

ASCAP

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

TODAY

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MUSIC AND MOTION PICTURES

Without minimizing the many fine achievements of the past, it is clear that movie music today is unquestionably better than ever. It has to be. The 1967 movie-goer has tasted and enjoyed first class film music and isn't likely to settle for much less. Why should he? We are in the midst of a challenging musical boom that is also a musical revolution, and today we are continuously exposed to not only a tremendous amount of music in daily life but also a great diversity of music, musical techniques and even instruments. The sophistication, creativity and capital invested in producing records, television and stage music, advertising jingles and commercials and new "sounds" for performing groups have continued to raise the technical and artistic standards for popular music and its presentation. Written and performed with inventive skill and attractive professional polish, this music has established a creative level that the public has come to expect and with which the motion picture industry must compete.

Today, it is doing just that — and with distinction.

The results have been mutually profitable for the film companies, the writers and the audiences.

The possibilities inherent in the imaginative use of first class motion picture music are receiving increasing recognition throughout the industry, and it is encouraging to see music writers being given more freedom and greater rewards for their creative efforts. Growing recognition of the music writer as a key member of the creative team — an important contributor and a uniquely skilled partner — has helped to unleash and inspire the talents of film composers and lyricists in recent years. Music is no longer an afterthought, something to be tacked on after the completion of a picture. The men and women who write songs and scores are now full partners in the immense complex effort that goes into making a film, and it is now standard practice to call in the music writers at the earliest stages of production — often before production — for consultation and planning with the rest of the creative team.

Today's film executives know that music can set the tone, tempo and feeling of the entire picture, can identify and develop both the characters and the story line, can play upon an audience with a remarkable array of subliminal rhythms and subtle themes and moving lyrical appeals of amazing psychological



and emotional effect. Since it has been recognized that first class, carefully tailored and properly integrated music can make a mediocre film seem much more vital and can also contribute additional dimensions to an excellent picture, the realistic and resourceful producer deliberately provides a significant budget for the different sorts of quality music each particular movie will need.

In addition to an imaginative background score — a major challenge and achievement — this often includes a distinctive title song and/or theme song. A superior title song or theme song that

can catch the public imagination and make a life of its own can be a tremendous asset for any film, and most movie companies are exploiting this with considerable energy. In terms of promoting either a feature or a filmed television series, the possibilities in a brilliant title song or theme song have become so evident that film firms are regularly commissioning these before a first shooting script is completed. A good title song or theme can create — almost overnight and internationally if handled right — an image, an aura, a tempo, a powerful appeal that lingers for months and years and continuously reminds the listener of the original film. The great and lasting impact of songs such as "High Noon", "Three Coins in the Fountain", "Love Is a Many Splendored Thing" and "Georgy Girl" — to name a very few — undoubtedly paid off at theatre box-offices around the world.

Today, the writers and publishers and the motion picture companies have a dual relationship. Each serves the other, needs the other, must work with the other. We know that the movie industry is much more than a mere buyer of music; it is a valued and important partner. We know how much the energetic and costly promotional efforts of motion picture companies contribute to the success — the broad popular success outside theatres — of musical works. Sound track albums that would have no existence or reason for existence outside feature productions are only one of the contributions of the film industry to the current musical boom. We have a huge and a common stake in this boom and if the boom is to continue and the musical standards are to rise for the benefit of both creators and movie-goers, the partners must work together imaginatively and purposefully.

The question that faces us — as partners — is whether and how well we will be able to meet the expanding and evolving musical needs and tastes of the movie-going public. The talent is there. Now the opportunities for that talent are opening and expanding. We have always had a number of brilliant individuals writing songs and scores for films, but in the past it has often been extremely difficult for young writers with new ideas or modest "credits" to secure work in the motion picture business. It has usually been even harder for those beginners who secured assignments to get free rein for their talents. This discouraging situation has been changing during the past



For those statistically inclined, ASCAP writers have won thirty of the thirty-four Oscars awarded for Best Songs since the first Academy Awards in 1934. In addition, Oscars for best score or scoring have gone to forty-six films whose music was created by ASCAP members. A total of sixty-eight ASCAP writers have won Academy Awards for musical contributions, and several of these writers have been honored more than once.

decade, and all the signs are that it will continue to change. The prospects for the gifted and hard working young writer are a lot better, although admittedly still less than ideal. Compared to conditions of twenty years ago, the current situation is significantly more open, more promising and more rewarding in both creative and financial terms.

In part, this is due to the fact that the motion picture industry itself has attracted imaginative and dynamic young directors, producers and executives — men capable of keeping the American movie business dynamic, current and competitive with other forms of entertainment. If we are enjoying the creative new film music of today, it is because the motion picture companies have assembled their own creative teams at both production and management levels to meet the "new" taste of the "now" public.

It is not a single simple public.

The 1967 film team — composed of creative movie men and creative music men — is aware that the film audiences reflect many appetites for many different kinds of music, each with its own qualities. All these different kinds of music — folk, rock and roll, ballads, electronic, jazz, choral, symphonic etc. — can be used effectively and inventively by im-

aginative film people, used as purposefully and selectively as a surgeon choosing the right instrument. Of course, there has never been an abundance of great composers or lyricists — or directors or producers either. Greatness is not the norm, just the occasional blessing. Still there is more musical talent available than ever before. Today's writers offer the movie industry the largest and most diverse repertory of fresh and original music in history.

The writers and publishers now recognize — proudly — that we have the best motion picture music in the world, and also recognize — realistically — that producing films is an expensive and demanding craft with great risks. If the hazards and strains are large, however, the rewards can be commensurate for the creative and the courageous.

It is these men whom we invite to join us — in full partnership — in shaping memorable music for memorable films.

It could be a major entertainment-culture crusade.

It could also be a lot of fun.

Maybe even profitable.

Stanley Adams

ADAMS REELECTED



ASCAP PRESIDENT

Stanley Adams, well known lyricist and a twenty-two year veteran on the ASCAP Board of Directors, has been reelected President of the Society. Successful collaborator with Thomas "Fats" Waller, Sigmund Romberg, Hoagy Carmichael, Oscar Levant and others, Mr. Adams is a fifty-nine year old New Yorker whose song writing career began even before he received his L.L.B. from New York University. He served as President from 1953 to 1956, and has held that key office since 1959.

Writer Ned Washington and publisher Edwin H. "Buddy" Morris have been elected Vice-Presidents, composer Paul Creston reelected Secretary and publisher Adolph Vogel named Treasurer. Composer Morton Gould was voted Assistant Secretary, and publisher Rudolph Tauert has been elected the Assistant Treasurer.

LOUIS DREYFUS DIES AT 89

ASCAP Board member Louis Dreyfus, head of the Chappell & Co. music publishing enterprises and a major figure on the international music scene, died in his London home on May 2nd at the age of 89.

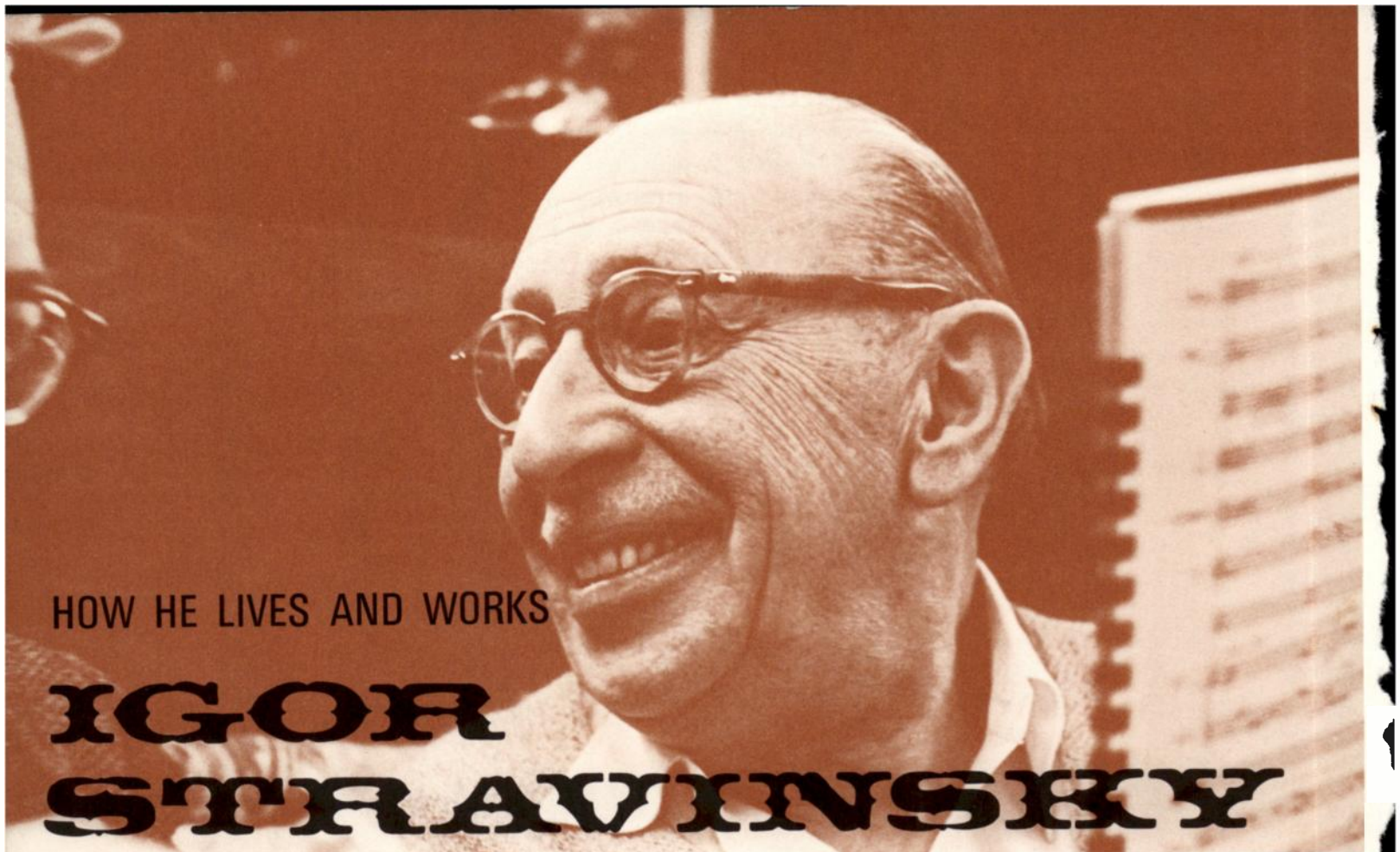
While still a young boy, the German-born Mr. Dreyfus followed his older brother, Max, to the United States and entered the music business at an early age. They were prominent industry figures by the end of World War I, and later achieved even greater fame and influence in the next decade when they took control of Chappell. Chappell became one of the international giants, published the works of many of the greatest song writers of this century and achieved a preeminent position in "show" and theatre music. In 1929, Louis Dreyfus moved to London to direct Chappell's vast British operations while his older brother stayed in New York to guide the firm's booming American unit. When Max Dreyfus perished in 1964 at 90, Louis Dreyfus was elected to the Society's Board as successor.

Survivors include his widow Jean, daughter Valli and grandson Nicholas Firth.

MR. ABERNATHY



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HOW HE LIVES AND WORKS

IGOR STRAVINSKY

Igor Fedorovitch Stravinsky, one of the great composers of our time and an ASCAP member since 1940, was born in Russia in 1882 and now lives and composes in Hollywood, California. A unique and intimate view of this great man of music is afforded in this witty letter written by his wife to a nephew in Moscow. This edited excerpt is from the fascinating volume titled "Themes and Episodes" by Igor Stravinsky and Robert Craft, recently published by Knopf.

It represents the second of a series on ASCAP writers.

Dear Valodya,

To answer your request for an account of Igor's home life, perhaps I may best begin with a description of the house itself.

Visitors say that it is a gay house, and it is bright and cozy, with light-colored upholstery, pillows, rugs, and a plentiful array of flowers. The house is also brightened by a large number of windows and mirrors — like Igor's mind, I might say. But it is heavily crammed, too, for which reason we have recently had to part with one of our three pianos, leaving one in Igor's studio, and one in the library so that the memento-seeking among the piano-playing visitors will not have an excuse to go to his studio.

Our library of ten thousand books spreads to every room. It is classified by author, subject, and language, but art books form the largest category, with books of poetry and *romans policiers* competing for second place. Igor is a steady reader, and though he is inclined to pursue one author or subject to a rut, his interests are varied and unpredictable.

The walls are covered with paintings, Russian and Balkan icons, old maps, old cartoons (Rossini lighting a giant firecracker), new cartoons (an unreadable diploma drawn by Saul Steinberg for Igor and still his only academic credential), photographs of friends and of people Igor admires, such as Lincoln and Pope John. All of our paintings are contemporary except for a Turner pastel, tiny ink drawings supposedly by Watteau and Tiepolo but probably fakes, and a "Monsù Desiderio" which is on a hexagonal marble slab. Nearly everything we have was the gift of the artist, a description that includes a dozen Picassos, among them the well-known full-face line portrait of Igor, several Giacomettis, many Bermans, charming pieces by Klee and Kandinsky (including a Klee drawing given to Igor by Frau Alma Mahler), Jacques Villon, Tanguy, Henry Moore, Miro, Masson, Dufy, Tchelichev, Chagall, Vieira da Silva, Bérard, Léger. In fact, the only pictures we purchase are by young painters we wish to encourage; for a complete catalogue I would have to mention my own paintings, of which more than a score can be counted about the house.

Igor's day is carefully routinized. It begins with a headache which, however, is dispelled or forgotten in the shower. His bathroom, incidentally, looks like a laboratory or a prescription department in a pharmacy. There are blue-and-white porcelain apothecary jars, trays of syringes, and a curiously mammalian display of hot-water bottles. The vials of medicines, counteragents for every ailment, all neatly labeled in Russian by Igor himself, may be counted to the hundreds, and that, as the Americans say, is an underexaggeration. A branch-office drug store has gone into business on his night table, too, but the supponerals, the powders, the unguents and ointments, the drops, the herbs and other materia medica are so mixed up with the sacred medals that I fear he will swallow a Saint Christopher some night instead of a sleeping pill. Igor once told me that he acquired his taste for medicines at the precocious age of five.

No matter how well he may feel, Igor will check his temperature at least once daily for a half degree rise of the thermometer may spell a forecast of flu to him, and thus warned he can batten down with his medicines and conquer it weeks ahead. It also follows that he will never allow Nature to take its course, or at least not without giving it a good nudge. Every meal is dispatched with two tablets of "concentrated saliva," a Japanese confection said to stimulate digestion.

Igor's breakfast, which is later than mine coincides with the arrival of the post and by that time I try to be out of the house. He is so keen to receive and send mail that the Sabbath, except for the lack of a Special Delivery, is a grim day for him; and in his desire to hasten letters on their way, any visitor is temporarily impressed into the postal service. The President of the United States, if he were to come to lunch, would leave with two or three letters in his hand and Igor's request to "drop them in the corner mailbox." The humors of the day are determined by the contents of the morning post, which, with packages of books, music, letters, is generally large enough to fill a laundry basket. The bulk of the letters are from autograph hunters of the sort, "Dear Sir, I have signed photos from Christ, Socrates, Stockhausen, and Schweitzer, and would you please . . ." These are destined for a special outsized dining-room wastebasket. (Igor allows himself to be victimized by the autograph racket only when it seems the easiest way to rid himself of a nuisance. I may add that he has managed to keep the public-institution attitude at bay better than any other eminent octogenarian, and in this age of the false-hero industry



— Schweitzer, Casals, or this or that *chef d'orchestre* — he has luckily continued to be the arch anti-hero. He does not like the role of patriarch, either, and will not allow the neighborhood children to call him "Gramps," though he has willingly satisfied their curiosity about him when they brave our doorstep at Halloween.) Igor feels compelled to answer and file away every letter immediately, and he demands as much alacrity in his correspondents. His rooms probably contain as many filing cabinets as the state department of Liechtenstein, and no wonder. In addition to the huge dead-letter bureau, he has kept every program and article concerning his music since 1906. The articles are heavily underscored, incidentally, and the margins are filled with rubrics vehemently unflattering to the intelligence of critics.



The morning mail trauma leaves him only one or two hours' time for composition before lunch, but another three hours are set aside in the late afternoon and sometimes three more at night. I can

tell you nothing about the bio-chemistry of the composing process, of course, and little enough even about the habits which govern those hours. I do know that Igor's body temperature increases when he works — like Beethoven he has to open the windows afterward — and I believe him when he claims to prefer the activity of composing to the end product; he never savors a completed work in the same way as he does work-in-progress. He begins by playing over the work of the previous day, and though he complains of his pace, each new opus seems to be written with the same facility that has marked his production all his life; the jinni never seem to fail him, and his genius shows no sign of weariness. From what I have said of his impatience to post letters, you will not be surprised to hear that as soon as twenty measures have been completed he will write them in score and send them to the publisher. He never rewrites in any depth, though he will recopy an entire page of orchestra score rather than leave a smear or an erasure, and never, in any enterprise, does he take a backward look.

Igor's studio is the most distant room from the kitchen. He cannot bear any odor while he is composing and he claims that pungent ones actually interfere with his hearing (a phenomenon which has been explained to us, though I don't understand the explanation, as an "interference of the functions of the amygdaloid nucleus with the computer functions of the cerebral hemispheres"). He composes at a tacky-sounding and usually out-of-tune upright piano that has been muted and dampened with felt. Nevertheless, and though the studio is soundproofed and the door tightly closed, little noises as though from mice on the keyboard penetrate the next room. A plywood drawing board is fixed to the music rack and to it are clipped



IGOR STRAVINSKY — How He Lives and Works

quarto-size strips of thick white paper. These are used for the pencil-sketch manuscripts. A few smaller sheets of paper are pinned to the board around this central manuscript, like sputniks. They are navigation charts of serial orders, the transportation tables, the calculations of permutations — “here the twelfth note becomes the second note . . .” — and so forth. A kind of surgeon’s operating table stands to the side of the piano, the cutlery in this case being colored pencils, gums, stopwatches, electric pencil-sharpeners (they sound unpleasantly like lawn mowers), electric metronomes, and the styluses with which Igor draws the staves and of which he is the patented inventor.

There are regular, established interruptions in Igor’s day, such as the almost daily trips to doctors, the late-afternoon visits of André Marion, Igor’s son-in-law and secretary, and the visits of his attorneys, the Montaperts, with whom he is closeted for hours at a time plotting new ways of reducing the “fisc” (Igor’s word for income tax); the current ways are a fruit farm in Arizona and a “mineralogical development” project (as the government describes the fossicking in “Verigor,” our California gold mines). Another regular visitor is Robert Craft. In the last few years, he has become as indispensable to Igor as his memory (which, in fact, he is). He often stops to eat with us, incidentally (though perhaps not entirely incidentally, as he is something of a chow hound). Our meals are prepared sometimes by myself but ordinarily by Evgenia Petrovna whose last name, Mrs. Gate, is used according to whether we are being Russians or Americans. The cooking is regularly French but periodically Russian: *caviar blini*, *stroganov*, *kasha*, *kulebiaka*, *kissel*, *borscht*, and *piroshki*.

To a casual observer some of Igor’s

habits at table would seem odd, but what would probably be called the eccentricities are, as I see them, at least, partly “Russian.” He relishes dinnertime discussions of liver, bladder, and bowel troubles, for instance, but so did Tolstoy (see the Countess Sophia Tolstoy’s *Journal*), and as the same unseemly inclination is manifest in so many Russians of my acquaintance, I feel it might almost be called a cultural trait.

At home, without guests, he sometimes feeds himself directly from the plate, aligning his head with it and bulldozing the contents to his mouth. He will eat directly from serving dishes, too, on occasion. Russian also, albeit obscurely, may be the habit of beret-wearing during meals, as though from a doctrinal duress like that of a pious Jew. Now, to a stranger all this must seem like the description of an outer barbarian, whereas to an acquaintance who sees him twice a month or so and on a different mettle, it will more likely appear as the “colorful idiosyncrasies of genius,” a case of *génie oblige*. The truly singular aspect of it, however, is none of this but the spectacle of the Neanderthal appetite and energy.

Igor escapes from his work by playing solitary; by looking at television (he seems to be especially fond of the commercials, which are more “intellectual,” he claims, then the feature; he means the shaving-cream jingles that refer to Occam’s razor, and so on); by listening to recordings; by catching by the scruff of the neck and caressing Celeste, our puss-partout cat; by strolling in the patio (he is afraid to walk in Beverly Hills because of the danger of being run over by the Rolls-Royces of movie composers), though to walk at all has become difficult for him since his three “cerebrovascular accidents” (as the American euphemists describe a thrombosis; janitors here are called “maintenance engineers” and gangs of juvenile delinquents are “unsponsored youth groups”); and by talking with our gardeners Vassili Varzhinsky and Dimitri Strepanitch, old-fashioned gentlemen-refugees who look like character actors “on location” in a piece by Ostrovsky or Chekhov.



Afternoon tea, served between siesta time and composing time, is another relaxation. Igor also drinks *infusions* or *tisanes* (*tilleulmenthe* or *camomile*), but he is inclined to lace these mild brews with a tumbler of some more potent potation. His managerial cortex is very powerful, and alcohol does not interfere with his work, unless, of course, he gets “squified.” In the Swiss years he used to drink white wine (Neuchatel) while composing, and in his French years red wine. In America it is Scotch or sometimes a bumper of beer.

But I am rambling, not ranging, and I must stop. Remember me to Caterina and, if you chance to see her, to Anna Akhmatova. We both send our love.

Vera





THE PLAYBOY JAZZ HALL of FAME has three new giants, all of them celebrated writer members of ASCAP. A recent poll of thousands of the magazine's readers elected "a royal triumvirate — A Queen, a Duke and a Count." The Society is delighted to join in honoring Ella Fitzgerald, Duke Ellington and Count Basie for their memorable contributions to world music and entertainment.



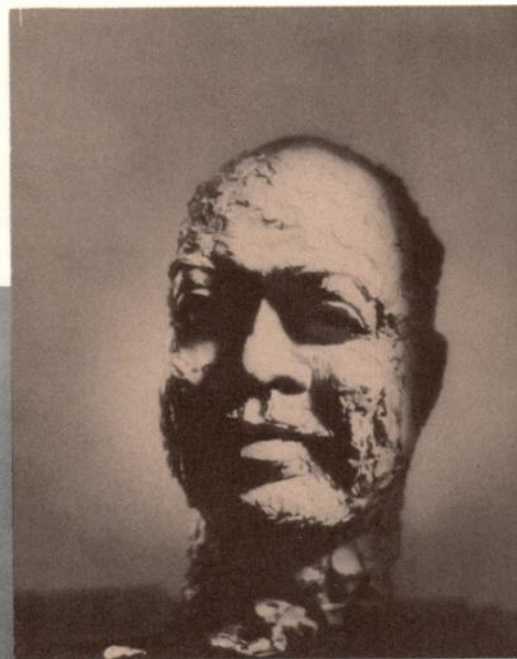
CLEAN SWEEP



"DUKE ELLINGTON Edward Kennedy Ellington presents jazz critics with a unique problem: Confronted by the sheer magnitude of his talent, they find it nearly impossible to keep him in human proportions. If only as a composer (with such beautiful creations as "Mood Indigo," "Sophisticated Lady" and "Black Brown and Beige" to his credit), Ellington's place in the jazz hierarchy is assured. But many critics maintain that Duke's greatest contribution rests in the orchestra that he has molded and for which he has created a brilliant body of arrangements. And the Duke has always used his piano masterfully in the big-band context. Not content to praise his music, jazz writers have also complimented the dapper Duke on everything from his sartorial élan to his quick wit. The Duke's myriad fans (and PLAYBOY readers, obviously) have never felt a like need to categorize. They just know that Ellington — now 50 years a jazz musician — is the greatest."



"ELLA FITZGERALD In the three decades plus since bandleader-drummer Chick Webb found her singing in a 1934 Harlem amateur show, Queen Ella has seldom been far from the top of the list of favorites with jazz and pop fans. Miss Fitz' career—punctuated with more exclamation points than a Tom Wolfe essay — has included successes as varied as her 1938 novelty hit single "A-Tisket A-Tasket," her scat classics of the Forties, "Oh, Lady Be Good" and "How High the Moon," and her definitive series of LP "Song Books" (Porter, Ellington, Arlen, Rodgers and Hart, Gershwin and Berlin). As fellow Hall of Famer Ellington has put it, "She captures you somewhere through the facets of your intangibles. She's just plain good." She may, in fact, be too good; Ella makes the singer's art seem so effortless, one is prone to accept nothing less than perfection from her. She was perfect enough, however, to be named by PLAYBOY's readers as the first distaff member of the Hall of Fame."



"COUNT BASIE Since he took over Benny Moten's Kansas City aggregation in 1935, Bill Basie has used his band as a platform for an outstanding assemblage of soloists. Several elements make up the distinctive Basie sound: the spare, tentative piano style of the leader; the infectious pulsating arrangements executed by first-rank chartists of the likes of Eddie Durham, Ernie Wilkins and Quincy Jones; and the most consistently solid rhythm section (led by the longest-standing Basie-man, guitarist Freddie Greene) in big-band history. Over this foundation have soared the brilliant solos of such jazz luminaries as tenor men Lester Young and Illinois Jacquet, trumpeters Harry Edison and Buck Clayton, trombonists Dickie Wells and J. J. Johnson, and such exemplary singers as Jimmy Rushing and Joe Williams. Installation of the Count in the Hall of Fame is a tribute not only to him but to all he has done for jazz."

Sculptures by Jack Gregory / Photography by Seymour Mednick
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April 22, 1967

Editorial Three Winners

A lot is riding on the Senate's attitude towards the revised copyright bill passed last week by the House; under the bill's provisions, (see story on News Page) jukebox operators would be required to pay a flat fee of \$8.00 per box per annum to the Registrar of Copyrights. This is certainly a reasonable sum; it will not kill the small operator to pay it; it will yield an estimated \$4,000,000 a year to the performance rights societies and it should satisfy all parties concerned.

Prominent among the parties concerned over the final passage of the revised bill is Congress itself. Judging from the overwhelming vote in the House, it would seem that the representatives were glad to find an equitable solution to a nagging problem, and glad to have it off their hands. Congress has a huge work load and although the copyright laws do need revising, the amount of time spent in revising it has been phenomenal and nearly exhausting.

The passage of the revised bill would, we believe, benefit the operators, in that it would avoid the snagged and cluttered bookkeeping system originally proposed. And the price is right. It would benefit the songwriters, who would receive extra revenue. It would relieve Congress, as mentioned, of a millstone.

Certainly Congress and the operator groups have other individual programs which they wish to work out. It has been a phenomenally expensive proposition for the operators to contest the various royalty bills over the last twenty years, and when one considers how that money might otherwise have been spent—on mechanics schools, on public relations programs and especially the extra money in the weekly paychecks to employees—it is a saddening thing.

What the operators, like the Congress, want, is an equitable solution to the royalty problem, to have it finished and done, so that they can turn their energies to other business. If the bill passes the Senate, and we earnestly hope it will, votes of thanks are due to the phonograph manufacturers, MOA, their councils, the operators who have faithfully watched out for their industry, and the Congress, which has shown its concern for fair play by the adoption of the new compromise bill.

We hope the contest may be ended this year, with three winners: operators, songwriters and Congress.

Copyright Revision

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OPYRIGHT COPYRIGHT COPYRIGHT COPYRIGHT

On April 11th, the U. S. House of Representatives approved by a vote of 379 to 29 the long debated bill to revise the obsolete 1909 federal copyright statute. This new legislation embodies several major breakthroughs of great importance to both the writers and publishers of American music and the cultural life of the nation.

Some of the key changes are:

(1) extending the life of the copyright from fifty-six years to the life of the author plus fifty years;

(2) abolishing the peculiar exemption that had left jukebox owners and operators outside the copyright law and free of any obligation to negotiate licenses for the use of copyrighted music;

(3) eliminating the broad exemption that limited the user's obligation to securing a license only for public performances "for profit", and replacing this with narrower substitutes containing certain specific exemptions;

(4) increasing the compulsory license fee paid for the right to make phonograph records from two cents to two and a half cents.

The bill that the full House accepted was not exactly the same legislation that the Judiciary Committee had recommended at the end of the previous Congress in October. There were two major differences. First, the bill passed in April did not include a complex proviso that would have exempted much of the wired television industry — the so called "Community" Antenna T.V. operators — from any requirement to pay for the use of copyrighted works. This will be considered at another time.

The second change involved a compulsory license under which the jukebox operators would obtain performing rights. The Judiciary Committee had urged that payment for these rights be set at an amount estimated to yield just over \$19 per jukebox, based on the length of time each record is in the box. The full House, however, finally approved a compromise which the jukebox industry accepted — ending decades of opposition to the Society's efforts to end the exemption. The basis for payment in the bill voted would be an annual amount per box, \$8 a year. This is much less than the Judiciary Committee had

Bill Clears House



recommended, but without this compromise the entire revision bill would have been lost.

Copyright revision is now before the Subcommittee on Patents, Trademarks and Copyrights of the Senate Judiciary Committee in the form of S. 597 introduced by Senator John McClellan. S. 597 is identical to the bill that the House Judiciary Committee had recommended. The Senate Subcommittee has held its own hearings, which included testimony by four spokesmen for ASCAP. Board member Cy Coleman, writer Johnny Mercer, publisher James Thomas of The Rodeheaver Company and Society General Counsel Herman Finkelstein faced the Subcommittee on March 20th in Washington.

It should be mentioned that a new factor was injected into the long drawn-out struggle for copyright revision during these Senate hearings. Performance royalties are now demanded by artists on records broadcast. It is the contention of the performers that they make a significant and unique contribution to the success and broadcast-worthiness of the records. Senate reaction to this suggestion, which did not come up before the House, is not yet clear. Equally uncertain is what the affluent C.A.T.V. interests will do now that the U. S. Court of Appeals has affirmed last year's federal district court ruling that C.A.T.V. operators must pay for performing copyrighted works.

There is a definite possibility that the copyright revision bill to emerge from the Senate will not be identical with that passed by the House, in which case the two pieces of legislation will be sent to a conference committee representing both branches so that the differences may be compromised in a bill acceptable to both House and Senate. The time schedule for the movement of copyright revision in Congress is not easy to predict, but progress thus far has been encouraging and the prospects for final passage of a bill are better than they have ever been. Some D.C. experts expect that a new statute will be law by December, while others speculate that this last step will not be completed until early next year.

Billboard

APRIL 22, 1967

EDITORIAL

New Era at Hand

The passage by the House of the Copyright Revision Bill is a milestone of historic proportions (See separate story). If no delays occur in the Senate (as could conceivably take place over the proposed royalty for artists and manufacturers accruing from performances on disks) then a new era is at hand. It is an era which will provide greater protection and remuneration for the creators. It is an era which will finally obviate references to the "outmoded copyright Act of 1909."

Granted, the Copyright Revision Bill does not satisfy all parties. This was not in the cards—for different segments of the music industry are concerned with protecting individual interests. Nevertheless the bill, as is pointed out in stories in this issue, goes a long way towards bringing U. S. copyright practice in line with philosophies accepted throughout the Western world.

Many are to be commended for this progress, notably Robert W. Kastenmeier, Copyrights Subcommittee chairman, and Abraham Kaminstein, Register of Copyrights.

What is at stake is the value of intellectual property, which in the final analysis is the base upon which the music industry rests.

CIRCUIT COURT AFFIRMS CATV COPYRIGHT INFRINGEMENTS

On May 22nd, the United States Court of Appeals for the Second Circuit unanimously affirmed a 1966 federal District Court ruling that "community" antenna television firms that deliver to subscribers copyrighted works without the permission of the copyright owners are acting illegally. This important decision confirms that the CATV broadcasts over wired television constitute another performance and a public performance for profit, falling directly under the legal requirement that the user must secure a license from the copyright holder.

The Society was represented by General Counsel Herman Finkelstein, and attorneys Simon H. Rifkind and Jay H. Topkis of Paul, Weiss, Rifkind, Wharton and Garrison, assisted with the brief.

FINKELSTEIN SPEAKS ON COPYRIGHT, CATV

ASCAP General Counsel Herman Finkelstein, well known authority on U.S. copyright law, addressed the Southwestern Legal Foundation in Dallas on March 31st on "Recent Developments in Copyright Law". His talk emphasized the important copyright revision bill that is now before Congress.

At the invitation of the Patent, Copyright and Trademark Committee of the Federal Bar Association, Mr. Finkelstein will be among the distinguished panelists to discuss "Community Antenna T.V." at the Association's annual convention in July. He will speak at the July 27th session in the St. Francis Hotel in San Francisco.

NEW BOARD OF DIRECTORS ELECTED

ASCAP'S NASHVILLE

"OPEN HOUSE" SUCCESS

Reports from Nashville confirm the continuing impact and success of the Society's April 4th "Open House" for writers and publishers in dynamic Music City USA. Designed to maintain the momentum of the Society's promising growth in membership in the Nashville area, the "Open House" has generated "a flood of inquiries" from writers not now associated with ASCAP.

Mrs. Juanita Jones, the Society's Nashville representative, attributes this largely to the factual "dollars and sense" presentation made by ASCAP's Paul Marks, knowledgeable head of the Survey and Distribution Department. Marks, who flew down from New York with Senior Attorney Carl Zanger of the Society's legal staff, offered those present a comparison of the ASCAP pay-out to members for performances with the pay-out by other licensing organizations. He took several compositions which were not licensed by ASCAP and announced what they had earned for performances. He then explained exactly what the revenue from ASCAP would have been.

In every case, the ASCAP pay-out was substantially higher.

The gap was particularly noted by writers, for, while ASCAP writers and publishers share equally, in other licensing organizations the writer's share of the performance income is less than half. Reactions to Marks' "cold turkey" talk indicated that these facts had not been widely known by the men and women who create songs in the Music City region. The "Open House", hosted by Mrs. Jones, Marks and ASCAP composer Don Robertson of Country and Western fame, was attended by both current members and others seeking reliable information about the benefits of membership.

While in Nashville, Marks and Zanger took the opportunity to meet with publisher Wesley Rose, new Board member, and to speak with numerous writers and publishers. Mr. Marks also attended a meeting of the Board of the Gospel Music Association, of which he is a member.



Publisher Wesley Rose (L.) and writer Henry Mancini (R.), two major figures on the American popular music scene today, were the new members elected to the ASCAP Board in March.

Mitchell Parish, Chairman of the Committee on Elections, has certified to the Society's President, Stanley Adams, the following results of the elections for the ASCAP Board of Directors for the two-year term commencing April 1, 1967:

The writer members in the popular-production field elected (listed according to the size of the vote) are: Stanley Adams (10,046.08), Richard Rodgers (8,324.42), Arthur Schwartz (7,043.87), Jimmy McHugh (7,032.83), Ned Washington (6,591.57), L. Wolfe Gilbert (5,835.41), Cy Coleman (5,569.83), Jack Yellen (5,161.26), Henry N. Mancini (5,031.74). Mr. Mancini replaces Richard Adler on the Board, and Cy Coleman, who was appointed last year to succeed Howard Dietz, has now been re-elected by the membership.

The writer members in the standard field elected are: Morton Gould (9,915.21), Paul Creston (7,292.18), and Peter

Mennin (5,513.16). Dr. Mennin, who was appointed to fill out the unexpired term of Deems Taylor, has now been re-elected to the Board.

The publisher members in the popular-production group elected are: Edwin H. Morris (3,192), Victor Blau (2,930), Louis Dreyfus (2,914), Wesley Rose (2,795), Leon J. Brettler (2,736), Arnold Maxin (2,736), Howard S. Richmond (2,710), Lou Levy (2,668) and Irving Caesar (2,630). Wesley Rose, for Milene Music, Inc., replaces the long-time director, J. J. Bregman.

For the standard publisher directorships: Frank H. Connor (3,291), Adolph Vogel (2,990) and Rudolph Tauhert (2,932).

In addition to Mr. Parish, the Society's Committee on Elections consisted of Harold Arlen, Franco Colombo, Milton Kramer, Carolyn Leigh, Gerald Marks, John H. Mercer, Vincent Persichetti and George Pincus.

BEDSIDE NETWORK SEEKS VOLUNTEERS

The Bedside Network, which has long provided invaluable service to the nation's hospitalized veterans, is now seeking additional volunteers to assist in this important work. There are branches of the Network in several major cities from coast to coast, and members of the Society can get in touch with their local units by consulting municipal telephone directories or their nearest Veterans Administration hospital.

BIOGRAPHICAL DICTIONARY SELLING STEADILY

The Second Edition of the ASCAP Biographical Dictionary continues to sell steadily, with just over 3,000 copies reported purchased as of June 2nd. Writer members and libraries have bought the bulk of these, with music educators, broadcasters and journalists also showing active interest. A number of copies have been purchased for gifts to local libraries that have limited funds, and letters expressing the librarians' appreciation for these useful research volumes have been forwarded by the donors to ASCAP headquarters.

A Woman Composer Speaks Out

by BEATRICE LAUFER



Women today are active in all the arts. On the musical scene, women are dominant on the operatic stage, performing in the orchestras, supreme in the ballet. As music teachers, their number is legion. But, what about the woman composer?

Since the emergence of the Twentieth-Century American composer, we don't find one woman composer in the United States, or anywhere else, who has acquired the recognition accorded her male colleague. To begin with, there are very few women composers. Why? Simply because women are discouraged from going into a field dominated by men and where they feel they are discriminated against and, therefore, have little opportunity for recognition.

Female composers are treated with apathy, indifference and amused and polite tolerance. They occasionally get their works performed, sometimes published, and infrequently recorded. The female composer is sorely tried by this indifference and, consequently, is afraid to tread the more dynamic paths of her male colleagues.

Since the field of serious composition is dominated by a male society, there is very little reciprocity in musical matters between male and female composers, and acceptance of them within the male circle. It is as if the musical world looks upon the female composer as an oddity, a curiosity. Why not as uniquely gifted? The woman composer is unique—for the same reason that the male composer is unique, both having a musical consciousness that demands expression in the hope of bestowing beauty in a musical art upon others.

Because of the prejudice against women as composers, some of our musical heritage is being lost. For those women who have the same musical needs for creative work as men and who need encouragement to pursue their art, there must be a breakthrough in the present attitude of non-commitment. To my

knowledge, in this era of commissions there is not one woman composer who has received a commission for a musical work to be performed by any major organization.

While I have stated the situation and the reasons for it, the picture is not completely glum. We all talk about the cultural expansion in the arts within The Great Society, and development of cultural centers throughout the nation. To keep these centers healthy and vital, there is an obvious need for a greater creativity in music, as well as in its sister arts. A more consistent effort to spur such creative work through awards, commissions and grants will spearhead the composer into greater activity, and this should and must and will, I hope, extend equal opportunity to the woman composer.

In the past number of years, I am happy to say that one great society has pioneered in this direction, and I mean the American Society of Composers, Authors and Publishers. ASCAP, through its awards for creative achievement, has honored its writer members, and among them a number of respected women composers. These awards have been a great incentive to its writer members to increase their output of serious music in America.

It is now time for a reversal of attitudes throughout the rest of the world of music. Encouragement in the form of commissions and grants for new musical works to be performed by major groups and various educational institutions, where so much of contemporary American music is created and performed, must be given to the woman composer as well as the male, that she may participate alongside her male colleagues in the glorious adventure of creative enterprise.

It is my fervent hope that in the near future other prominent groups will follow ASCAP's liberal trend in considering the woman composer an integral part of the creative musical process.

• ASCAP • SALES STAFF CHANGES

ASCAP Sales Manager J. M. Collins has announced the appointment of Frank Koss as Manager of the Society's Station Relations Department. Koss will head up the Society's roving ambassadors who visit broadcasters throughout the country as liaison officers. He will operate out of ASCAP's New York office.

A native of New Jersey, Mr. Koss graduated from Fordham University, and joined ASCAP in 1962 as a junior account executive.

Mr. Collins has also announced appointment of Robert Godoro as District Manager of the Society's New Orleans Office. Mr. Godoro succeeds David Harmon. Mr. Godoro, a native of Philadelphia, Pennsylvania, joined the Society in 1955. For ten years he has been a field representative in the New York District Office.

In the South, Alan Band has been transferred to the position of District Manager of the Society's Miami Beach office. Mr. Band succeeds Raymond Carpenter, who resigned. Mr. Band, a native of Newark, New Jersey, joined ASCAP in 1942. He was appointed District Manager of the Newark office in 1965.

Richard McDonough, formerly field representative in the Newark office, who has been with the Society since 1961, has been appointed District Manager of the Newark office to succeed Mr. Band.

ORNETTE COLEMAN ELECTED DOWNBEAT'S JAZZMAN OF YEAR



Ornette Coleman, internationally known jazz composer and performer, has topped the 1966 Readers' Poll sponsored by DOWNBEAT magazine to win the title of Jazzman of the Year. Coleman, one of the most creative and controversial figures on the jazz scene, is also one of the quartet of music figures treated and quoted at length in A. B. Spellman's recent Pantheon book about "Four Lives in the Bebop Business."

THE WASHINGTON SCENE



One of ASCAP's newest writer members, Senator Everett McKinley Dirksen (center), has recently made national headlines as both a lyricist and a recording artist. The distinguished legislator from Illinois was sponsored for election by Ira Gershwin (left), and the nomination was seconded by Society President Stanley Adams (right).



When thumb-twirling Victor Borge starts a funny story, everybody listens — seriously. Among those who enjoyed the comic's delightful anecdotes at the April 28th White House Correspondents' Dinner in Washington were singer Petula Clark, Vice President Hubert Humphrey and ASCAP's Stanley Adams. Entertainment for the evening was organized and produced by Jim Rule, ASCAP's able Director of Public Affairs.



L. to R. at the White House Correspondents' annual event, writers Ned Washington and L. Wolfe Gilbert, the Vice President of the United States, writers Irving Caesar and Paul Creston and publisher Adolph Vogel.



In Washington testifying before the Senate Judiciary Committee's subcommittee considering the new copyright bill, (L. to R.) ASCAP Board member Cy Coleman reads his statement as earnest composer Johnny Mercer, the Society's General Counsel, Herman Finkelstein, ASCAP publisher James Thomas and the Society's D.C. representative, Myer Feldman, listen.

"POP" and POSTERITY

by GERALD MARKS

Mr. Marks, a veteran ASCAP writer, first expressed these personal views in an address delivered at the 16th Annual "Jeanie" auditions at the Stephen Foster Memorial in White Springs, Florida earlier this year.



Everybody the world over remembers with pride the world's first recorded songwriter, Little David of Biblical fame, who charmed the moods of melancholy which befell King Saul by singing for him original words and music — accompanying himself on the harp.

His additional attributes as a human being, impressive as they are, do not eclipse his talents as the writer of the first popular songs in the history of the world, the immortal Psalms of David. David, the sweet singer, whose ballads made it to the top of the eternal hit parade without benefit of plugging — neither radio, television, recordings, disk jockeys, nor payola — and sheet music wasn't even in existence. His works were inscribed on sheepskin parchment, leg-
end has it.

Yet today they remain the most popular lyrics in history — truly tested, tried, standard compositions — a beneficial influence for some 3,000 years.

And during those 3,000 years of the making of songs, there has been no end. The subject matter down through the centuries has varied little. Perhaps the accent has changed, but the topics have remained constant — religion, war, love, home, mother, far-off lands, drinking, and the topical news. Let someone invent the aeroplane and the songwriter will memorialize it with 32 bars of "Come, Josephine, in My Flying Machine". A lawyer by the name of Francis Scott Key found himself parked out in Chesapeake Bay one night during the Battle of Fort McHenry. Waiting for the dawn's early light, he hummed his verses to the tune of an old English drinking song, "Anacreon in Heaven". Is a spark needed to ignite a revolution and destroy tyranny? From the quill of Rouget de l'isle flows the "Marseillaise". Some forty years before the gold spike was driven at Promontory Point, Utah, a songsmith with imagination ended his hit with this honest tribute to transportation: "Singing through the mountains, buzzing o'er the vale; Bless me, this is pleasure, a-riding on a rail." A wandering minstrel writes a song, expressing his yearning to be down in New Orleans, where the Bank of Louisiana issues a ten-dollar note with a

large French dix (10) on it, rites "I Wish I Wuz in Dixies Land". Let the working man seek justice and equity, who is there first? A musical miner with "Joe Hill". An army band leader, deeply devoted to the stars and stripes, stirs all of us with just that, "The Stars and Stripes Forever". Another writes, unashamedly expressing his feelings about his country, and we sing "God Bless America".

What's the latest dance craze? It will be celebrated in song: the "Virginia Reel"; "Waltz Me Around Again, Willie"; "Ballin' the Jack"; the "Lambeth Walk"; the "Beer Barrel Polka"; the "Charleston"; the "Varsity Drag"; "Begin the Beguine"; the "Twist"; the "Mashed Potato"; the "Frug"; the "Watusi". And don't think I'm not aware that there are already one or two newer ones!

No region in this world has been left untouched by songwriters, be it "Way Down Upon the Swanee River"; "Blue Skies"; "Harvest Moon"; "The Blue Danube"; "The Volga Boat Song"; "The White Cliffs of Dover"; "Arrivederci, Roma"; "April in Paris"; "Springtime in the Rockies"; "The Sidewalks of New York"; "Chicago"; "San Francisco"; or "I-Sing-A-Hi-Sing-A-Lee-Sing-A-Lo" (that means "I want to Go to Tokyo").

If song topics have changed little, if at all, neither has the denigration of the pop song as an artistic form, always consigned to the Index Expurgatorius by self-appointed arbiters of what is or is not art, and by the "Charlie Chans" who serve as critics. Some people make a private cult of art, the "me-and-thee" cult. They pontificate that if a thing has a wide appeal to the masses, it cannot be art to the classes. But along comes a simple pop song to prove that their raised-eyebrow opinions are tintured with prejudice. "Swanee River", classic of classics and the most popular piece of music ever written, acclaimed today by all — the right and left, east and west, long-hair and crew-cut alike. At this hour, over a hundred years later, it would be blasphemous and devoid of common sense to so much as hint that "Swanee River" didn't rank at least near

the musical summit. Politicians would sooner curse motherhood and decline to pat Junior's head than refuse to honor "Swanee River".

But alas, 'twas not always thus with even those 32 bars. Smile compassionately with me, avoiding any thought of rancor, at this diatribe brewed by one John S. Dwight, Esq., for a periodical called the JOURNAL, in 1851: "We wish to say that such tunes, although whistled and sung by everybody, are erroneously supposed to have taken a deep hold of the popular mind . . . the charm is only skin deep . . . they are hummed and whistled without musical emotion, whistled for 'lack of thought' . . . they perservere and haunt the morbidly sensitive nerves of deeply musical persons, so that they too hum and whistle them involuntarily, hating them even while they hum them . . . such melodies become catching, idle habits, and are not popular in the sense of musically inspiring, but such a melody as 'Swanee River' breaks out every now and then, like a morbid irritation of the skin."

With no disrespect for the troubled soul of John S. Dwight, Esq., late of the JOURNAL, let us also consider the sad plight of opera composers who did not include at least one pop ditty in their opuses. Stated another way, there has never been one — not one — opera that has made the grade and lived without a whistleable, singable, catchy, infectious, toe-tapping bit of tuneful fluff that the audience could walk out remembering, and remembering, and remembering.

Opera composers who lost money for their sponsors and sank with their scores into silent graves are those who weren't wise enough — or capable enough — to include that "Sing Something Simple" aria in their scores — a poor player that struts and frets his hour upon the stage and then is heard no more". Mention another opera besides "Pagliacci" that Leoncavallo wrote. We don't remember. Mention another besides "Cavalleria Rusticana" that Mascagni composed. There were many. "Ride, Pagliaccio" in "Pagliacci" and "Intermezzo" in "Cavalleria Rusticana" have kept those two works alive. The rest died for lack of tunes. Verdi, walking along the streets and finding that the organ-grinders were playing melodies from his scores, knew that his operas would last. Pop tunes kept them alive.

"My Heart at Thy Sweet Voice" from "Samson and Delilah", the "Miserere" from "Il Trovatore", the "Quartette" from "Rigoletto", the "Habanera" from "Carmen" — long-hair dilettantes notwithstanding — all are pop tunes, the strains repeated and plugged and loved. Who remembers an opera called "The

(Continued on Page 28)

\$4,000 ASCAP AWARDS MADE IN NATHAN BURKAN MEMORIAL COMPETITION



Justice Byron White of the Supreme Court presents a check for \$1,500 to Paul Goldstein of Scarsdale, N.Y., winner of the first prize in ASCAP's Nathan Burkan Memorial Competition. L. to R. at the May 10th presentation ceremony in the Supreme Court building in Washington, Herman Finkelstein, ASCAP General Counsel; Justice White; Goldstein; Rep. Robert G. Stephens, Jr., D-Ga.; and Rep. Theodore R. Kupferman, R-N.Y.

Paul Goldstein, of Scarsdale, N.Y., is the winner of the \$1,500 National First Prize in ASCAP's Nathan Burkan Memorial Competition for the best paper on copyright law submitted by law students throughout the United States. The panel of judges was headed by Mr. Justice Byron R. White of the United States Supreme Court, and included Congressman Theodore R. Kupferman of New York, Congressman Robert G. Stephens, Jr., of Georgia, and Congressman Wendell Wyatt of Oregon. The judges presented Mr. Goldstein with First Prize on May 10th in the United States Supreme Court Building in Washington.

The national winners were chosen from among 37 authors of papers first selected by law school deans across the country as the best essays on copyright submitted by students in their own schools. Congressmen Kupferman, Stephens and Wyatt were themselves winners of the Burkan Competition when they attended Columbia University Law School, University of Georgia Law School and University of Oregon Law School, respectively. The annual competition, sponsored by the Society in memory of ASCAP's first General Counsel, is designed to promote better understanding of the development of copyright law.

Mr. Goldstein's prize-winning paper is entitled "Copyrighting the New Music". He is a third year student at the Columbia University School of Law, and a 1964 graduate of Brandeis University. Now a member of the Board of Editors of the COLUMBIA LAW REVIEW, he hopes to teach law upon his graduation.

The Second National Prize of \$1,000 went to Robert Yale Libott of Los Angeles. Mr. Libott was the first in his class at the University of California School of Law at Los Angeles, graduating in December 1966. Mr. Libott whose paper is titled "Round the Prickly Pear: The Idea-Expression Fallacy in a Mass Communications World", is presently associated with the Los Angeles law firm of Keatinge & Sterling.

Winner of the \$750 Third Prize is Allen W. Puckett of San Francisco. Mr. Puckett, a graduate of the Harvard Law School and the University of California at Berkeley, is presently associated with the management consultant firm of McKinsey & Company, Inc. The subject of his paper is "The Limits of Copyright and Patent Protection for Computer Programs".

Boardman Lloyd, a Chicagoan, received the \$500 Fourth Prize for his paper entitled "'Disk-television': New Problems in the Performance of Motion Pictures". A student at the University of

Chicago Law School, he hopes to serve as a Peace Corps volunteer attorney upon graduation.

Winner of the \$250 Fifth Prize is Stephen A. Gold, a third year student at St. John's University School of Law, where he is a member of the ST. JOHN'S LAW REVIEW. Mr. Gold received his Bachelor of Arts degree from Columbia College in 1964. His paper is entitled "Television Broadcasting and Copyright Law: The Community Antenna Television Controversy".

ASCAP General Counsel Herman Finkelstein, who has played a prominent role in guiding the Burkan Competition to international importance and distinction, has announced that the five papers selected by the judges will be published by the Columbia University Press in Volume No. 16 of the ASCAP COPYRIGHT LAW SYMPOSIUM series.

COUNTRY SCENE



At the recent reception opening the new Hall of Fame of the Country Music Association in Nashville, the prominent guests included Mrs. Juanita Jones (ASCAP representative in Music City, U.S.A.) and publisher Wesley Rose, who joined the Society's Board in March.

NOTED WITHOUT COMMENT

"They talk of a West Coast sound and an East Coast sound," Dot Records vice president Snuff Garrett told BILLBOARD'S Mike Gross in an April interview in New York, "but I could get a so-called West Coast sound here if I wanted to. Just give me the engineer and the studio. But no matter how you dress it, East or West, it isn't going to go anywhere if it doesn't have the song to make it go."

Two new types of performance that might affect future income prospects have recently been reported. On May 9th, the United Press International cabled from Newcastle, England that music lovers in that city may now dial a certain telephone number to hear the latest hit tunes. It is expected that this special service will generate \$2,800,000 extra in annual income for the government-run phone system. The economic prospects of the other new kind of performance are somewhat bleak, however. When shapely cellist Charlotte Moorman appeared at New York's West 41st Street Theatre to play her Bach concert "Cello", local police arrested her on charges of indecent exposure. At her subsequent trial, it was pointed out that the cellist performed part of her repertoire wearing a pair of battery-driven propellers that provided additional coverage, and two music critics testified that her work could be described as "art" although they wouldn't say it was "good art". Unimpressed, Judge Milton Shalleck found her guilty on May 9th and gave her a two months' suspended sentence.

A pair of San Francisco physicians have warned the 9th Annual California Medical Association meeting that music can not only inspire but also deafen. After measuring sound levels at two teenage clubs offering vigorous "rock" groups, the doctors found the music ten decibels louder than the level at which California law requires factory workers to wear ear-plugs. The M.D.'s told their colleagues that they had been informed that the teen-agers like to *feel* as well as *hear* the beat.

Two foreign nations trying to cope with the population explosion have turned to their local Tin Pan Alley cats for aid. South Korea and the United Arab Republic are both attempting to popularize birth control via special songs with propaganda lyrics. Main targets are illiterate rural groups who cannot be reached by print. In contrast to this effort to keep the population from excessive

growth are the recent efforts of the Chrysler Corporation to avoid any unnecessary reductions in population. To spread the good message of safe driving and responsible behavior at the wheel, the auto firm has recruited thirty "wholesome and talented" young musicians to tour U.S. high schools with a swinging one-hour show that emphasizes safety on the roads. With skits and songs, The Spurrllows report that they are "grabbing" teen-age audiences in scores of schools. Thurlow Spurr, alumnus of the Fred Waring Workshop, is the lively leader.

Finally, there is a thought-provoking note in the Columbia College alumni quarterly indicating that the touted music boom needs additional support. "Despite the explosion of music in the arts, music remains the worst taught subject in American schools and colleges," observes COLUMBIA COLLEGE TODAY. "At least 85 percent of the American population, despite their growing interest in music, are musically illiterate; that is, they cannot read simple musical notation. Of those who can read music, only a tiny percentage can understand musical ideas. It is as if most Americans couldn't spell, and of those who could, many couldn't understand the Declaration of Independence or *Huckleberry Finn*."

EMIL STOCK RETIRES

Emil Stock, well known throughout the music world and a friend of many composers, conductors and artists, has retired from Carl Fischer Inc., after sixty-two years. He was honored at a dinner at Luchow's Restaurant in New York, an event at which Fischer chief Executive and ASCAP Board member Frank H. Connor was host.

MIDWEST THEATRE PROJECT PLANNED

A new musical theatre project for the Midwest is being planned. It will include a small professional touring company which will produce four fully staged programs of contemporary American chamber opera in repertory, coaching and classes for performers, filming of chamber operas for television and theatrical release, and a service preparing and taping manuscripts of new operas for composers. A first season is tentatively planned for early 1968. Composers interested in submitting scores and tapes for performance consideration can send them to Margaret Fairbank, PROJECT OPERA, 1269 Second Avenue, New York, New York 10021.

CELEBRITY LUNCHEON



On April 17th, the Society and the National Federation of Music Clubs co-sponsored a "celebrity luncheon" in the New York Hilton Hotel during the Federation's 34th Annual Convention. Among the celebrated individuals who attended were (L. to R.) Morton Gould, internationally known composer who served as co-host; Mrs. Hinda Honigman, new President of the Federation; Billy Taylor, writer, pianist and jazz authority; Mrs. Dorothy Bullock, past President of the N.F.M.C.; ASCAP President Stanley Adams; and Howard Mitchell, conductor of the National Symphony Orchestra in Washington.



Report from INDIA

Music is everywhere in India today; street bands playing unison melodies to a marching beat at the head of a wedding procession, snake charmers teasing cobras with their double flutes made of gourds, peddlars expertly sawing away on single string violins, striking students chanting to a battery of percussion, musicians of great skill ceremoniously playing a quiet intimate concert in a private home, dramatic and colorful ensembles accompanying the festival celebrations of ancient myths, the various kinds of classical music of North and South India performed in a continual series of concerts by excellent professional instrumentalists and vocalists playing to packed houses in all kinds of public halls, gifted Indian jazz musicians in the hotels and cabarets and pervading the entire scene, the music of the films.

For quantitative impact, film music is way out in front with its far reaching sphere of influence. Western classical music has a small but strong following which is somewhat unusual considering how difficult it is to get recordings. All India Radio, however, carries a highly varied daily schedule of all kinds of western music. Jazz, folk and pop have universal appeal, particularly in the cities, but this still does not compare to the popularity of Indian film music.

This is a curious mixture of eastern melodies, western rhythms and an assortment of instruments from both sides of the world. The "orchestra" might include a variety of percussion, strings, flute, clarinet, piano, four or five traditional Indian instruments plus several vocalists, depending on the style of the composer.

S. D. Burman, for example, has written some of his best material when drawing on the folk music of Bengal. A recent release is "Let the Heart Sing", theme song from the film "Guide" based on the novel of R. K. Narayan. Its current popularity is similar to any of our hit tunes during the season. Roshan, on the other hand, bases his tunes on the North Indian classical tradition. Both his style and instrumentation bear a strong influence that way. This is true of Madanmohan who specializes in a light type of vocal music called ghazal singing. In most cases, rhythmic complexity is played down and regularized so that these eastern melodies, drawn from folk and classical origins, may be picked up readily.

Though the film making in Bombay, as well as Madras, can be considered a major industry, it remains a very uncertain career for composers. Those not

in the top handful make little or no money and must depend on healthy sidelines for a living income. Average earnings are consequently difficult to determine, ranging from \$500 to \$15,000 per film. Shankar Jaikishan, another film composer very much in demand, may make as much as \$20,000 for each picture score. This will include about eight songs, four of which can be counted on as sure hits.

It should be mentioned that many Indian writers complain that enforcement of payment for rights is still extremely difficult, for there is no universally functional system of notation developed in the country and it appears that — to a disturbing extent — piracy of new works remains as an “accepted” but highly resented tradition. This is in part due to the fact that music publication remains an alien tradition, and the “Sing me the first few bars — maybe I know it already” approach continues with predictable results. Under these circumstances, enforcing rights is difficult — although there are pressures for change in many areas of Indian life and music. One major source of raw energy for change is the students, as any foreign observer is quick to notice. The University of Delhi, one of the finest in the country, includes 38 colleges, over 40,000 students and is situated on 315 acres of land. My assignment, within a project funded by the Rockefeller Foundation, motivated by the broad concerns of Inter-Asian cultural development, has meant concentrating specifically during the past fifteen weeks in three major areas.

The first is the development of a newly forming Center for the Arts, housed by the Delhi University Library to extend and implement its general resources and activities. As Honorary Music Advisor my responsibilities include organization of staff and program for the unusual collection of 1500 record albums and 1200 texts and scores. A large number of students fill the listening rooms daily. Interest has grown and several colleges now have or will have facilities developed for their own use along these lines. Besides the records and scores available on a loan basis, the equipment, including six portable battery phonographs, three large stereo sets and two tape recorders, is in constant demand. In addition, there is a lovely 250 seat recital hall, recently inaugurated to the memory of Tagore, in which modern lighting is being installed for the stage. It is available for rehearsals, student per-

formances and a continuing variety of cultural events as the problem of the Center increases.

The second area concerns my work as Visiting Professor in the University Department of Music and Fine Arts. Apart from a teaching schedule, I am involved in research leading to curricular experimentation with Indian music materials. As a western composer in eastern country, I was first struck by the unique and priceless gift of three thousand years of melodic refinement. It is hard to explain the enchantment of the random sounds of a class of sitar students simultaneously practicing a centuries old raga melody or the haunting music of young women, sitting in a circle, one by one vocally composing over the drone of the tandura, driven by the intricate rhythms of the tabla drums.

Part of the confusion and mystery that surrounds this music could be explained by its apparently invulnerable oral teaching tradition. But there is also a great deal of divisiveness among the many sub-cultures comparable to the multiplicity of languages of the many states and provinces in this country. There is hope that if a practical arts curriculum be developed for the training of both technically gifted teachers and creative performing artists that could cut through this divisiveness, a cultural binding might be served, strengthening India's great traditions while cultivating a greater reserve of understanding and flexibility for the coming generation soon facing the exhaustingly complicated demands of the struggle for her contemporary autonomy.

The third area involves being conductor of the University Chorus and Orchestra and director of the several music workshops. The chorus, meeting once or twice a week, has grown since the beginning of the school year in late July to 75 or 80 regular members that gave their first public performance the end of this past September. The second performance, scheduled for November 9th, was cancelled the day before because of the unprecedented rioting and violence that broke out in Delhi on the 7th. As a result, a severe house arrest curfew was imposed until the city was quiet again and we are still in the process of regrouping our forces for the coming concert dates.

There is easily developed an acute awareness for extracurricular activity in this country's stage of restless ferment. It is by no means an antidote for violent

demonstrations but the basis of urgency for this kind of effort can be witnessed almost daily in the streets. But I feel that cultural development of the arts depends upon cultivated expression of the arts, regardless of circumstances. To explore this, these workshops, designed to fill a communications gap by meeting regularly at least once a week, represent one of the few ways, if not the only way, students may exchange ideas, arguments and feelings while these things are still in a formative stage, in empty classrooms, barren auditoriums and cafes on the campus. Whatever happens in the way of performance plans must first of all be highly portable. Musically this means percussion, guitars, voices — anything that can move easily and adjust to electric failures, transportation breakdowns, cancelled dates and the always present continuing volatile mass demonstrations.

Among the students one gets to know are those inevitably disdainful of “anti-social” elements, a favorite word here, that are blamed for instigating the more violent forms of protest. But the consequence of such a close knit texture of shifting pressures, rather than an opposition readily profiled, which accumulates, explodes and disperses with almost weekly regularity, indicates the priority, to my mind, of supporting a sustained atmosphere for creative effort as all are ultimately deeply involved and, usually too late, find themselves in a negative and defensive position charged with resentment.

And yet, scratch the surface of the day to day experience here and the response — in the cafes, the concert halls and theaters, the art galleries, the seminars and workshops — to color, line, movement, dialogue and most of all to music, is unwavering and effortless. To sum up, it is my strong impression that the arts, as a new kind of weaponry, are coming into their own in this magnificent country as an instrumental force, indigenous and effectively so, to the rigors of social change.



HERBERT HASLAM
Delhi, India

Herbert Haslam, thirty-eight year old American composer and an ASCAP member since 1964, has been in India for a year on a Rockefeller Foundation grant. He is still at work in New Delhi.

HONORS FOR MEMBERS

□ G. EVERETT ALLEN — honored in Bowling Green, Kentucky when the L. C. Curry School proclaimed April 23rd G. E. Allen day for his contributions to sacred music.

□ JOHN (ANDY) ANDERS — elected to his fourth term as President of The Organ Grinders Club of Jacksonville, Florida.

□ RONALD ARNATT — his "Mass in Honor of St. Louis" was premiered in the St. Louis Roman Catholic Cathedral by massed choirs and organist Mario Salvador.

□ W. H. AUDEN — Awarded the 1967 National Medal for Literature and \$5,000 prize by The National Book Committee.

□ RICHARD BALES — honored by the American Association of University Women for his conducting of television concerts by the National Gallery Orchestra

in Washington. Works premiered in Washington include "Huswifery", "A Village Festival" and "Eulalie".

□ HARRIETT BAILIN — wrote the score for "Carricknabauna", PADRAIC COLUM's folk play with music which opened at the Greenwich Mews Theatre in New York on March 30th.

□ LOUIS BALLARD — his ballet titled "Koshare", commissioned by the Rebekah Harkness Foundation, has been premiered with Maria Tallchief as the prima ballerina.

□ ERNO BALOGH — his "String Trio (1929)" had its world premiere at the Phillips Collection in Washington on February 6th.

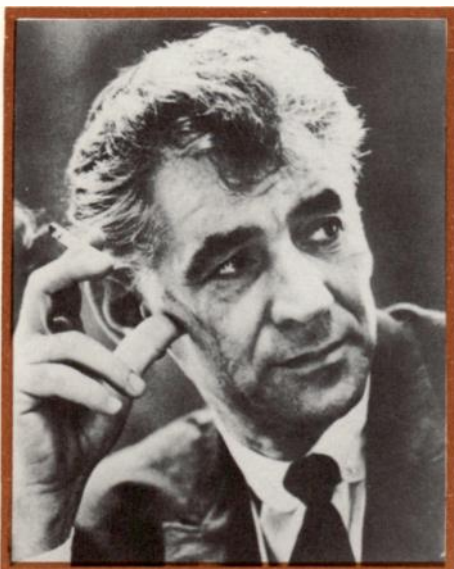
□ DR. WAYNE BARLOW — Spring Hill College in Alabama was the site of the March 12th premiere of his new work for two pianos, "Dynamisms".

□ TEDDY BART — honored as one of the "Outstanding Young Men of America" in a recent book of that title.

□ MARTHA BECK (Carragan) — on March 17th, her new cantata titled "A Legend of Tamarac" was performed for the first time at Tamarac High School in Troy, New York.

□ JACK BEESON — subject of a half hour documentary in the N.E.T. series titled "Creative Person". His "Transformations" was premiered on Radio-Televisione Italiana in Turin, and his "Sonata Canonica" had its first performance in Provincetown by the Renaissance Players. He has been appointed MacDowell Professor of Music at Columbia.

□ HAL BELLIS — his new Sacred Solo, "O Give Thanks Unto the Lord", and new Anthem, "And Lol", have been premiered in Seattle.



□ LEONARD BERNSTEIN's new book titled "The Infinite Variety of Music" has been published by Simon and Schuster.

□ ELMER BERNSTEIN has received a Golden Globe Award from the Hollywood Foreign Press Association, which voted his score for the film "Hawaii" the best motion picture score of the previous year.



□ WILLIAM BERGSMA — elected to membership in the National Institute of Arts and Letters, distinguished honor society in the arts.



□ EUBIE BLAKE, second from right, was honored on May 14th when a bust of the composer and pianist was presented to the Theatre Collection of the Museum of the City of New York. L. to r. at the ceremony, Judge Jonah Goldstein, noted writer Noble Sissle, ASCAP's George Hoffman, Blake and jazz authority Rudi Blesh.

□ MARGARET BONDS is seen here with President J. Roscoe Miller of Northwestern University, who is congratulating her on receiving a 1967 Alumni Merit Award in "recognition of worthy achievement in a profession or field of endeavor bringing honor to herself and Northwestern".



□ GENE BONE and HOWARD FENTON have been honored by the White House for their song "Pray For Peace" featured at a recent command performance by tenor Charles Davis before the President.



□ SGT. CLARENCE M. BONESS of the U.S. Air Force was awarded the George Washington Honor Medal by the Freedoms Foundation for his poem "Our Freedoms".

□ RONNIE BONNER and EDDIE KHOURY — the Big Brothers of America have commended them for their song "Be A Big Brother" to be featured in future activities and programs of the organization.



□ ESTELA BRINGUER conducted the American Symphony Orchestra at Philharmonic Hall in New York for the world premiere of her new "Piano Concerto No. 1" on April 25th.



□ RADIE BRITAIN's "Cosmic Mist" Symphony received its initial performance by the Houston Symphony Orchestra on April 18th under a Rockefeller Foundation grant.

□ ORNETTE COLEMAN — with the composer on trumpet, the world premiere of his "Forms and Sounds" was played and recorded by the Philadelphia Woodwind Quintet at the Village Theater in New York on March 17th.

□ BETH BROWN — her 31st book, "Wonderful World of Horses", was published by Harper & Row in May, and Popular Library is issuing "Cat Care" in June.

□ LUCIEN CAILLIET — conducted 1,100 musicians and chorus in world premiere of his "Finale" at the Tri-State Music Festival in Enid, Oklahoma on May 9th.

□ MARY E. CALDWELL — her Lenten Cantata titled "Of Time and Eternity" was the featured work at Wake Forest College's 20th Magnolia Festival on May 14th.

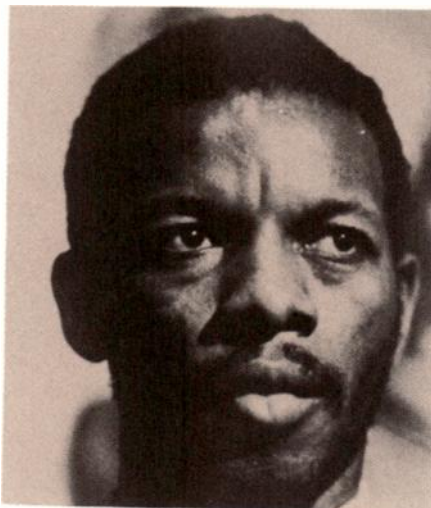
□ JOSEPH CASTALDO — elected President of the Philadelphia Composers' Forum and recently named Acting President of the Philadelphia Music Academy.

□ JOHNNY CLARK — named an honorary citizen of Zurich for "The Sauser Song" which he wrote with DIAN MANNERS.



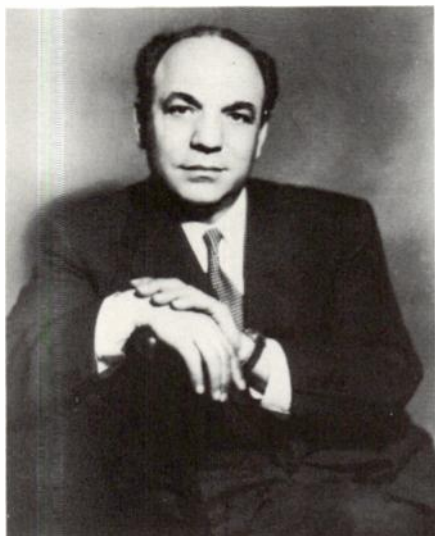
□ AARON COPLAND has been named one of the two distinguished composers-in-residence at Dartmouth College's Hopkins Center this July and August.

□ NAT KING COLE, so warmly remembered, has been honored twice in recent months. On January 8th, the Conference of Personal Managers-East presented at Philharmonic Hall in New York's Lincoln Center its second "Festival of Stars" for the benefit of the Nat King Cole Cancer Foundation. On March 17th in Los Angeles, the main ballroom of the Century Plaza Hotel was the site of the Nat Cole Birthday Ball that raised the final funds needed for the establishment of the Nat King Cole Medical Library at the UCLA Medical Center.



□ SILVIO COSCIA — knighted by the President of Italy with the Cross of the Order of Merit for his contribution to cultural life in the United States.

□ JAMES D. CRAM — received the Third Award in the Broadman Anthem Competition.



□ PAUL CRESTON'S "Homage to Henry Moore", commissioned by the Detroit Symphony, was premiered by that orchestra on April 6th.



□ GEORGE H. CRUMB has been awarded a \$2,500 grant by the National Institute of Arts and Letters.

□ MABEL DANIELS — Daniels Hall, named in honor of the composer, has been dedicated at Radcliffe College.

□ JOE DARION has contributed the lyrics to the new Broadway musical titled "Illya Darling" which opened in March with Melina Mercouri starring.

□ ALFONSO D'ARTEGA — honored in Paris on April 9th by the Societe D'Encouragement aux Progres for his "Gateway To the West".

□ CHARLES DAVIDSON — on April 16th, his new choral work titled "A Singing of Angels", written in collaboration with SAMUEL ROSENBLUM, was premiered at Congregation Beth El in Akron, Ohio.

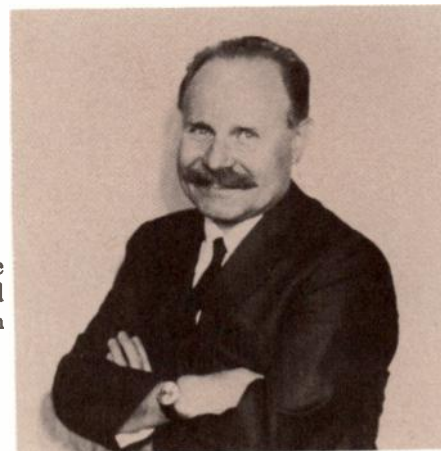
□ ALBERT OLIVER DAVIS — his concert suite "From Shire and Sea" has been premiered at the Mid-East Band Clinic, and the composer has been named advisor on music textbook selection to the Arizona State Board of Education.

□ KATHERINE K. DAVIS — her new "Honor and Praise" had its initial performance in Louisville.

□ EDDIE DEANE — appointed national promotion director for United Artists Music Companies.



□ PETER DE ROSE and his lasting works have been honored once again with the proclamation of April 23-30 as Peter De Rose Memorial Week by official act of the Mayor of Asbury Park, N.J.



□ EMMA LOU DIEMER — her "Seven Etudes for Piano" received their initial performance in Washington, D.C., with Stewart Gordon as the artist.



□ CELIUS DOUGHERTY's series of American Folk Song Duets was premiered by the Metropolitan Opera's Evelyn Lear and Thomas Stewart on their European tour, and his new "Whispers of Heavenly Death" had its world premiere at Town Hall on February 6th.

□ JACOB DRUCKMAN — his Sacred Service titled "Shir Shel Yakov" received its world premiere at New York City's Park Avenue Synagogue on April 21st. The composer has received this year's award from the Society for the Publication of American Music for his "Dark Upon the Harp".

□ BOB DYLAN — subject of a new book that offers 140 pictures and 15,000 words of text by photo-journalist Daniel Kramer.

□ LEO EDWARDS — the president of ASCAP's Charter Members Association recently celebrated his 70th anniversary in "show business".



□ ALFRED EISENSTEIN was honored on May 14th by special radio program of his works titled "Grand Concert" broadcast by WFUV in New York.

□ EDWARD KENNEDY "DUKE" ELLINGTON — awarded an honorary degree of Doctor of Music at Morgan State College, Maryland on May 1st for his many outstanding contributions to world music. The celebrated composer also played, with his orchestra, the first performance of his newest work titled "Here's To Morgan State" written to honor the college's centennial celebration.

□ EDWARD ELISCU — contributed an informative article on the "Changing Shape of the Song Market" to *Writer's Market*.

□ MERRILL ELLIS — on April 9th, the Southern Methodist University Orchestra played the premiere performance of his "Kaleidoscope" for electronic instruments, soprano and orchestra.

□ HAROLD FARBERMAN — his new large work for percussion instruments commissioned by the State University at Potsdam, N.Y. was premiered at a February conference of music educators in Boston.

□ BUDDY FEYNE — wrote all the special material for the very successful *Lamb's Gambol* in honor of Ed Sullivan in New York on April 5th.



□ ELLA FITZGERALD was presented with an engraved silver cup "For Outstanding Achievement" by the *Los Angeles Times* which chose her as one of Southern California's nine Women of the Year.



□ ROSS LEE FINNEY received one of the 1967 Brandeis Creative Arts Awards, which was presented to him in New York by Roger L. Stevens, chairman of the National Endowment for the Arts.



□ JACK FORTNER has been awarded a year's fellowship of \$3,650 and quarters at the American Academy in Rome.

□ ANIS FULEIHAN — conducted the N.Y. Philharmonic in the February 16th world premiere of his "Symphony No. 2" at Lincoln Center.

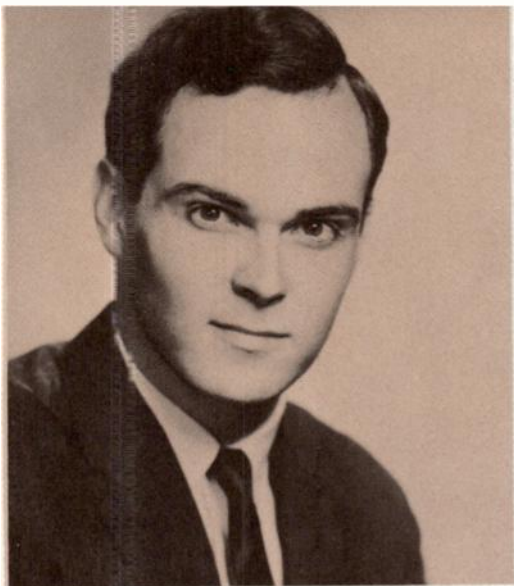
□ CONNIE FRANCIS — awarded a U.S. Army Certificate of Appreciation for assisting the recruiting program of the Nurse Corps.

□ BILL FREDERICKS — his new "Everything Starts With Sinclair" is being featured on a national radio campaign.



□ MILT GABLER was honored on his 25th anniversary as Artists and Repertory Director of Decca Records by a special luncheon "Salute" at the St. Regis Hotel in New York City.

□ ERROL GARNER — premiered two new works for orchestra at his February 18th Carnegie Hall concert in New York City.



□ CLARK GESNER has been hailed for his book and songs in the Off Broadway musical hit, "You're A Good Man, Charlie Brown", which opened to rave notices at New York's St. Marks Theatre in March.

□ VITTORIO GIANNINI — his final work, the opera "The Servant of Two Masters", was premiered by the New York City Opera at Lincoln Center's N.Y. State Theatre on March 9th.

□ EDWARD M. GOLDMAN — In March, his "Sabbath Service" commissioned for the dedication of Temple Beth Shalom in Livingston, N.J. was performed for the first time at the new synagogue by Cantor Butensky and choir.

□ AILENE S. GOODMAN — her song, "A Very Good Time to be Young", that was commissioned by The White House, had its premiere performance in Washington with Charlton Heston featured.



□ MORTON GOULD's new "Venice" — an audiograph for double orchestra and brass choirs — had its world premiere when performed by the Seattle Symphony on May 2nd.

□ HERBERT GRIEB — his "Mary's Story" was premiered at Brooke Hill School and the composer has been named co-winner of the Temple Tefilo (N.J.) competition for his "Set Me As a Seal".

□ EDMUND HAINES — the Juan Guinjoan Chamber Players in Barcelona played the premiere performance of his "Lines With Ostinatos" on February 23rd.

□ DR. WALLACE HEATON — recently elected to the Board of Directors of the Philadelphia Musical Academy.



□ DON HECHT has won the first prize in the "sound track division" of Italy's International Festival of Music and Arts for his song "Once Upon a Star" featured in the film titled "Il Vento Dell Est".

□ DR. OTTO HELBIG — his book on the "History of Music in the Armed Forces During World War II" has been issued by the M. W. Lads Publishing Company.

□ LOU HERSCHER — his informative report on "Successful Songwriting" recently published by Solo Music in Beverly Hills has been hailed by *Variety* as especially useful for young writers.

□ ART B. HERSH — his march "Hail To Our Air Force" has been premiered by and added to the repertoire of the Strategic Air Command H.Q. Band, Major James Roland, the SAC Band Director, reports from Omaha.

□ LEE HOIBY — the Festival Orchestra of New York has premiered his "Piano Concerto (Op. 17)", and the N.Y. Times rated it "an excellent concerto that should find a place in the repertoire".

□ LANGSTON HUGHES — honored by the Washington Square Book Club and the Student Council at N.Y.U. at a recent poetry session in which he read from his new book titled "The Panther and the Lash".

□ CHARLES JONES — was visiting lecturer in music at the University of Saskatchewan in March.

□ WALTER JURMANN — his song "Houston (The Gateway to Space)" has been adopted as that city's official song, and San Antonio has similarly honored his "San Antonio (The City of So Many Charms)". "Houston" was premiered at the April 29th performance of the Houston Symphony under Arthur Fiedler.

□ GORDON KECHLEY — his "Psalm 150", commissioned for the 175th anniversary of St. Mary's Seminary, has been premiered at the Cathedral of Mary Our Queen in Baltimore.

□ IAN KEITH — his new "Before You Go" received its initial performance by the San Francisco Old Time Vaudeville Barber Shop Quartet.

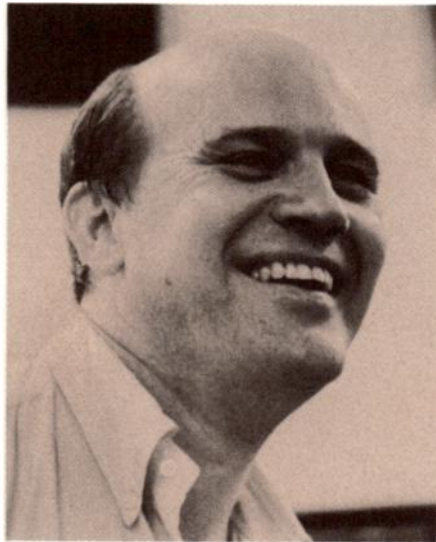
□ DR. LOTHAR KLEIN — won both First and Third Prize in Southwestern Composers Guild Composition Contest. The Rockefeller Foundation recently selected three of his major works for performance by four U.S. symphonic orchestras.

□ DOROTHY KLOTZMAN — her cantata "Good Day, Sir Christmas" for soprano solo, chorus, flute, harp, celesta, vibraphone, glockenspiel and xylophone was given its first performance at Brooklyn College with Harry Saltzman conducting.



□ FREDERICK KOCH has had three premieres recently. On March 18th in Pittsburgh, the Carnegie Institute Symphony performed "Concertino for Saxophone and Orchestra" and on April 28th "Sound Particles" — a work for piano, percussion and reciter was featured at the Rollins College Festival. His "Trio of Praise" was performed on May 12th at the May Festival of the Cleveland Composers Guild.

□ PETER JONA KORN — appointed Director of the Richard Strauss Conservatory of the City of Munich by the City Council there.



□ GAIL KUBIK, back in the United States after several years of composing and conducting in Europe, has been invited to the MacDowell Colony for artists to complete a new work.

□ FELIX LABUNSKI — the world premiere of his "Polish Renaissance Suite" was played by the Cincinnati Symphony Orchestra under Max Rudolf on January 6th. The composer recently addressed the Congress of Scholars and Scientists sponsored by Columbia University's East Europe Institute and the Polish Institute of Arts in America on "Composers of Polish Background and Their Creative Work in the United States".



□ EZRA LADERMAN wrote the score and JOE DARION the libretto for the new oratorio named "Galileo", commissioned by CBS-TV and broadcast in premiere performance on May 14th.

□ BURTON LANE — reelected president of the American Guild of Authors and Composers. LEONARD WHITCUP will serve as executive vice-president, EDWARD ELISCU and HARRY RUBY as vice-presidents.

□ DAI-KEONG LEE — the Nuremburg Symphony recording of his "Symphony No. 1" and "Polynesian Suite" was picked by the Saturday Review as one of "The Year's Best Recordings" of 1966.

□ BENJAMIN LEES — Maureen Forrester sang the world premiere performance of his "Three Songs for Contralto" in New York on March 5th, and in the same city his new "Song Cycle for Evelyn Lear" had its premiere at Philharmonic Hall on May 3rd.



□ HANS J. LENGSFELDER was honored by colleagues, friends and business associates at a dinner celebrating his appointment as President of Request Records.



□ IRA LEVIN's latest novel titled "Rosemary's Baby" was published by Random House on April 13th, and has been well received.



□ MARVIN DAVID LEVY's new opera based on O'Neill's "Mourning Becomes Electra" was premiered at the Metropolitan Opera in Lincoln Center on March 17th. The thirty-four year old composer has received New York's Scroll of Distinguished and Exceptional Service from Mayor John Lindsay.

□ FRANK LEVY's "Brass Quintet" was premiered at Town Hall in New York City on May 20th. The composition was performed by the Brass Arts Quintet.

□ GODDARD LIEBERSON — honored by the Mexican Theatre and Music Critics Club for dissemination of Mexican music abroad.

□ ARTHUR BENNETT LIPKIN — honored by a dinner of civic leaders upon his retirement from the posts of Music Director and Conductor of the Portland (Maine) Symphony Orchestra.



□ JAMES LIPTON (R) adapted the book and wrote the lyrics for "Sherry", the new Broadway musical whose composer was LAURENCE ROSENTHAL (L). It opened on March 14th.

□ DAVID J. LOEB — has received the Viola da Gamba Society award for contemporary composition for consort of viols.

□ MABEL LIVINGSTONE — her new book "Sing a Song of Wonders", written with KATE WARNER-LEROY, has just been published.



□ **NICOLAI LOPATNIKOFF**—his "Concert Excerpts from the Opera Danton" had their world premiere on March 25th in performance by the Pittsburgh Symphony under the direction of William Steinberg.

□ **RICHARD LORING**—reappointed to the faculty of the School of Music of the California Institute of the Arts.

□ **ERNEST LUBIN**—the first performance of his one-act opera titled "The Pardoner's Tale" was hailed in Denver, where it has been featured in a subsequent KOA-TV production.

□ **GERALD MARKS**—hailed by the New Jersey Conference of Mayors for his song "Hail To His Honor, the Mayor" recently designated "the official mayors' song". **GEORGE ZUCKERMAN** was co-lyricist.

□ **JOHNNY MARKS**—his television score for the "Ballad of Smokey the Bear", acclaimed network special, has been entered for an Emmy nomination.

□ **CLAN S. MATTSO**n—attended the premiere of his "Iturbi Waltz" by the Greater Bridgeport Symphony, with Paul Lavalle conducting.

□ **LOWNDES MAURY**—his "Fanfare" for seven instruments and mixed choir was premiered at the Los Angeles County Museum concert series.

□ **WILLIAM MAYER**—"Brief Candle" his micro-opera with libretto by **MILTON FEIST**, was given its first performance at The New School in N.Y.C. on May 22nd. The composer served as ASCAP's representative at the National Opera Association convention.

□ **JIMMY McHUGH**—some 150 singers and a 50 piece orchestra honored the composer with a recent "Command Performance" of his works at Beverly Hills High School.

□ **ULPIO MINUCCI**—his score for "The Legacy of Rome", one of the documentaries in the acclaimed ABC-TV documentary series on "The Saga of Western Man", has been proposed for an "Emmy" nomination.

□ **ISSACHAR MIRON**—honored on March 12th in New York at the Herzl Institute's special "Encounter With Creativity" which featured his lauded "The Golden Gates of Joy".



□ **SIDNEY MOBELL** has been elected a Director of the California Retail Jewelers Association.

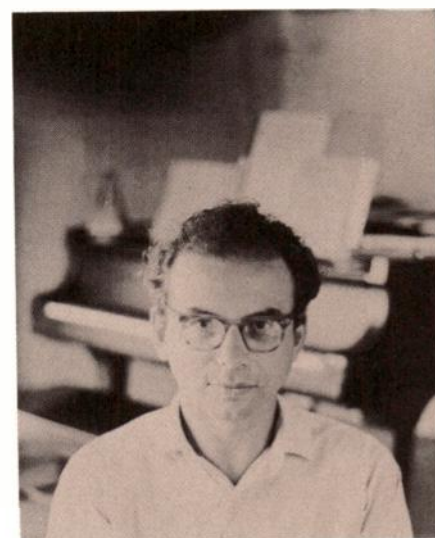
□ **DR. MERLE MONTGOMERY**—appointed Coordinator of Symphonic Repertory at Carl Fischer Inc. She is also a vice president of the National Federation of Music Clubs.



□ **JOHN JACOB NILES**—awarded National Citation by the National Federation of Music Clubs on April 15th.

□ **BEN OAKLAND**—his new song titled "Los Angeles, Los Angeles", commissioned by Mayor (and new ASCAP member) **SAMUEL YORTY**, had its premiere performance at the Mayor's International Ball in Los Angeles on January 27th when sung by ASCAP's **TONY MARTIN**.

□ **JOSEPH OTT**—the premiere performance of the composer's "Divertimento No. 2 for Orchestra" was a feature of the 24th American Music Festival in Washington on May 14th. The new work was played by the National Gallery of Art Orchestra under Richard Bales.



□ **GEORGE PERLE**, who has just returned from a year in London on a Guggenheim Fellowship, will be at the Berkshire Music Center in Tanglewood this summer as Teacher of Composition.

□ **BURRILL PHILLIPS**—two new commissioned works have received their initial performances during the past seven weeks. "Canzona IV" for soprano, flute, piano and percussion was presented by the St. Louis Studio for New Music, and "Theatre Dances" has been played by the Ithaca, N.Y. High School Orchestra.

□ **JAMES E. MYERS** (Jimmy De Knight) has been elected president of the Red Benson Chapter, City of Hope.



□ DR. MAXWELL POWERS, Executive Director of Greenwich House (N.Y.C.) and Director of its Music School, was cited by New York University President Hester as an "outstanding community leader and educator" at a May 8th luncheon honoring the composer.

□ H. OWEN REED — his new symphonic work for orchestra was premiered at the University of Wisconsin Fine Arts Festival in Oshkosh in March.



□ PAUL REIF's "Wind Spectrum" and "Kaleidoscope" had their world premieres at Carnegie Recital Hall in the January 20th concert of the Philharmonia Woodwind Quintet.

□ CLAIBE RICHARDSON — his score for Expo 67's theme show on "Man and the Polar Regions" was premiered in Montreal on April 28th.

□ DR. WILLIAM B. RICHTER — honored with a plaque by the Navy for his song titled "Join the Naval Air Reserve".



□ JEAN RITCHIE (Pickow) has been selected one of the national winners of the 4-H Alumni Recognition Award for 1967.

□ LEROY ROBERTSON — appointed a governing member of the Institute of Fine Arts of Utah by Governor C. L. Rampton.

□ EARL ROBINSON — received the State of Illinois Award of Merit for his musical contributions.



□ NED ROREM's interesting new book titled "Music From Inside Out" was published by George Braziller Inc. in March.

□ WESLEY ROSE — elected a vice president of the Country Music Foundation in Nashville.

□ BARRY SADLER — his biography titled "I'm A Lucky One", written with Tom Mahoney, was published by Macmillan on February 13th.

□ TIBOR SERLY — the Syracuse Symphony has performed the world premiere of his "Concertino 3 X 3" for piano solo and orchestra.



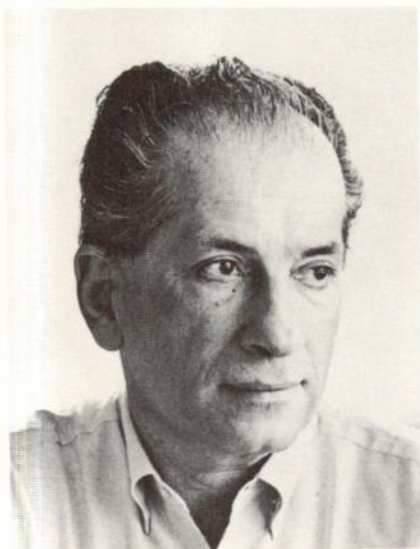
□ GLADYS SHELLEY has received for her song "A Nurse In the U.S. Army" an award, presented by Captain Jane Carson, naming the composer Honorary Nurse Counsellor. She was also honored on April 4th at a luncheon of Brotherhood-In-Action Inc. for exemplifying the organization's purposes.

□ **ALAN SHULMAN** – his “Theme and Variations for Cello and Chamber Orchestra” had its world premiere on March 17th when performed by the Westchester Symphony in White Plains, New York.



□ **DR. LEONARD SMITH** has been named to the Governing Board of “The Mac Award”, which honors “first chair” members of outstanding bands, orchestras and choruses.

□ **W. RUSSELL SMITH** – awarded Rockefeller Foundation grant to be composer-in-residence with the Cleveland Orchestra.



□ **ELIE SIEGMEISTER** has had three recent premieres. On April 16th, his cantata “I Have A Dream”, with text adapted from Dr. Martin Luther King’s speech by **EDWARD MABLEY**, was performed in Long Beach, N.Y. at the East End Synagogue with William Warfield as soloist. “Theme and Variations No. 2” for piano had its premiere on April 30th at the American Music Festival of the National Gallery in Washington, and six new songs were presented earlier in Carnegie Recital Hall concert on March 23rd. Lyrics were by **LANGSTON HUGHES**, **EDWARD MABLEY** and William Blake.

□ **WILLIAM N. SIMON** – elected Dean of the Metropolitan N.J. Chapter of the American Guild of Organists.

□ **DR. EARL SLOCUM** – retired on June 1st as teacher of music theory and conductor of the University of North Carolina Symphony Orchestra, completing a distinguished academic career spanning 42 years.



□ **ROBERT STARER** has had two recent premieres. “Joseph and His Brothers”, cantata commissioned to celebrate the 50th anniversary of the National Jewish Welfare Board, was featured at the January 27th Toscanini Memorial Concert in Carnegie Hall with Marian Anderson as narrator. On April 19th, his new “Variants for Violin and Piano” had its initial performance at Lincoln Center’s Philharmonic Hall.

□ **LEO SMIT** – awarded University of Buffalo Foundation grant to complete an opera in progress.

□ **JULIA SMITH** – the Fort Worth Opera Association has premiered her new thirty-five minute opera titled “The Shepherdess and the Chimney Sweep”.

□ JULE STYNE, BETTY COMDEN and ADOLPH GREEN contributed the music and lyrics to the new Broadway musical "Hallelujah, Baby" which premiered on April 26th.



□ LIEUTENANT DONALD STAUFFER, recently appointed Assistant Leader of the United States Navy Band, was awarded the Joint Service Commendation Medal from the Secretary of Defense and a Certificate of Appreciation from the Norfolk Chamber of Commerce for outstanding cultural contributions to the Tidewater Area as Director of the Atlantic Fleet Band.

□ BASIL SWIFT – "A Band at Hand", which was written with ERNEST GOLD, has had its world premiere in Los Angeles.

□ MINI STEIN – her new children's book titled "Mort the Sport" will soon be published in the recently announced Hallmark series.

□ JACK STERN – the world premiere of his new "Friday Evening Service: Seven Responses" has taken place in San Antonio at Temple Beth-El, where he is Director of Music at the Religious School.

□ DR. DAVID UBER – the world premiere of his "Contemplation" for solo trombone and string orchestra took place at the Trenton Museum/Cultural Center on March 12th.

□ TOMMY VIC – conducted the premiere performance on March 19th of his "Concerto for Tenor Saxophone and Orchestra" at the National Conference of Music Educators opening concert in Las Vegas.

□ JOSEPH WAGNER – his "Sonata of Sonnets" had its initial performance at the Los Angeles County Museum in late January, and "Concert Piece" was played for the first time by the Schoenfeld Duo on their February tour of Europe. On March 25th, the composer's "Pastoral Hymn" for chorus and piano had its premiere sung by the Mormon Choir of Southern California.



□ HENRY WEINBERG has been awarded the Naumberg Foundation's 1967 Prize for Chamber Music for his "String Quartet No. 2". The gifted composer's "Movement for String Quartet" recently had its premiere in New York at a Composer's Showcase concert at New York University.

□ RANDY WESTON, pianist-composer and jazzman extraordinary, and his five colleagues in the sextet that bears his name returned in mid-April from a three month tour of West and North Africa. The group traveled and appeared under the auspices of the "international cultural presentations" program of the U.S. Department of State.

□ MARY LOU WILLIAMS — performed four of her new songs at Carnegie Hall in the special February 5th concert titled "Praise the Lord in Many Voices".



□ RICHARD YARDUMIAN — his "Come, Creator Spirit", a new mass in English commissioned by Fordham University, was premiered at Lincoln Center's Philharmonic Hall by the Chamber Symphony of Philadelphia on March 31st. The vocal performances featured the Metropolitan Opera's Lili Chookasian, and three large choral groups.

□ EMERSON YORKE — the film titled "Our Heritage", which he directed and produced for Prestige Productions, has won the George Washington Honor Medal awarded by the Freedoms Foundation to "the outstanding 1966 motion picture".

□ EUGENE ZADOR — the Los Angeles Philharmonic played the world premiere of his "Aria and Allegro" for strings and bass in March.

June,
1967

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TODAY

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Maid of Milan"? No one. But one of the world's great popular songs comes to us from that score — "Home Sweet Home". Who among us knows an opus entitled "The Bohemian Girl"? All that's left from it is the hit — "I Dreamt I Dwelt in Marble Halls".

A memorable opera, in my opinion, is likely to be one with a Tin Pan Alley tune.

Foster never heard "Swanee River" played in a pit orchestra of a hundred and a chorus of fifty. Placed in the score of even a mediocre opera, I'd bet that it could have provided that opera with immortality and then the critics' circle, with that supercilious look down their noses would have intoned, "Ah, but it's a classical selection, you know."

If the cult of "me-and-thee" will refrain from raising their eyebrows long enough to look and listen, they may discover that all composers have one thing in common, the need of a good pop tune. Of course, there are bad pop songs, and there are bad art songs. The good pop song embraces something so fundamental that it has a life of its own. That's why good popular songs are revived again and again, while bad operas are never disinterred. The pop song, unlike the opera, can't be hidden with a fancy French sauce. It must stand or fall on its own — no production, no cast, no plot weaving in and out of it, no chorus of beautiful girls. It must survive on the basis of direct appeal, basic emotions and the elementary rhythms that dictate our lives. It has something to say to everyone. That's why it's translated into other languages. It has the ring of a good international coin.

"Swanee River" is now the subject of learned doctoral dissertations at our leading and hallowed universities. It could happen to other great popular songs too.

NEW OFFICERS ELECTED AT AMERICAN MUSIC CENTER



Weisgall



Cohn

Three ASCAP writer members and the Coordinator of the Society's Concert and Repertory department have been elected senior officers of the prestigious American Music Center. Hugo Weisgall has been named President, Ezra Laderman designated Secretary and Arthur Cohn selected Treasurer. Gene Bruck of the ASCAP staff will serve as 1st Vice President.

IN MEMORIAM

- JAMES J. TENNYSON, ASCAP 1954**
d. Illinois, 1966
- ANTHONY J. GIOVANNONE, ASCAP 1961**
d. Ohio, July 3, 1966
- ALFRED KREYMBORG, ASCAP 1961**
d. Connecticut, Aug. 14, 1966
- COLLINS H. DRIGGS, ASCAP 1950**
d. Florida, Aug. 29, 1966
- MAURICE WOLFE, ASCAP 1962**
d. New York City, Sept. 27, 1966
- HARRY C. MC AULIFE, ASCAP 1965**
d. Waterloo, New York, Oct. 13, 1966
- ADOLPH BERGER, ASCAP 1964**
d. Brooklyn, N.Y., Oct. 22, 1966
- HARLAN THOMPSON, ASCAP 1924**
d. New York City, Oct. 26, 1966
- DANA M. KING, JR., ASCAP 1963**
d. Nov. 4, 1966
- JAMES V. KERN, ASCAP 1955**
d. Sherman Oaks, Calif., Nov. 9, 1966
- ANDY IONA LONG, ASCAP 1940**
d. Nov. 9, 1966
- ROY W. JACKSON, ASCAP 1963**
d. Picher, Okla., Nov. 14, 1966
- FRANCIS CRAIG, ASCAP 1947**
d. Nashville, Tenn., Nov. 20, 1966
- ABNER SILVER, ASCAP 1922**
d. New York City, Nov. 24, 1966
- BARCLAY ALLEN, ASCAP 1948**
d. Sun Valley, Calif., Nov. 26, 1966
- STEPHEN RICHARDS, ASCAP 1942**
d. New York City, Nov. 27, 1966
- VITTORIO GIANNINI, ASCAP 1927**
d. Winston-Salem, N.C., Nov. 28, 1966
- CLARENCE G. FITZGERALD, ASCAP 1966**
d. Los Angeles, Calif., Dec. 2, 1966
- CHARLES F. WEIGLE, ASCAP 1957**
d. Tennessee, Dec. 3, 1966
- PAUL HELD, ASCAP 1962**
d. Hollywood, Calif., Dec. 10, 1966
- BORIS KOUTZEN, ASCAP 1947**
d. New York City, Dec. 10, 1966
- RICHARD HIMBER, ASCAP 1940**
d. New York City, Dec. 11, 1966
- ERWIN SCHMIDT, ASCAP 1924**
d. Needham, Mass., Dec. 14, 1966
- JIMMY DUPRE, ASCAP 1945**
d. Miami Beach, Fla., Dec., 1966
- ARSENE SIEGEL, ASCAP 1956**
d. Woodstock, Ill., Dec., 1966
- GENE IRWIN, ASCAP 1941**
d. Philadelphia, Pa., Dec. 25, 1966
- CLARENCE E. WHEELER, ASCAP 1952**
d. No. Hollywood, Calif., Dec. 28, 1966
- LOUIS SINGER, ASCAP 1941**
d. New York City, Dec. 30, 1966
- HAROLD WEEKS, ASCAP 1922**
d. Seattle, Wash., Jan. 7, 1967
- DONALD HEYWOOD, ASCAP 1934**
d. New York City, Jan. 13, 1967
- ALBERT SIRMAY, ASCAP 1933**
d. New York City, Jan. 15, 1967
- CARL FRANKISER, ASCAP 1953**
d. Missouri, Jan. 19, 1967
- GEOFFREY O'HARA, ASCAP 1914**
d. St. Petersburg, Fla., Jan. 31, 1967
- LENARD B. LUBLOW, ASCAP 1960**
d. Feb. 7, 1967
- KATHARINE BAINBRIDGE, ASCAP 1924**
d. Hollywood, Calif., Feb. 12, 1967
- FRANZ WAXMAN, ASCAP 1941**
d. Los Angeles, Calif., Feb. 24, 1967
- VERA HEIFETZ, ASCAP 1964**
d. California, Feb. 27, 1967
- IDA YOUNG, ASCAP 1961**
d. New York City, Feb. 28, 1967
- FABIEN K. SEVITZKY, ASCAP 1954**
d. February, 1967
- DAVE DREYER, ASCAP 1925**
d. New York City, Mar. 2, 1967
- LEON LEONARDI, ASCAP 1948**
d. New York City, Mar. 3, 1967
- IAN DONEZ, ASCAP 1948**
d. New York, Mar. 10, 1967
- GERALDINE FARRAR, ASCAP 1936**
d. Connecticut, Mar. 11, 1967
- PETE K. H. JOHNSON, ASCAP 1964**
d. Buffalo, N.Y., Mar. 23, 1967
- EDITH STERLING, ASCAP 1967**
d. Yonkers, N.Y., Mar. 24, 1967
- DAVID L. SNELL, ASCAP 1946**
d. California, Mar. 27, 1967
- AL LEWIS, ASCAP 1927**
d. New York, April 4, 1967
- MISCHA ELMAN, ASCAP 1924**
d. New York City, April 5, 1967
- WILLIAM E. FABER, ASCAP 1942**
d. New York, April 5, 1967
- JULIUS SCHEIN, ASCAP 1952**
d. New York City, Date Unknown
- ALAN GERARD, ASCAP 1951**
d. New York City, May 8, 1967
- PHILIPPA SCHUYLER, ASCAP 1961**
d. Viet Nam, May 9, 1967
- LANGSTON HUGHES, ASCAP 1936**
d. New York City, May 22, 1967

The American Society of Composers, Authors and Publishers



congratulates its members whose
works or performances were awarded the 1966 "Grammy"
of the
National Academy of Recording Arts and Sciences

STAN CORNYN — *Best Album Notes*, "Sinatra At The Sands".

DUKE ELLINGTON — *Best Original Jazz Composition*,
"In The Beginning God".

ERNIE FREEMAN — *Best Arrangement Accompanying A Vocalist
Or Instrumentalist*, "Strangers In The Night"
recorded by Frank Sinatra.

MORTON GOULD — *Album Of The Year* — Classical,
"Ives: Symphony No. 1 In D Minor" (Mr. Gould
conducting the Chicago Symphony Orchestra).

NEAL HEFTI — *Best Instrumental Theme*, "Batman Theme".

JERRY HERMAN — *Best Score From An Original Cast Show Album*,
"Mame".

FRANK SINATRA — *Album Of The Year*, "Sinatra: A Man And His
Music," and *Best Male Vocal Performance*,
"Strangers In The Night".

ASCAP also salutes the following artists
who have won the "Grammy" award in their catagories
for performing works licensed through ASCAP

HERB ALPERT AND THE TIJUANA BRASS — *Best Instrumental
Performance (Other Than Jazz)* and *Best Instrumental
Arrangement*, "What Now My Love"
by Gilbert Becaud and Carl Sigman.

RAY CONIFF SINGERS — *Best Performance By A Chorus*, "Somewhere
My Love" by Maurice Jarre and Paul Francis Webster.

EYDIE GORME — *Best Female Vocal Performance*, "If He Walked Into
My Life" by Jerry Herman.

ANITA KERR SINGERS — *Best Performances By A Vocal Group*,
"A Man And A Woman"
by Francis Lai, Pierre Barough and Jerry Keller.

ERICH LEINSDORF — *Best Performance — Orchestra*,
"Mahler: Symphony No. 6 in A Minor"
(Boston Symphony Orchestra).

NEW VAUDEVILLE BAND — *Best Contemporary Recording*,
"Winchester Cathedral" by Geoff Stephens.

and SACEM* composer

MAURICE JARRE — *Best Original Score Written For A Motion Picture
Or Television Show*, "Dr. Zhivago".

*French Performing Rights Society.



The ASCAP—Deems Taylor Awards

An important new series of annual awards for writing on music has been established by the American Society of Composers, Authors and Publishers. These prizes have been named The ASCAP-Deems Taylor Awards to honor the gifted composer-critic-commentator who died last year after a distinguished career that included six years as President of the Society.

Deems Taylor, author of four books and many articles on music and its creators, believed in the importance of encouraging excellence in American writing about music. These awards are designed to promote, recognize and reward excellence in a field that is vital to the health and growth of American music.

The awards will total \$3,000 each year. There will be two sets, one for the best books and the other for the best newspaper or magazine articles. Within each category, there will be a First Prize of \$1,000, a Second Prize of \$300 and a Third Prize of \$200. The subject matter may be biographical or critical, repertorial or historical — any form of published non-fiction prose about music and/or its creators.

Judges for the first year will be four prominent ASCAP men of music: Virgil Thomson, Dr. Douglas Moore, Arthur Schwartz and Billy Taylor.

Articles or books published in the United States (the fifty states, Puerto Rico and the District of Columbia) in English during the calendar year of 1967 will be eligible. Writers, editors or publishers are invited to send submissions, properly marked with return address, to The ASCAP-Deems Taylor Awards, c/o American Society of Composers, Authors and Publishers at 575 Madison Avenue, New York City 10022.