |
| JAMES BROCKMAN, ASCAP 1921
d. Calif., May 22, 1967 | CARL SANDBURG, ASCAP 1955
d. Flat Rock, N. C., July 22, 1967 |
| GRACE E. BUSH, ASCAP 1963
d. Calif., May 27, 1967 | GENE LUCAS, ASCAP 1953
d. California, Aug. 2, 1967 |
| BILLY STRAYHORN, ASCAP 1946
d. New York City, May 30, 1967 | JAROMIR WEINBERGER, ASCAP 1943
d. St. Petersburg, Fla., Aug. 8, 1967 |



COLE PORTER HONORED

Many notables of Broadway and the music world gathered at Sardi's on June 8th at an ASCAP-G. P. Putnam's party honoring Cole Porter and "The Life That Late He Led," an acclaimed new biography by George Eells. Above (L. to R.), Cy Coleman, George Eells, Elaine Stritch, ASCAP President Stanley Adams and Dorothy Fields. Among the other well known ASCAP figures who attended were Board members Irving Caesar and Arthur Schwartz. General Counsel Herman Finkelstein and composer Burton Lane.



McPartland



Gabler



Altschuler

ELEVEN ASCAP WRITERS ELECTED TO NEW YORK NARAS BOARD

Writer members of the Society have been elected to fill eleven of the twenty seats on the new Board of Governors of the New York branch of the National Academy of Recording Arts and Sciences.

Selected by the membership to serve for the first time were Will Holt, Norman Luboff, Harold Mooney and Nick Perito. Reelected for additional two-year terms were Ernie Altschuler, Ray Charles, Milt Gabler, Joe Harnell, Marian McPartland and Billy Taylor.

MANNE SCHOLARSHIP FUND

Composer-conductor-drummer Shelly Manne has established a scholarship fund to aid underprivileged students who seek careers in the arts. Grantees will be selected from those attending the Studio Watts Workshop in Los Angeles, and current plans call for eight annual awards totaling \$4,000. A fund raising drive to raise additional money needed — over and above Manne's donation — is now in progress. Tax deductible contributions may be sent to the Shelly Manne Scholarship Fund, P.O. Box 72184, 10311 Grandee Avenue, Los Angeles, California, 90002.



Henry Mancini

RECORD WORLD '67 D. J. POLL RESULTS

RECORD WORLD, the energetic weekly trade journal, has announced that ASCAP members Frank Sinatra, Henry Mancini and The Mamas and the Papas were among the winners in the publication's 1967 poll of U. S. disk jockeys. Asked to pick the best in various categories, the canny music men rated The Mamas and the Papas as the top combination vocal group (male and female), Frank Sinatra as the top male vocalist and Henry Mancini's as the top studio orchestra.

Autumn
1967

Vol. 1, No. 3
ASCAP
A PUBLICATION OF THE AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS
TODAY

Published by the ASCAP Public Relations Committee: Jack Yellen, Chairman; Irving Caesar; Cy Coleman; Paul Creston; L. Wolfe Gilbert; Lou Levy; Henry Mancini; Jimmy McHugh; Arthur Schwartz; Adolph Vogel; and Ned Washington.

Address all communications to:
Walter Wager, Editor
ASCAP, 575 Madison Ave. New York, N.Y. 10022



the facts:

What it is
Why it is
Who Belongs
How it Works
How it Serves
America

(1) WHAT IS ASCAP?

The American Society of Composers, Authors and Publishers (ASCAP) is not a union or a musicians' group, but a clearing house for performing rights in music. It licenses the right TO PERFORM... IN PUBLIC... FOR PROFIT in the United States the copyrighted musical works of its members and the members of affiliated societies in more than thirty countries. It is an unincorporated non-profit society of writers and publishers; it has no treasury and regularly distributes all revenues above operating expenses to its members.

(2) WHO ARE THE MEMBERS?

The members are some 8,600 American composers and lyricists ("authors") and their 2,800 publishers. Their collective repertoires, both "popular" and "serious," represent the great compositions that have made our country's music an important factor in world culture and entertainment.

(3) IS ASCAP ONLY FOR ESTABLISHED WRITERS OR PUBLISHERS?

No, new members are joining every month and they are warmly welcomed. Recent changes in ASCAP's royalty distribution system now get income to new members faster than ever. ASCAP's dynamic vigor and growth is highlighted by the fact that membership more than tripled between 1954 and 1966.

(4) HOW DOES ONE JOIN ASCAP?

Any composer or lyricist of a copy-

righted musical work may join if he or she has had at least one musical work "regularly published." A sales copy of the published sheet music or a commercial recording of the work must be submitted with a signed application form, available from ASCAP at 575 Madison Avenue in New York City.

There is a great diversity of members, ranging from writers for the Broadway and off-Broadway musical theatre and the film and television studios to creators of "pop" songs, jazz, chamber music, "rock and roll," country and western works, operas, "folk," religious and symphonic works. Publisher membership is open to any person or firm actively engaged in the music publishing business and assuming the normal financial risk involved in publishing. ASCAP does not tolerate its members engaging in "song shark" practices, where the financial risk of publishing songs is borne by the writer rather than the publisher. The publisher applicant must submit a "regularly published work" (either in the form of a sales copy of the published sheet music or a commercial recording) plus a signed application form.

(5) WHAT DOES IT COST TO JOIN?

There is no initiation fee, and the annual dues are \$10 for writers and \$50 for publishers. Dues monies are used for the relief of indigent members or their dependents.

(6) WHO RUNS ASCAP?

The members, who express their views at four meetings per year and elect the Board of Directors. Policies are set by the Board of Directors which consists of twenty-four members, half of them writers and the other half publishers. The writer members of the Society elect the writer members of the Board, and the publishers elect the twelve publisher representatives of the Board. The president is traditionally a writer member of the Board. Three of the dozen writer members on the Board and three of the publishers on the Board must be individuals primarily concerned with serious (i.e. "classical") music. The Board meets monthly, and votes on officers of the Society at an annual election.

(7) WHERE IS ASCAP LOCATED?

ASCAP is truly a national organization, with its headquarters in New York City and some twenty-three branch offices spread across the entire country.

(8) WHO TAKES OUT ASCAP LICENSES?

Those who use members' copyrighted music for profit in public performance are required by U. S. copyright law to secure permission to do so, and today there are some 34,000 such licensed users of ASCAP music. These include radio and television stations and networks, night clubs and hotels, wired music sys-

tems such as MUZAK, symphony orchestras, colleges and universities that sponsor concerts. Of all commercial users, only the huge half billion dollar a year jukebox industry claims an exemption from payment. This claim derives from an obsolete technical provision in the 1909 federal copyright law, a clause which may be repealed in the near future if the revised U. S. copyright statute now before Congress is passed.

(9) DOES ASCAP LICENSE SALES OF SHEET MUSIC OR RECORDS?

No. The Society's sole source of income is licensing the performing rights. These are limited to non-dramatic performances. Producers pay fees for the rights to stage a dramatic performance of an "Annie Get Your Gun," "South Pacific," "My Fair Lady" or "Hello, Dolly" directly to the writers.

(10) WHEN, WHERE AND WHY WAS ASCAP FOUNDED?

The Society was founded in 1914 by a group that included such outstanding composers as Victor Herbert and John Philip Sousa. ASCAP was established by composers, authors and publishers to insure compliance with the 1909 copyright law, which recognized that creators had certain important, exclusive and valuable rights in the works that they had created and copyrighted. The purpose of the law was to encourage the creation of new works by assuring payment to the writer whenever his or her works are used commercially. At the time the Society was founded, users — the owners of the country's increasingly popular dance halls, hotel ballrooms, night clubs, etc. — were making handsome profits from customers drawn to enjoy public performances of copyrighted musical works. But in direct violation of the 1909 statute, the users ignored the license requirement and paid nothing for the right to perform.

ASCAP was founded to insure compliance with the statute. It has developed into an immensely useful service organization, a great convenience to both members and users. It would obviously be difficult, tedious, costly and perhaps economically impossible for each writer or publisher to negotiate a separate licensing agreement for performing rights to each song with each of the many thousands of users, and it would be similarly expensive and complicated for the users to find and negotiate licenses with each writer and publisher.

(11) WHO SETS THE ASCAP LICENSE FEES?

ASCAP negotiates these with the users, and the fees are based on objective factors such as the user's income. Any user or would-be user who is dissatisfied with the fee quoted may appeal to a federal judge in New York City for redress. In a single negotiation, a license

holder gets access to unlimited performances of the collective repertory of all the members.

(12) WHAT ARE THE FEES?

They vary widely, but in a non-discriminatory manner keyed to the nature of the use and the value to the user. For example, a feature performance on a local FM radio station may generate only a few pennies in fee while a network television broadcast may be judged so important in terms of the network-user's economics and advertising revenues that a musical work performed on such a show would earn a great deal more. Two similar users with comparable economic and music factors will pay approximately the same for ASCAP licenses. Users who choose a blanket license do not account separately and pay for each performance. They pay only a single license fee to ASCAP for their use of any of the members' musical works. The Society undertakes the problem of accounting and distributes the total license fee income among members.

(13) HOW IS THE ASCAP LICENSE INCOME DISTRIBUTED TO MEMBERS?

As mentioned, ASCAP's sole receipts are from the license fees. After the Society's operating costs (less than 16% of income in 1966) are paid, half of the remainder goes to the writers and the other half to the publishers. Each of the two groups has its own formula for apportioning its income, and any member who is dissatisfied may protest to an internal Board of Review elected to hear such complaints. Appeals from this Board may be taken to an independent panel, under the rules of the American Arbitration Association. ASCAP, a democratic voluntary association, is committed to fairness and the well-being of its members.

The key factor in the distribution of income to the members is the number of performances of a work noted and logged in ASCAP's large and carefully operated Survey of Performances. The Survey is designed by an independent consulting firm, and is reviewed from time to time by an appointee of the Federal Court. This is a further effort to insure that the Survey system is statistically sound, adequately comprehensive and assures fair treatment. In weighting performances, a feature performance is rated more "important" in terms of credits than a background performance, for example, and performance of a serious work such as a symphony is given a

multiple of credits instead of one. This has been voted by the members in a deliberate effort to encourage American composers of such serious works.

A large part of the skilled ASCAP staff is employed in the Survey. Hundreds of thousands of man-hours and extensive use of modern computers go into the Survey and weighting and quarterly distribution of royalties.

(14) ARE ASCAP MEMBERS PAID FOR PERFORMANCES ABROAD?

Yes, because ASCAP has carefully developed relationships with thirty-two foreign performing rights societies that are now ASCAP affiliates. ASCAP members are represented abroad by these foreign societies which license performing rights in their respective countries. In this country, the ASCAP license and Survey of Performances include the works in these foreign societies' repertories, and ASCAP sends these societies a share of the collective license fees reckoned on the number and type of performances.

(15) MUST A WRITER OR PUBLISHER JOIN ASCAP?

No, ASCAP is a voluntary association and one joins only if one wants to have one's performing rights licensed by and protected by the largest, most respected and most successful cooperative "clearing house" for music rights in the world and the only one in the United States operated by and for the composers, authors and publishers themselves.

(16) MUST A MUSIC USER DEAL WITH ASCAP?

No. If the musical work is not performed in public for profit or is not part of the ASCAP repertory, the user obviously does not need an ASCAP license. If the performance is public and for profit he may obtain a license either from the copyright owner directly or from ASCAP if it is in the ASCAP repertory. Firms or groups that use (perform) a lot of music are almost certain to want to play many ASCAP works, since the vast majority of gifted American writers license their performing rights through ASCAP. These compositions are ASCAP-licensed, not ASCAP-owned. The Society owns no copyrights, for these remain with the members. The members merely grant ASCAP a non-exclusive right to license non-dramatic performances as long as the member remains in the Society.

(17) WHAT HAPPENS WHEN A MEMBER DIES?

His or her estate is eligible to receive from ASCAP royalties based on performances of the musical works until the copyrights on those works expire. Some of the estates drawing income from ASCAP are those of George Gershwin, Cole Porter, Bela Bartok, W. C. Handy, Jerome Kern, Oscar Hammerstein, Victor Herbert, Serge Rachmaninoff, Deems Taylor and Sigmund Romberg. The estate of a deceased writer or publisher, who was not a member, may also apply for membership.

(18) CAN ONE SECURE A LIST OF ASCAP MEMBERS?

A simple list of names — in alphabetical order — is available, and the Third Edition of the ASCAP Biographical Dictionary went on sale on November 30, 1966. That 845 page hard-cover book contains biographical sketches of writer members and a list of all publisher members; the price is \$5.25.

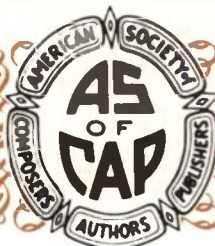
(19) CAN ONE SECURE A LIST OF ALL THE WORKS IN THE ASCAP REPERTORY?

The complete list is maintained in the Society's Index Department at the New York City headquarters. A fairly comprehensive three volume ASCAP INDEX of popular songs performed in the Society's survey may be purchased for \$15, and the Second Edition of the ASCAP SYMPHONIC CATALOG was published in 1966.

(20) WHERE MAY ONE SECURE MORE INFORMATION ABOUT ASCAP?

You may check your local telephone directory to find out whether any of the Society's twenty-three branch offices is located in your city, or you may get in touch with either the Public Information Department or the Membership Department of ASCAP, 575 Madison Avenue, New York, New York 10022.

Further information on ASCAP membership is available from NEW YORK: Paul Marks, ASCAP, 575 Madison Ave., New York, New York 10022, 212-MU 8-8800 — LOS ANGELES: Herbert N. Gottlieb, ASCAP, 9301 Wilshire Blvd., Room 408, Beverly Hills, California 90210, 213-CR 3-6022 — NASHVILLE: Mrs. Juanita Jones, ASCAP, 806 17th Avenue South, Suite 309, Nashville, Tenn., 615-254-1386.



Salute to **ASCAP**

At 8 p.m. on Sunday, October 15th, CUE magazine will present its second annual SALUTE TO ASCAP at Philharmonic Hall in New York City's Lincoln Center.

The fourteen outstanding writers who will appear and whose works will be enjoyed will be Richard Rodgers, Ned Washington, Johnny Mercer, Hal David and Burt Bacharach, Jerry Herman, L. Wolfe Gilbert, Sammy Fain, Noble Sissle and Eubie Blake, Harry Ruby, Morton Gould, Vernon Duke and J. Fred Coots.

Among the celebrated singers to be featured will be Ella Fitzgerald, Angela Lansbury and Alfred Drake. This unique show will be followed by a supper-dance honoring ASCAP President Stanley Adams, a gala scheduled for the Philharmonic Hall Esplanade.

Proceeds of the evening will go to the New York Cultural Foundation, and the cost of the tickets will be tax-deductible. Tickets for the show alone are priced at \$25, \$10, \$5 and \$3.50, while those for the show and supper-dance are \$100 and \$50. Tickets may be purchased at CUE, Philharmonic Hall or the New York Cultural Foundation at Suite 2836, 1290 Avenue of the Americas, New York City (CO 5-7460).