# ASCAP TODAY

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

Vol. 3, No. 2
October, 1969

*Father of the Blues:* W. C. Handy

*Peter Mennin of Juilliard:* Martin Mayer

*Ornette Coleman:* Martin Williams

*Performing Rights:* Herman Finkelstein

# the president's report

On October 14, 1968, distinguished men gathered under the warm Tennessee sun to break ground for the construction of a new building at 17th and Division streets in Nashville. This area is known as Music Row because so many music publishing firms, record companies and music talents have their headquarters there, and Nashville itself is widely hailed as Music City, U.S.A. because of its dynamic and growing role in the exciting explosion of popular music today. The South has long been a major factor in American popular music, as jazz, blues and soul clearly testify, so it is hardly surprising that the great Southern community of Nashville should now—as the vital creative center for the music called Country and Western—be taking its place alongside

New Orleans and Memphis.

The new building—now completed—is the regional headquarters of the Society, and it reflects ASCAP's commitment to make its contribution to the city that has itself given and is still giving so much. ASCAP is a society of creators, and the substantial funds invested in this handsome well-equipped building represent American musical creators' faith in and concern for their fellow creators. This building is tangible testimony to the belief of the men and women of ASCAP that their fellow creators are entitled to the best, and the best means membership in a democratic, energetic, non-profit society. Creative men and women are entitled to full partnership and full equality in the organization that licenses the performing rights to their music. As they learn of the many advantages —including significant economic advantages — of mem-

bership in the creators' society, more and more Nashville talents will seek and be warmly welcomed into ASCAP membership.

It is these talented people who really count, and it is their creativity that this splendid building honors. The famous men — including prominent political leaders and music industry executives—who assembled to break the ground a year ago are all important figures. Without minimizing their importance or their contributions, it is the musical creators who are and always will be the most important to ASCAP. Modern buildings and famous men and public ceremonies add up to recognition of the vital role of the creators, the writers—

and the gifted musicians, recording geniuses and publishing executives who work with them.

ASCAP has numbered outstanding Nashville talents among its members for a long time, so this new building doesn't actually mark the Society's arrival in Music City at all. It doesn't

signify any hasty recognition of the growth of Country music either, for this regional headquarters has been in the planning process for years—since we first opened our offices in Nashville. What the building does represent is a large and serious commitment to service, to bring the ASCAP benefits to this entire region and to the entire musical community in this vibrant and vital region.

Nashville and ASCAP have both made important and permanent contributions to the American musical heritage, so it is only natural that an ever

stronger and ever larger partnership should develop. Today, ASCAP is where the action is—and that's why outstanding song writers have been moving to the Society in recent years. We expect and hope that many other talented Southern song writers will trust their futures to ASCAP.

They will be welcomed, respected, served.

**Stanley Adams**

# ASCAP MOON SONGS IN ORBIT

ASCAP charter member Irving Berlin may have foreseen the Apollo 11 moonshot by thirty-nine years when he wrote his popular *Reaching For The Moon* in 1930. Berlin, of course, was one of many songwriters who have used the moon as a source of inspiration for their compositions.

The Index Department of the Society has been swamped with calls about moon songs. Among the more than 2,500,000 works filed in the Society's repertory are hundreds of well known moon songs including *Blue Moon* (1934) by Richard Rodgers and Lorenz Hart; *By The Light Of The Silvery Moon* (1909) by Edward Madden and Gus Edwards; *Carolina Moon* (1928) by Benny Davis and Joe Burke; *East Of The Sun, West Of The Moon* (1935) by Brooks Bowman; *Fly Me To The Moon* (1954) by Bart Howard played in space on the Apollo 10 orbital flight; *Give Me The Moonlight, Give Me The Girl* (1917) by Lew Brown and Albert Von Tilzer; *How High The Moon* (1940) by Nancy Hamilton and Morgan Lewis; *It's Only A Paper Moon* (1933) by Billy Rose, E. Y. Harburg and Harold Arlen; *Moonbeams* (1905) by Henry Blossom and Victor Herbert; *The Moon Got In My Eyes* (1937) by John Burke and Arthur Johnston; *Moonglow* (1934) by Will Hudson, Eddie DeLange and Irving Mills; *Moonlight and Roses* (1925) by Ben Black and Edwin H. Lemare and Neil Moret; *Moonlight and Shadows* (1936) by Leo Robin and Frederick Hollander; *Moonlight Bay* (1912) by Edward Madden and Percy Wenrich; *Moonlight Becomes You* (1942) by Johnny Burke and Jimmy Van Heusen; *Moonlight Cocktail* (1941) by Kim Gannon and Lucky Roberts; *Moonlight Gambler* (1956) by Bob Hilliard and Philip Springer; *Moonlight Serenade* (1939) by Mitchell Parish and Glenn Miller; *Moon Over Miami* (1935) by Edgar Leslie and Joe Burke; *Moon River* (1961) by Johnny Mercer and Henry Mancini; and *The Moon Was Yellow* (1934) by Edgar Leslie and Fred Ahlert.

Some other famous moon songs are *Wabash Moon, When The Moon Comes Over The Mountain, The Man In The Moon Is A Lady, Allegheny Moon, Dancing On The Moon, Dark Moon, Destination Moon, Don't Let The Moon Get Away, If You Stub Your Toe On The Moon, I'll Sit Right On The Moon, I Wonder Who's Under The Moon With You Tonight, Man In The Moon, Mister Moon, Making Faces At The Man In The Moon, Moonlight Madness, Moonlight Memory, Moonstruck,, New Moon And An Old Serenade, Sentimental Moon, Swinging On The Moon, Two Silhouettes On The Moon, Under A Strawberry Moon, Underneath The Harlem Moon, Under The Spell Of The Moon;* and *What A Little Moonlight Can Do.*

ASCAP great Duke Ellington was commissioned by the American Broadcasting Company to compose and perform an original score to commemorate this historic flight. The song, *Moon Maiden,* was broadcast by A.B.C. while the astronauts were resting on the moon's surface. Another outstanding ASCAP jazzman, Ornette Coleman, has written *Man On The Moon* which will shortly be released.

There are undoubtedly many other excellent moon songs, as ASCAP TODAY will soon be reminded in letters from proud musical creators. Whether or not the moon will survive as the romantic symbol it has been, only time can tell. If not, there's always *Stardust.*

# CAROL BRIDGMAN RETIRES

Carol Bridgman, head of ASCAP's Index Department for many years, retired May 2nd. Well known to music writers, publishers, broadcasters and record companies, Miss Bridgman handled clearances on songs ranging from classical to pop, and was responsible for copyright information on over 3,000,000 musical works.

"All of us in the Society regret to see Carol Bridgman leave," President Adams said "She has been a valued employee for many years and we shall certainly miss her. We wish her every happiness in her retirement."

Ira Wegard, for many years with Bregman, Vocco & Conn, Inc., has succeded Miss Bridgman as head of the Index Department.

# KASS APPOINTED TO BOARD

Ronald S. Kass, the new President of MGM Records and Robbins Music Corporation, has been appointed to the ASCAP Board of Directors to fill the unexpired term of Arnold Maxin, President Adams announced on September 9th.

Born in Philadelphia in 1935, Mr. Kass is the youngest member of the ASCAP Board of Directors, as well as the youngest head of any major record company in this country. He was raised in Los Angeles, and is a graduate of the University of California at Los Angeles. He holds an Associate of Arts degree and a Bachelor of Science degree from the School of Business and is a C.P.A.

Before he began his extensive activities in the business and executive sides of the music industry, Mr. Kass was a professional musician, appearing with Herb Alpert and others. Most recently, he headed the Beatles' music and recording interests, and organized both Apple Records and Apple Music Corp., prior to which he was overseas director for Liberty Records.

"ASCAP considers itself very fortunate in getting a man with the background and experience of Ron Kass to serve on our Board of Directors," Mr. Adams said in making the announcement. "We know he is going to be a tremendous help in our goals for the future of American music."

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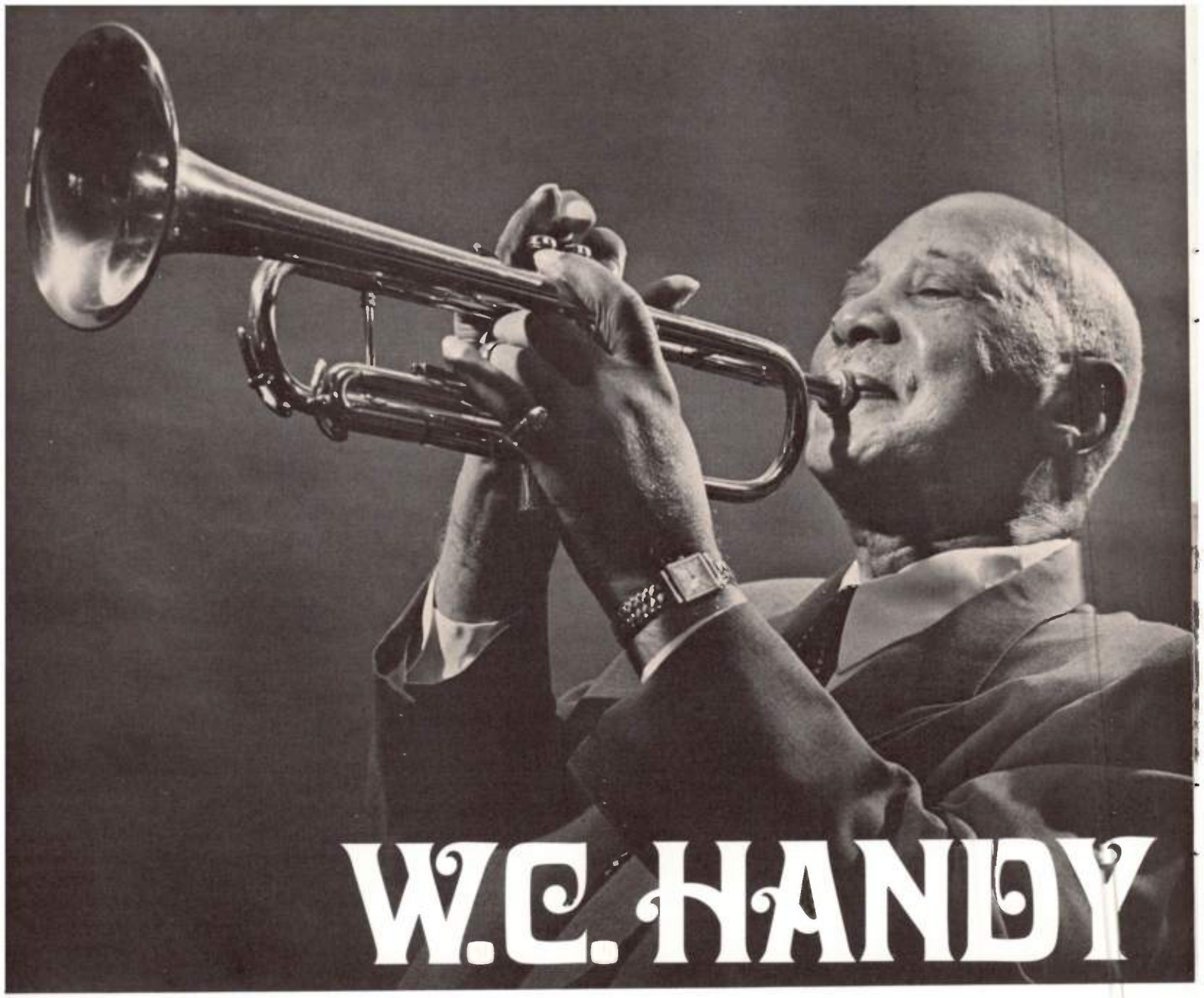


# W.C. HANDY

*William Christopher Handy—the American musical giant described in the* ASCAP BIOGRAPHICAL DICTIONARY *as "composer, bandmaster, cornetist, publisher"—was born in the little country town of Florence, Alabama on November 16, 1873 and died in New York City on March 29, 1958. Recently honored by the U.S. Post Office with a six cent stamp issued in connection with the Memphis Sesquicentennial Celebration, Handy was rightfully acclaimed "Father of the Blues." He composed some of the greatest blues works—including* St. Louis Blues, Beale Street Blues *and* Memphis Blues*—and was the first person to write down blues songs. In addition, he preserved for our musical heritage other important blues works that unknown black creators had given and sung as "folk" songs—blues works that preceded his own major contributions. Handy did more to bring the blues into the mainstream of world music than any other man. The impact of the blues on today's popular music is beyond question, and it is only fitting that this great creator be honored by the magazine of the Society he loved and defended so faithfully. The article that follows consists of quotations from his splendid, fascinating and highly readable autobiography titled* Father of the Blues, *a 317 page book published by MacMillan a quarter of a century ago and scheduled for a new edition next year.*

My parents were among the 4,000,000 slaves who had been freed and left to shift for themselves. I was born in a log cabin which my grandfather had built. Our first kitchen had a dirt floor which my father had beaten down so it looked almost like asphalt. There was a three acre orchard with cherries, pears, damsons, quinces, and across the road from the cabin were miles of dense woodlands with birds of every variety and all sorts of wild flowers, berries and nuts in abundance. Here squirrels, rabbits and foxes burrowed, buzzards circled overhead daily till carrion was scented in the woods or streams. Whippoorwills, bats and hoot owls, with their outlandish noises, often gave me throughout the night a feeling of depression until I learned to drive the owls aways by putting a poker in the fire. Technicians tell me that radio waves are reflected into the atmosphere by a magnetic ceiling; perhaps somewhere in this idea is hidden the secret of this peculiar phenomenon.

The long walk that led from my grandfather's house to the front gate was beautified on each side by flowers of every description. My cabin home was a temporary one due to the fact that my grandfather's will could not be settled until my youngest uncle, Louis, reached seniority. The plots of land

were shared equally among seven heirs, and the portion that fell to my father probably was on the highest elevation in Florence. On this site my father later erected a better home. The west side of Florence still bears the name of Handy's Hill, since William Wise Handy, my grandfather – a Methodist minister after Emancipation, became the first colored man to own property there. He and his two brothers had run away from their masters in Maryland, taking advantage of the "underground railroad." One escaped into Canada, the other to some portion of the East. But my grandfather was overtaken and sold into Alabama where, still urged by the desire for freedom, he started an insurrection for escape, and was shot but not killed. Unknown to his masters, he acquired a liberal education and became an honored and respected citizen of Florence.

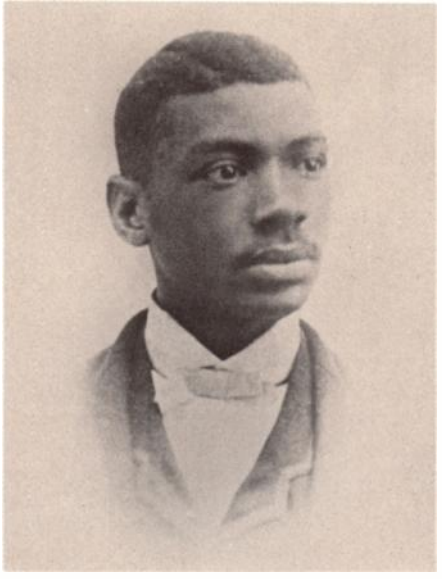
Grandfather's son, Hanson, was another fearless man, who would not let his overseers or his masters whip him. They admired this gameness, but they sold him into Arkansas just as one would get rid of an unruly mule. He was never heard of again. My father used to cry in church whenever anyone raised the familiar spiritual, *March Along, I'll See You on the Judgement Day*. Once I asked him the reason for these tears. He answered, "That is what the slaves sang when the white folks sold Brother Hanson away."

Contrast these characters with that of my maternal grandfather, Christopher Brewer. When his master, John Wilson, had given my Grandfather Brewer his freedom, he preferred to stay near Mr. Wilson as his trusted servant. Near the closing of the Civil War, guerrilla warfare was common in this locality. Three robbers were eventually hanged five miles out of Florence. These thieves had undertaken to rob John Wilson. They tortured him to death to make him tell where his money was hidden; he refused. My Grandpa Brewer likewise knew and they shot him to make him tell, but he also refused. When his wounds had sufficiently healed, he went to Nashville and brought his young master home and disclosed to him the hiding place of the money.

It is probably my inheritance from these two characters that enabled me to submit to certain hard conditions long enough to fight my way out and yet be considered sufficiently "submissive" by those who held the whip hand. The word "diplomacy" was not a part of their vocabulary. With all their differences, most of my forebears had one thing in common: if they had any musical talent, it remained buried. My mother admitted a foundness for the guitar, but she could not play it because the church put a taboo on such instruments. The one exception was Grandpa Brewer, who told me that before he got religion he used to play the fiddle for dances. That had been his way of making extra money back in slavery days.

Grandpa Handy died the year I was born, leaving a widow—Thumuthis and three children. She was very dark, proudly handsome and walked like an Ethiopian queen. She was the family physician, who could cure a fever with the juice of peach leaves which she gathered and mashed. Mullein tea and Jimson weeds were her remedies for swellings, and the narrow of hog jowls for the mumps. We never questioned her remedies and we all lived. Grandma Thumuthis was the first one to suggest that my big ears indicated a talent for music. This thrilled me, but I discovered almost immediately that life was not always a song.

Hard cash was a scarce article in our family; we had to adopt the custom of barter and exchange. I once traded a gallon of milk for a copy of Benjamin Franklin's *Poor Richard's Almanac*. Cattle, hogs and poultry were plentiful, and there was little real anxiety about



*W. C. Handy at twenty-seven.*

food. Still there were times when the currency of the realm was essential; I was compelled to invent methods of earning money. During the spring and summer I picked early berries, and sold fruits from the orchard. In the fall I gathered chestnuts, walnuts and hickory nuts. Old iron and rags found a market. The woods were usually full of bones, but if these were not enough a nearby slaughterhouse always produced a ready supply. These bones I would gather in a pot. Over them I'd place an ash hopper filled with ashes from hickory wood, then pour water over the ashes. The water would seep through, extracting from the ashes chemicals that would turn it into lye-water that would cleanse the bones of their residue of meat and fat. When the bones were clean, I would take them out of the solution, heat what was left in the pot and let it cool. This would congeal into soap which I would cut into cakes and sell.

This sort of enterprise pleased my father. His gospel was that an idle brain is the devil's workshop. He kept me home from school one day, and took me to a neighboring field where a mule and a plow waited. Placing the reins in my hands, he explained that to a mule "gee" means right and "haw" left. "Hope you wan't have to do this for a living," he added, "but the work sure won't hurt you."

At twelve, a neighbor got me a job as water boy in a rock quarry for fifty cents a day; apprenticeships in plastering, shoemaking and carpentry followed. Sheriff Porter got me a job at the courthouse that paid two dollars a day during certain sessions. White Baptists, who held meetings in another section of the courthouse, employed me as their janitor. Out of my earnings I bought clothing, books and school supplies, and began saving small sums in the hope of buying a guitar.

Meanwhile the trumpet playing of Mr. Claude Seals fired my imagination. He had come from Birmingham to play with the Baptist choir. Almost immediately I set my heart on owning a trumpet, and since buying one was out of the question I tried making my own by hollowing a cow horn and cutting the tip into a mouthpiece. The finished product was a useful hunting horn but certainly not a trumpet. I decided to content myself for the time being with the hope of a guitar.

My wages were divided into three equal parts, of which I kept one and gave one each to my mother and father. Since my earnings were usually not more than three dollars a week, the amounts that I could pinch out from week to week to were not large. Setting my mind on a musical instrument was like falling in love. With a guitar I would be able to express the things I felt in sounds. I selected the instrument I wanted and went often to gaze at it lovingly through the shop window. I grew impatient as my small saving grew; the days dragged. I had no one to whom I could talk.

The name of my ailment was longing, and it was not cured till I finally went to the department store and counted out the money in small coins

W.C. Handy, Conductor

before the dismayed clerk. I could scarcely wait till I reached home to break the news to my father and mother, and I had no doubt that soon I would be able to entertain the girls royally. When I came into the house, I held the instrument before the eyes of the astonished household. I couldn't speak; I was too overjoyed. Even then, however, I thought I saw something that puzzled me. A shadow seemed to pass over the faces of my parents.

"Look at it shine," I said finally. "It belongs to me — *me*. I saved up the money."

Instead of being pleased, my father was outraged.

"A box," he gasped, while my mother stood frozen. "A guitar! One of the devil's playthings. Take it back where it came from. You hear? Get!"

Brought up to regard guitars and other stringed instruments as devices of Satan, he could scarcely believe that a son of his could have the audacity to bring one into his house. Hints of this prejudice had come to me time and again, but I had never taken them seriously.

"I don't think they'll take it back," I answered weakly.

"They'll exchange it. For the price of a thing like that you could get a new Webster's Unabridged Dictionary —something that'll do you some good."

I got the dictionary. Nevertheless, Father paid for lessons for me on the old Estey organ, and he occasionally dropped in on my teacher to hear how I was progressing in sacred music.

My introduction to the rudiments of music was largely gained during the eleven years I spent in the Florence District School for Negroes. Despite his horror of musicians[1], our teacher's hobby was vocal music. Instead of the usual prayers and scripture readings of the morning devotional period, he spent the first half hour of each day in singing and in giving us musical instruction. This was the part of my school life that I enjoyed most. I began in the soprano singing section, progressed to the alto and then shuttled back and forth between the tenor and bass as my voice cut up and played pranks.

There was no piano or organ in our school, just as there were few instruments in the homes of the pupils. We were required to hold our books in our left hand and beat time with our right. Professor Wallace sounded his *A* pitch pipe or tuning fork, and we understood the tone to be *la*. If *C* happened to be the startling key, we made the step and a half in our minds and then sang out the key note in concert. We learned to sing in all keys, measures and movements. We learned all the songs in *Gospel Hymns,* one to six. Each year we bought new instruction books and advanced to a point where we could sing excerpts from the works of Wagner, Bizet, Verdi and other masters — all without instrumental accompaniment.

When I was no more than ten, I could catalogue almost any sound that came to my ears, using the tonic sol-fa system. I knew the whistle of each of the river boats, and whenever I heard the song of a bird I could visualize the notes in the scale. We Handy's Hill kids made rhythm by scraping a twenty penny nail across the jawbone of a horse that had died in the woods, and by drawing a broom handle across our first finger lying on a table we imitated the bass. We sang through fine-tooth combs. For drums, we wore out our mother's tin pans and milk pails.

Toward the end of my school days, Jim Turner came to town from Memphis. He had recently been in love with a girl who had done him bad and broken his heart. That sad-eyed boy, stabbed to his heart by the scorn of a haughty yellow gal, was perhaps the best violin player Florence ever knew. Fortunately his lovesickness and his drinking did him no harm musically. Jim brought to Florence a glimpse of another world. He organized an orchestra and taught dancing. He talked about Beale Street in Memphis where life was a song from dawn to dawn. He described darktown dancies and belles, recalled the glitter and finery of their latest fashions. He planted in my heart a seed of discontent, a yearning for Beale Street and the gay universe that it typified.

Meanwhile, without letting my father or Professor Wallace into the secret, I obtained a cornet and commenced to study the instrument. A circus became stranded in our town, and its capable white bandmaster was reduced to teaching a colored band in a barber shop. I formed the habit of stopping at the shop on the way home from school and peeping through the windows to study the blackboard chart he had made to illustrate the fingering of the various instruments; at school I would practice fingering on my desk during classes. In this way I mastered the scales and developed speed. This came to the attention of one of the band members, Will Bates, and he persuaded me to buy his old rotary-valve cornet, an instrument with valves on the side that were worked by an attachment with catgut strings. It was an odd contraption, but the price was only $1.75—payable in installments.

I continued to play with the Florence band until my father and school teacher caught up with me; by then it was much too late to do much about it. The climax came when Jim Turner got an engagement to play at a land sale at Russellville. They needed an alto player, so I skipped school and joined them. For the day's work I received $8, which seemed big against the $3 a week that I was accustomed to receiving for hard labor, and I imagined that my father would have a change of heart when I put it in his hand. He refused to forgive me, and my teacher finished up the job by applying the hickory the next day when I returned to school.

There was no holding me now. I attended dances against their wishes, and I sang with a quartet that often

[1] *Handy's teacher considered them "idlers, dissapated characters, whiskey drinkers, rounders and social pariahs."*

serenaded the moon until the wee hours. Shortly afterwards when a minstrel man and singing banjo player came to Florence and organized a home town minstrel show, I joined up as first tenor for his quartet. I was fifteen at the time, and my colleagues told me I looked pretty funny stepping along with the "walking gents" in my father's Prince Albert.

Our minstrels took to the road. After playing a few towns in Tennessee and northern Alabama, the show got stranded in Jasper. Before skipping town, the manager called me aside and took pity on me because of my youth. He gave me train fare back to Florence, but cautioned me not to tell the others that he had jumped the outfit. Instead of taking his advice, I divided with the other boys and we rode the train till our money ran out. The conductor dropped us near a lonely water tank. From that point we counted the crossties back to Florence, stopping periodically to sing or play for buttermilk and biscuits.

This was my baptism.

In 1892 I left Florence on a two-coach train to take the teacher's examination in Birmingham. I already had village teaching experience[2]; a summer at the Crittenden Cross Road school at $15.86 a month had been far from a bargain to me. The next year at Bethel my salary had been $25 a month, but I was still not satisfied. When I reached Birmingham—on the day that James J. Corbett won the heavyweight championship from John L. Sullivan and the newspapers were telling about the death of John Greenleaf Whittier – I found that the schools paid some teachers less than $25 a month, less than the pay of a common laborer. I took a job at the Howard & Harrison Pipe Works in Bessemer at $1.85 a day. I was a molder's helper.


*Handy in New York's Cotton Club with Cab Calloway.*

*Steve Stevens, Wilhelmina Handy, Lucille Handy Springer, W. C. Handy, Jr., Katherine Handy Lewis and Adele Brown Whitney help the Father of the Blues celebrate his 66th birthday.*

Everything was fine in Bessemer for a while. I organized and taught my first brass band. A small string orchestra of the town called on me to act as its leader and teach the musicians to read notes. Folks around Bessemer began calling me Professor, and I began to cut a figure in local society. My cousin, organist in one of the larger churches in Birmingham, arranged for me to play the trumpet with the choir. Between these musical activities and my job in the pipe works, I was earning a fair livelihood and beginning to see bright prospects for Wilberforce. Presently, a panic set in during Grover Cleveland's second administration and the pipe works cut my wages to 90 cents a day in scrip to be traded in at their commissary and my working time to three days a week.

I returned to Birmingham. Soon the little money I had saved melted, and I began to walk the streets aimlessly. Then one evening I heard a quartet singing in a saloon. I went in and introduced myself and offered to teach the young singers some arrangements. They were pleased, and we got together and organized the "Lauzetta Quartet." Then came the announcement of the World's Fair of 1893. Why not go to Chicago? It was true that I had only twenty cents and the others had exactly nothing, but money was no holdback when you could sing. We appointed a time, met in the L. & N. Railroad freight yards and boarded a tank car. We reached Chicago exhausted and pretty well on our uppers. We had ridden rods and slept in box cars. Our heads were set on Chicago and the Columbian Exposition, but we reached the goal only to have our hopes dashed. The Fair had been postponed for a year.

We decided to head for St. Louis. Perhaps we would find better luck in that gay capital of the sporting world, soon to become the cradle of ragtime. We guessed wrong, for St. Louis was hard hit by the panic. Quartets had come there from all parts of the country. Hard times got us at last; we were forced to disband. I slept in a vacant lot at 12th and Morgan, a lot I shared with a hundred others in similar circumstances. I slept on the cobblestones of the levee of the Mississippi, my

[2] *Handy, who scored very high grades in both the county and the Birmingham teacher's examinations, had the goal of earning and saving enough money to attend Wilberforce University. He never did, but his musical achievements led to two years (1900-02) on the faculty of the Agricultural & Mechanical College in Normal, Alabama. He taught and directed all musical activities, resigned when the school's "culture-conscious" president pressed him to ignore ragtime and all U.S. music in favor of foreign works. On leaving his $40 a month job, Handy returned to Mahara's Minstrels at $50 a week.*

companions perhaps 1,000 men of both races. At other times I slept in a chair in Victor's poolroom.

I have tried to forget that first sojourn in St. Louis, but I wouldn't want to forget Targee Street as it was, the high-roller Stetson hats of the men or the diamonds the girls wore in their ears. Mostly my trip was an excursion into the lower depths; still I have always felt that the misery of those days bore fruit in song. I have always imagined that a good bit of that hardship went into the making of the *St. Louis Blues* when, much later, that whole song seemed to spring so easily out of nowhere—the work of a single evening at the piano. I like to think that song reflects a life filled with hard times as well as good times.

When I left St. Louis, my luck changed suddenly. Hitting the road again, I hoboed my way to Evansville, Indiana where I came upon a gang of men repaving 4th Street. I went to the boss and asked for a job; he took me on. The work lasted only two weeks, but in Evansville I found several brass bands—and naturally I was on hand for all their parades and concerts. More than that, I stuck my head into the rehearsals of the Hampton Band, and before I knew it I was playing with them. The next thing I knew people were talking about my playing. Cyrus Taylor of Henderson, Kentucky, heard the talk and engaged me to play for one of those richly colorful barbecues for which the Southern aristocracy was once famous. The wage was $8, but I cherish the day for another reason. In small country churches, the old folks liked to sing about the time when they got religion. Well, I had my change that day in Henderson. My change was from a hobo and member of a road gang to a professional musician.

Many things happened in Henderson. Most important of all, I met Elizabeth V. Price. She was beautiful, this Elizabeth Price. I couldn't pull myself away. Eventually she became my wife.[3]

A German singing society was one of the glories of Henderson. I was so impressed by the work of Professor Bach, their director, that I angled for a janitor job in their Liederkrantz Hall to study the professor's methods and hear the men sing. I obtained a post-graduate course in vocal music—and got paid for it. Before long I was doing odd jobs around Professor Bach's house, hungrily snatching up every musical crumb that fell from the great man's table. Bach was not only an accomplished teacher and director; he had also written several successful operas.

[3] *Mother of William C. Handy Jr., Wyer Handy and Katharine Handy, who are active in carrying on their father's great tradition by managing the W. C. Handy Music Publishing Co. at 200 West 72nd Street in New York City.*

*The composer at the piano in his gracious Yonkers home.*

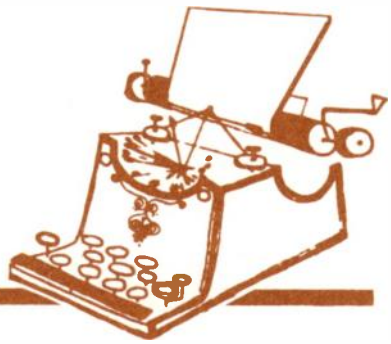
All of this was leading to the big moment that was to shape my course in life. On August 4, 1896, I received a letter from Elmore Dodd, a young musician with whom I'd played in Henderson and Nashville. He'd left our band to join Mahara's Minstrels. His letter requested me to come to Chicago to play cornet with band and orchestra. The salary was only six dollars a week plus "cakes," for the country was still deep in a depression, but there would be a chance to travel and rub elbows with the best Negro musicians of the day. On August 6th, I joined W. A. Mahara's Minstrels in Chicago.

*(Handy toured with Mahara's Minstrels from 1896 to mid-1900 and from 1902-1904, dignified, courageous — and sometimes armed with a pistol as he refused to accept the incredible indignities often accorded black musicians of that era. A cheerful, proud, creative and independent man, he later led "a colored Knights of Phythias band" in Clarksdale, Miss. and played throughout the Delta where his interest and faith in the "Blues" mounted sharply. He moved on to colorful swinging Beale Street in Memphis, where in 1912 he wrote a campaign song — on assignment — supporting Mr. E. H. Crump's candidacy for Mayor. With slight changes in the lyrics,* Mr. Crump *later became* Memphis Blues*—an American classic and the first written blues. It is ironic to note that Handy was apparently tricked into selling the* Memphis Blues *copyright for $50, and that all the income for the first twenty-eight years went to the buyer. In 1940, the income from the second twenty-eight years of the copyright began to flow to Handy when the copyright reverted to the creator under federal statute.)*

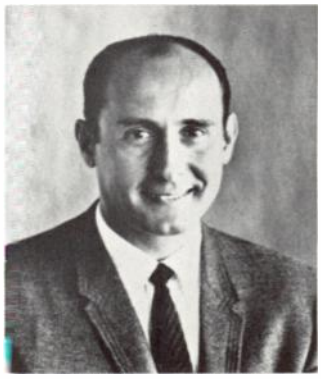


*Family and friends at dedication of the W. C. Handy statue in Memphis.*

# What's Happening



BOB DYLAN continues to collect Gold Records for his own disks (*Nashville Skyline*) and to write songs that other artists perform with enormous popular approval. Dylan has long been recognized as a major creator and influence in contemporary music, as brilliant as he is publicity-shy and as young as tomorrow.



HENRY MANCINI has been happening for a long time, and right now the gifted composer-conductor-musician is scoring (no pun) successes on the record charts and in the concert halls and on the motion picture screen. The huge Greek Theatre in Los Angeles honored him with a Henry Mancini Week, which featured – naturally – his fast selling single and album of the *Romeo and Juliet* theme.

CHARLEY PRIDE is often categorized as the first major black talent to reach star status in the world of country music, but he's that and a lot more. His RCA records are breaking charts, he's drawing capacity crowds on coast-to-coast tours and his songs are winning increased recognition.

AL CARMINES is undoubtedly the most successful Off Broadway composer of the past theatre season, having first won kudos with his songs in *Peace* and then rave notices for his large and varied assortment of tunes in *Promenade*. Reverend Carmines is fertile, versatile, talented and on his way.

# PETER MENNIN OF JUILLIARD

Photo by Henri Daumen

## by Martin Mayer

*ASCAP Board member Peter Mennin is internationally known as an award-winning composer, teacher and President of Juilliard. This condensed version of an article which appeared in the September 28, 1969 NEW YORK TIMES was written by Martin Mayer, music and record critic of ESQUIRE and author of such best-selling nonfiction books as "Madison Avenue," "The Lawyers" and "The Schools." © 1969 by the NEW YORK TIMES Company. Reprinted by permission.*

Peter Mennin, who will preside this Thursday at the opening of the new Juilliard School in Lincoln Center, is a severely handsome, conservative composer, and also an imaginative administrator with a profound commitment to professionalism, his favorite word. He can listen deadpan to performances of his own music, showing neither pleasure nor pain, or he can discuss his participation in the sad history of Lincoln Center with the dispassionately rueful air of a Hamlet lamenting Yorick's skull. Friends and enemies agree on some of the traits Mennin displays as a figure in the musico-political life of New York: "He keeps his cards closer to his vest than any administrator I've ever known," says one of the former, "and he keeps more of his options open." "He's secretive," says one of the latter, "and devious." Mennin will need all these political skills and lots else (especially money) when his school completes its housekeeping move from Morningside Heights, and he has to find a way to administer the world's first conservatory for all the performing arts.

Though titular president of the works, Mennin will not, of course, try to run the whole show himself; a conservatory for all the performing arts must inevitably be a collection of more or less autonomous divisions.

Balancing the conflicting claims of these separate divisions will not present wholly new problems to Mennin. Ever since assuming the presidency of Juilliard in 1962, he has had to juggle independent faculties of composition, piano, string, percussion, wind and voice (not to mention the relations of individual teachers within the faculties — "If you don't have prima donnas," Mennin says resignedly, "you don't have artists."). No war within a constituent division is likely to be bloodier than the series of guerrilla battles by which Mennin and his board have defended their interpretation of the "treaty" under which Julilliard agreed to come to Lincoln Center, a defense greatly complicated by the fact that the attacker was William Schuman, until recently president of Lincoln Center who, as president of *Juilliard*, had negotiated the original deal back in the 1950's. Nor is anything purely institutional likely to have the personal nastiness of the running fight Mennin has had to wage to keep telephones out of the studios where the Juilliard faculty teaches. Indeed, Mennin hopes that once the damned building is *really* finished and the fund drive is launched, he will again be able to put aside time for checking up on the prog-

ress of Juilliard's students, a function which a conservatory, unlike any other kind of educational institution, expects its president to perform.

Pedagogically, Mennin's contribution to Juilliard has been to tighten both its corporate discipline and its already taut competitive spirit, and to restore a lapsed severity to its program in music theory. Under Schuman, who had come to Juilliard in 1945 from Sarah Lawrence, the yellow submarine of its day, the school had acquired a patina of progressivism and personal indulgence in instruction, and had yielded to some extent to a star system among students. "It was the American tendency to look for an easy way," Mennin says. *"There is no easy way.* Besides, when you're young, the greatest thing you can do if you have talent is to work hard."

Mennin required both chamber music work and performance in the student orchestra of all students, even those whose future careers as soloists seemed most certain. (The press noted with awe that the day after he won the Leventritt Prize in the nation's most distinguished instrumental competition, young Pinchas Zukerman played in the violin section of the Juilliard Orchestra.) Mennin asked his string faculty to form student quartets with the teachers judging who should play together, rather than permitting ensembles to form because individual students were friendly with each other. And he re-introduced for all students the study of solfeggio, vocal exercises of increasing elaboration in all keys, sung by "naming" the notes. "Solfeggio is the basis of reading music," Mennin says. "It's terribly important to *really* read, and most musicians can't."

Emphasis on solfeggio comes naturally to Mennin, because that's where he started himself — in 1928 at the age of 5 in Erie, Pa., with a piano teacher named Tito Spompani who thought this obviously talented Italo-American boy should learn about music itself before he began studying an instrument. At 6, Mennin launched into the piano, and at 7 he was a composer. He went to the Oberlin College Conservatory, then to the Air Force, then to the Eastman School at Rochester, which he left in 1947, at the age of 24, with a Ph.D. His Second Symphony, completed while he was an undergraduate, won the Gershwin Prize; his Third Symphony was his Ph.D. dissertation. George Szell presently confirmed Eastman's judgment of the dissertation by playing the work with the Cleveland Orchestra; and Schuman confirmed its judgment of the author by hiring him for the Juilliard faculty as a composition teacher. Mennin left Juilliard in 1958 to become director of the Peabody Conservatory in Baltimore, then was recalled in 1962 by the Juilliard board to succeed Schuman.

Most of Mennin's compositions are big works for orchestra. There is not much in any of his seven symphonies that would flabbergast, say, Richard Strauss. All of them are what an older fashion would have called thoroughly composed — coherent, sonorous, written with fine sensitivity to the capabilities of the orchestral instrument. ("People say the choice of instrument dictates the music," Mennin says, "but that's not true — it's the other way around.") The symphonies even have recollectable tunes, derived from the formal traditions of European music rather than from any less historic folk music.

Under Mennin, the Juilliard composition department has become more adventurous than it used to be. The dominating forces are still conservative which is, of course, wholly proper in a conservatory. But Mennin has added to the faculty Roger Sessions and Elliott Carter, the great severe intellectuals of American composing, and Luciano Berio, a free-form modernist with a fondness for using non-musical materials and for writing at the technical limits of instruments. Still, Juilliard has not participated in the electronic hoohah (which is the province of Columbia), and there has been no major figure on its faculty from the world of rigorous serialism à la Schoenberg and Webern.

All things considered, one can fairly say that Mennin is, in the words of a Mozart song, *"un po' tondo"* — a little square. But it does give him a necessary stability in trying times which, for Juilliard, are just beginning. Although the new Juilliard is the most wonderful conservatory facility ever built, set in the most wonderful place imaginable for a conservatory facility, the fact is that without major new public contributions to its operating expenses in the new building, Juilliard cannot possibly survive.

Even to keep Juilliard afloat in the old building required massive subsidy by the faculty (most of whom could make considerably more elsewhere, but remain out of love for the quality of their students and respect for the value of the Juilliard label on their names); by the fine old musical tradition of individual patronage (one anonymous lady in Detroit sponsors no fewer than ten Juilliard students, picking up all their bills); and by the Juilliard Foundation, a relatively small charitable trust founded in the early 1920's pursuant to the will of clothing manufacturer A. D. Juilliard, with the primary stated purpose "to aid worthy students of music in securing a complete and adequate musical education."

Only a year ago, Lincoln Center was still assuring Mennin that maintenance of the new building would be about what he was paying at Morningside Heights — but in this moment of truth the estimate of maintenance costs has risen to *four times* Juilliard's previous expenditure. Nor does this end the possible extra costs from the move, because Juilliard has just begun discussions with the stagehands union on the manning of its 1000-seat theater, the most gloriously adaptable house at Lincoln Center, built to provide a stage for the Opera Center and the student dancers. The school's position is that this work can be done by students in the theater technology courses. "If we have to have a regular crew at the Juilliard Theater," Mennin says grimly, "we'll close it down. We can't do it."

Although much of the burden of financial planning has fallen on Mennin, he has kept calm and apparently cool under the strain — like Richard Strauss's ideal conductor, he doesn't sweat (only the audience sweats). The pity of it all is that he and his school really deserve freedom from such worries. Never has Juilliard had a more active program, a more distinguished faculty, or a more talented crowd of students. No significant "student troubles" have cropped up at Juilliard, though the program is heavy, traditional and fiercely competitive.

Mennin retires from his concerns nightly to an apartment on Park Avenue, to his Iowa-born wife Georganne (a violinist who looks much too young to be someone he met when they were both students at Eastman more than 20 years ago), their 11-year-old daughter Felicia and 8-year-old son Mark — and to his neat desk dominated by an oversized desk lamp that makes a big pool of light over whatever score he is writing now to meet the deadline on some commission. "Discipline," he says, "is one of the necessary talents. Any composer can find reasons why he can't write, if he lacks it."

Helping out at auditions for applicants, Mennin likes to study the candidates' faces: "You look in the eyes of somebody who's committed to something, he looks *different.*" During the next few years, he will be studying the faces of a number of New York's leading bankers and lawyers, business executives and foundation officials, to see what commitment, if any, produced the great gift horse in Lincoln Center. The future of the nation's best music school depends on whether Mennin's study finds different eyes — or just the usual mouth.

# Jimmy Mc hugh dies at 74

Jimmy McHugh, one of the great composers of American popular songs and a much respected and admired member of the ASCAP Board, died of a heart attack in his Beverly Hills, Cal., home on May 23rd. He was seventy-four.

Born in Boston, Massachusetts on July 10, 1894, he received his early education at St. John's Preparatory School and began his long career in music at the Boston Opera House, where he served first as office boy and later as an accompanist at rehearsals. After his arrival in New York in the early '20's, he worked as a pianist for Irving Berlin Music and became an executive in the music publishing firm of Mills Music, Inc.

For nine successive years, gifted, genial, generous and energetic Jimmy McHugh wrote the Cotton Cub shows in Harlem where he introduced Dorothy Fields as a lyric writer and helped to launch the career of Duke Ellington in 1927. His famous *I Can't Give You Anything But Love, Baby* was written for Lew Leslie's *Black Birds of 1928*, a smash success whose score included McHugh's *Diga Diga Doo* and *Doin' the New Low Down*. Mr. McHugh's sixteen Broadway shows included *International Revue, Hello Daddy, Streets of Paris, Keep Off the Grass* and *As the Girls Go*.

As a composer, and publisher, Mr McHugh became a member of the Society in 1922 and served on ASCAP's Board of Directors since 1960. He was appointed Vice President in 1962, and at the time of his death was Assistant Secretary.

ASCAP President Adams said: "American popular music has lost one of its best writers," upon learning of Mr. McHugh's death, "and the songwriters of this country have lost one of their greatest allies. Jimmy McHugh was a valiant fighter for the rights of all men and women who write our nation's songs, and we will all miss him deeply. We express our heartfelt sympathy to his family."

Among Jimmy McHugh's early hits was the Doughboy favorite of World War I, *Hinky Dinky Parlez Vous*, and in World War II McHugh's song, *Comin' In On a Wing and a Prayer* was a favorite. Since 1930, he had written almost exclusively for the motion picture industry. Among his many great songs for some fifty-five films were *Dinner at 8, I'm in the Mood for Love, I Feel a Song Coming On, Thank You for a Lovely Eveing, When My Sugar Walks Down the Street, It's a Most Unusual Day, I Couldn't Sleep a Wink Last Night* and *South American Way*. Some of his collaborators were such major lyricists as Harold Adamson, Dorothy Fields, Ned Washington, Johnny Mercer and Frank Loesser.

Because of his bond selling efforts during World War II—which raised $28,000,000 in one night – President Harry Truman awarded McHugh the Presidential Certificate of Merit. He was the recipient of many awards, including honorary Doctor of Music degrees from Holy Cross College, Harvard University and Georgetown University.

A director of Beverly Hills YMCA Youth Center, the Opera Guild of Southern California and the Beverly Hills Philharmonic Association, he was also the founder and President of the Jimmy McHugh Polio Foundation and the Jimmy McHugh Charities, Inc. which donated thirty-five respirators to hospitals in and around Los Angeles for polio patients.

Survivors include his son, James F. McHugh, Jr., three grandchildren and a great grandson in Beverly Hills, Cal.,

*Jimmy McHugh and Dorothy Fields writing hits together.*

his brother Thomas and two sisters, Mrs. May Gormley and Mrs. Helen Kashalena in Boston, Massachusetts. Mourners include the entire world of music, and some of the prominent figures who attended the funeral were Ira Gershwin, Johnny Mercer, Henry Mancini, Wolfie Gilbert, Sammy Fain, Sammy Cahn, Jimmy Van Heusen, Ned Washington, Johnny Green and President Adams.

I would give anything I own not to be saying what I am about to say. It seems that we are always bidding farewell to someone – always trying to retrieve some little memory, some little quip, something that was precious and is gone. Well, Jimmy was precious – and Jimmy is gone.

He was devoted to many things but he was dedicated to one thing – and one thing only – MUSIC!

When they talk about great composers at the Friars, the Lambs, the Players, Lindy's, Toots Shor's, the boulevards of Beverly Hills or in the commissaries of the motion picture studios, the talk is meaningless unless the name of Jimmy McHugh is mentioned among the elite, the royalty of songdom, the Titans of Tin Pan Alley. I suppose that the name of Tin Pan Alley means little, if anything, to the young people today but there could not have been an evolution of popular music without it and one of its primary pioneers was Jimmy McHugh.

In this hurly-burly business of ours, Jimmy never took a backward step – never gave an inch – never conceded defeat – he fought for his songs with a fervor that has never been surpassed.

For This We Respected Him.

He possesed exceptional publicity know-how – he created colorful advertising captions for his works and had great promotional genius.

For This We Admired Him.

He was compassionate, considerate and thoughtful – a birthday bouquet for the ladies – a gift for the men – a phone call to welcome the visitor in town – a telegram to the sick and above all, the warm hand of friendship extended at all times.

For This We Loved Him.

And so, just let me say to his son Jimmy, Jr., to his brother Thomas, to his sisters May and Helen, to all his family and his family of friends that we can ease the pain of parting – the grief of goodbye, by remembering that what a man should say, he said – what a man should do, he did – what a man should be, he was.

**Stanley Adams**

*The above is an excerpt from the eulogy that President Adams delivered at the funeral in Beverly Hills, Cal. on May 27, 1969.*

# Ornette Coleman

by MARTIN WILLIAMS

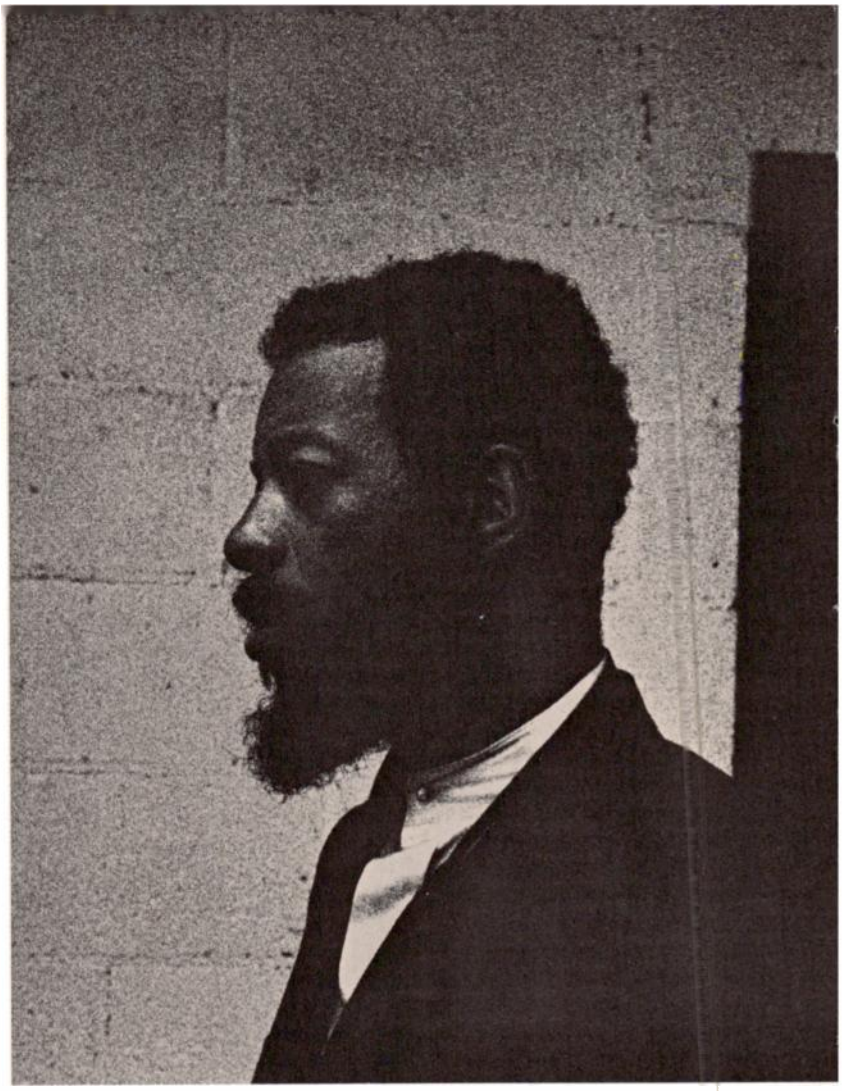


Photo by Jody Lehtinen

Mr. Williams is a regular contributor to *Saturday Review, The New York Times, Down Beat*, and the author of *Where's the Melody? A Listener's Introduction to Jazz* (Pantheon), and of *Jazz Masters of New Orleans* (MacMillan).

In the music that is called jazz, "the one essential quality is the right to be an individual."

The speaker is Ornette Coleman, a slight, soft-spoken, and usually bearded Texan whose innovations in the music, although they have remained controversial, have influenced the work of most young musicians for over ten years.

But for Coleman, questions of individuality are inevitably tied up with questions of race. He once spoke with DOWNBEAT's Dan Morgenstern of "the anger I feel as a Negro, the true anger I have to confront every day in order to survive." But he added that the greatest anger came from "people who accept your abilities and yet disillusion you by not accepting you as a person."

The problem for Coleman echoes far back into his musical life to an incident he has related often. He was playing at a white dance, in Fort Worth, probably his first, when a guest approached him, shook his hand, and remarked that he was a wonderful saxophonist, but then added "you're still a nigger to me." It was at that dance, A.B. Spellman suggests in his book on *"Four Lives in the Bebop Business,"* that Coleman first began to hit on his innovative musical ideas.

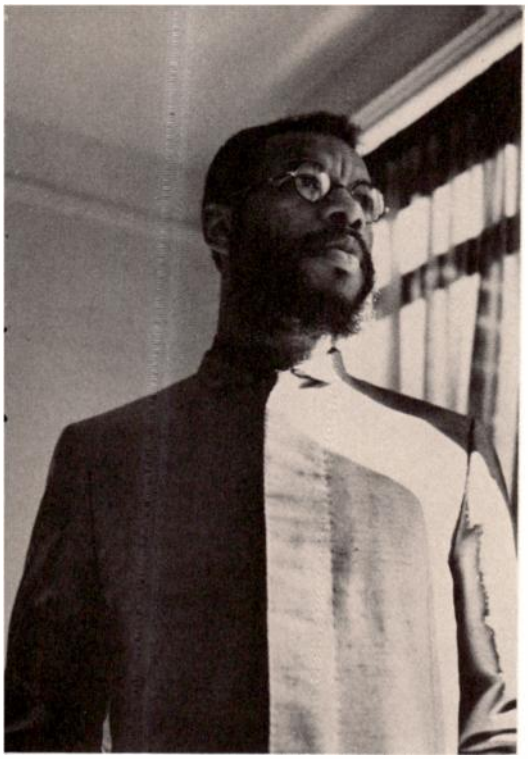
There is another incident that Coleman often talked about in interviews. "I *do* play from memory of what I have felt and heard," he told Joe Goldberg. "One night I'd just gotten off work in Texas, and there was a white fellow standing on the corner by the bus stop, yodeling, and he was very sad. We started a conversation. He was a truck-driver, to New York and back, and he was married. One of his buddies had been makin' it with his old lady. He thought he was working to make his family happy, but he's away for three days, and. . . . Me and that man had nothing in common, but I can remember the whole feeling, the way he was singing, the tears in his eyes, everything about him. I can just think of that and recreate that kind of feeling. I felt sad for him, because he really had the blues."

So the white man has humanity too, a humanity that was expressed to Coleman partly in song, a song that has entered Coleman's song.

After he had persuaded his mother to let him leave home, Ornette Coleman spent eight years on the road, first with a carnival band, in one of those tawdry tent shows that still tour the small town and rural South, and then with various rhythm-and-blues groups. "I had a lot of ideas that I just couldn't keep down. I kept hearing all kinds of possibilities and I wanted to play them."

When he tried to show a fellow musician some basics, the leader fired him for "trying to make a bebopper" out of him. He was stranded in Natchez, Mississippi; the police, taking one look at this strange, bearded black man and ran him out of town. And later in New Orleans, three patrons at a Negro dance, probably disturbed by his already unorthodox music, ambushed him outside the hall, beat and kicked him, and smashed his saxophone.

By 1950, he was again stranded, this time in Los Angeles, and, as he put it to Whitney Balliett. "in the next six,



seven years, I traveled back and forth between Fort Worth and California, playing once in a while but doing day work mostly – stockboy, houseboy, freight elevator operator." In the blues bards, "they kept telling me I was doing this wrong, doing that wrong."

The jazzmen with whom he tried informally to "sit in" in California were sometimes less articulate; often they simply ordered him off the bandstand. And sometimes, trumpeter Don Cherry remembers, rhythm sections simply froze and could not continue to play after Coleman's first few notes.

Coleman bore it, stuck to his convictions about music, and continued a study of harmony and theory from books while parked at a top floor when his department store elevator was not in demand.

Perhaps it was not entirely Coleman's music that put people off, however. His appearance was sometimes rather bizarre. Trumpeter Don Cherry remembers that when he first encountered him during an L. A. summer, Ornette was wearing a huge overcoat that hung well below his knees and was several sizes too big for him, which he kept on indoors and out. "He scared me," Cherry adds frankly. (Today, Ornette is a conservative dresser and a neat one, his only eccentricity being an unusual collection of hats, among which a high coachman's topper is a current favorite.)

What exactly had Coleman done that was proving so unorthodox to most, so disturbing to some, and so exciting to a very few, Don Cherry included? "I think you have to hear something new to play something new," he says. He had begun to intone his melodies in a highly personal manner, so much so that many players believed he could not play in tune (some still do!). In this he was simply extending the jazz tradition, however, expanding on the idea of a personal sound, of the vocally inflected tones and blues notes that jazz musicians have always used. "You can play sharp in tune and flat in tune," he explains, adding that a D played in a passage representing sadness should not sound like a joyous D. In short, Coleman has discovered the concept of microtones for jazz.

Further, Coleman's improvised melodies do not follow the traditional formal melodic or harmonic variational patterns of previous jazz improvising. They move more freely on their own, within the key of a theme, or, if inspiration dictates, straying momentarily out of it. In other words, Coleman, by passing through modality, has discovered an approach to atonality for jazz.

"Ornette Coleman was born in Fort Worth, Texas, March 19, 1930. His mother is a seamstress, and his father was, as far as Ornette knows, a baseball player. 'I don't know who he played baseball for, but the only picture I've ever seen of him was in a baseball uniform.' He died when Ornette was seven. Ornette's mother told him that his father could sing, and that he used to sing around Fort Worth, but Ornette doesn't remember this.

"He lived for some years with his mother and sister; another sister and a brother had died. His drummer, Charlie Moffett, recalls that Ornette's people were 'very sweet, you could always go around to his house and play.' Prince Lasha, an avant-garde flutist from Fort Worth, also remembers that while his and Moffett's mothers were constantly complaining about the teen-age musicians 'raising so much hell in the living room,' it was Ornette's house that was best known among the teen-age jammers as a place to practice without interference from the family.

"Ornette recalls hearing music everywhere: 'I used to go around in the neighborhood and hear guys playing kazoos and various kinds of odd instruments, combs for example, making up all kinds of music, but I didn't really get into any kind of music myself until my first year at high school.' He had to live with seeing all of his friends joining a church band and taking up instruments. Although he begged his mother for a horn, she was too broke to afford it. Ornette persisted, and his mother, indulgent of her only surviving son, finally told him that if he got a job and started bringing some money home, she would see what she could do about a saxophone. He did, and she did. 'One night she woke me up and told me to look under the bed, and there was an alto saxophone. I had never touched a horn before.' He was about fourteen. But even earlier, Ornette had been fingering a horn.

"His cousin, who had been giving saxophone lessons, often would leave his instrument around the house, and Ornette would pick it up and experiment with it until he was able to play by ear saxophone solos from whatever records there were on hand at the moment. 'I must have had a pretty good ear, because about a year later I was making jobs. If some rhythm - and - blues tune would come out I would learn it on the horn and go right out and play it in a nightclub in a dance band.'

"Ornette played alto for a year, until he broke his collarbone in a sand-lot football game (Charlie Moffett remembers him as fast and shifty). The accident made practicing impossible and caused him to miss a year of high school. On his return, he joined the school band as a tenor saxophonist. Like many jazz musicians who got their original musical training in their high school bands, Ornette received some further instruction on the saxophone and refined his reading techniques there. It has been suggested that he learned the alto saxophone from a piano book and decided that the *A* in the book was the *C* on his horn, that it was this that caused him to have the unusual sense of pitch that is so apparent in his playing. It was in the church and school bands that such self-taught misconceptions were corrected."

*From A. B. Spellman's "Four Lives in the Bebop Business" which Pantheon Books published.*

*Texas teen-age band, with Ornette Coleman fourth from the left.*

More important, Coleman's music involves a fresh approach to jazz rhythm, new ways of phrasing and accentuation, even a gradual variety of tempos within a performance. Louis Armstrong's innovations sprang from a rhythmic difference. So did Charlie Parker's. So do Coleman's. "My music doesn't have any real time, no metric time," he's said. "It has time, but not in the sense that you can time it. It's more like breathing, a natural, freer time."

These questions of rhythm and time enter into Coleman's compositions as well. His *Una Muy Bonita* alternates time signatures of 15/8 and 4/4, ending in 7/8. And *Congeniality* involves a duality of speeds, back and forth, in the theme statement, and polymetric displacements in his solo that defy notation, even by the loose standards that one automatically assumes when jazz is transcribed in European form. "I like to turn phrases around on a different beat," he remarks.

Many observers who are still not converted to Coleman the player, are full of praises for his pieces. "Those 'heads' are so beautiful," says one famous jazzman, adding with a shrug, "then it's Cape Kennedy!" Indeed, it was his composing that first brought Ornette Coleman recognition. Bassist Red Mitchell heard him, liked his writing and introduced him to Lester Koenig of Contemporary Records in Hollywood. Coleman, unable to present his works on piano, got out his alto and performed *a capella*. Koenig wanted the pieces, and Coleman too, and made some records. "In my own playing and writing," Ornette stys, "I'm at a loss for a category as far as the relative positions of player and composer are concerned. . . . I've written lots of music and thought about it as writing to have something to play."

Coleman was on his way. But where to? Percy Heath of the Modern Jazz Quartet was impressed. So was the group's composer-pianist John Lewis, who persuaded Nesuhi Ertegun of Atlantic Records to record Coleman. Coleman came to New York with a quartet for an engagement at the Five Spot in the Fall of 1959. He was called a genuine innovator, a genius, a promising musician ("a gang of potential," said Thelonious Monk), and a fake. Leonard Bernstein was enthralled; Kenneth Tynan appalled ("They've gone too far!"). Jimmy Giuffre declared that he could teach Coleman nothing about the saxophone because the younger man knew it all. Another musician declared Coleman's problem was that he didn't know his horn. He began to influence many including at least one of his elders: John Coltrane, probably the most advanced saxophonist on the scene until Coleman arrived.

Coleman's musical life since he first came to New York has been one of constant activity, but along very personal lines. He quit all night club and concert appearances at one point, and emerged two years later playing violin and trumpet as well as alto saxophone. He produced his own concert at Town Hall, but was invited to a summer "promenade" performance at Lincoln Center. He wrote the sound track music for a highly provocative film (Conrad Rooks' *Chapaqua*) and the result was so assertive that it overpowered the visuals and had to be replaced. He takes night club engagements only intermittently, when he wants to or when he needs the income. "Six hours a night, six nights a week. Sometimes I go to the club and can't understand what I feel. . . . 'How will I make it through the night?' I say to myself. I'd like to play a couple of nights a week is all. I'd have more to say."

He undertook a tour of England and faced with union exchange restrictions on dance and jazz musicians, he composed a woodwind quartet to be a part of his program, *Forms and Sounds*, which has since been recorded on both sides of the Atlantic. He rejects enticing recording contracts to sign with smaller record companies because he likes the people he will be working with.

In the past couple of years, Ornette has invited his son Denny, now age 12, to play some jobs with him on drums. Ornette explains that when Denny was six there was a hurried, cross-country phone call about a suitable present.

"What would you like for your birthday?"

"Dad, you know I saw a gun on TV called a cannon or something like that. I would like to have that."

"Well I don't know if I can find it here. I'll try. If I can't find it, how would you like a set of drums, in case I don't find the gun?"

"Dad, you can forget about the gun, send the drums air mail express!"

Four years later, Coleman had decided to use Denny on a record date, and the test of his son's musicianship was not so much the drum technique he had acquired by that time, but that he played what he did know with feeling, and didn't try for anything he didn't feel.

"I'd rather take my chances and truely play," Ornette Coleman once said, "and see if a person really liked it—than try to figure out something that people are likely to like." And as a black American who is also musical innovator, he is perhaps qualified to add that, "the menace in America is that everyone—black or white—is enslaved in history. This enslavement tends to make you remember history more than to think of what you could do if it were nothing but history."

**M.W.**

EDITOR'S NOTE: *History is the past, and written on the walls of a great U.S. government building in Washington is the reminder that "The past is prologue." The future still lies ahead, however, and it is not unlikely that such creative outspoken men of action as Ornette Coleman will help shape it.*

*"Go out and see what you can do for yourself," he told one interviewer a few years ago. "If you've got to do something and you feel that it's just a matter of being tired of waiting for someone to come along and give you the chance to do it, don't wait for that. Go out and do it for yourself. Then you'll know."*

# PERFORMING RIGHTS FOR COMPOSERS AND PUBLISHERS— "THE ASCAP APPROACH"

**By Herman Finkelstein**

*Address at the 1969 INTERNATIONAL MUSIC INDUSTRY CONFERENCE in Nassau*

The United States differs from other countries in the sphere of performance rights, in several respects: first in the laws affecting those rights—the copyright laws, the antitrust laws, and the laws governing communications; secondly, in the control of the means of communications (government vs. private operation), thirdly control by broadcasters of a large part of the supply of music and the resulting conflicts between those engaged solely in supplying music on the one hand, and the supplier-user combination on the other!

First let us look at the copyright laws. We in the United States operate under a law that was passed in 1909. It reflects that era. Isolationist in its views, the Government at that time protected American industry by high tariff walls which discouraged imports of manufactured products. Literary and musical works, however, easily overcome tariff barriers. Importation of a single copy furnishes the means of supplying the whole domestic market. All that is needed is a printing press or other means of reproducing the work. American printers and publishers who duplicated these foreign works were protected against claims of any foreign authors until only a few years before the start of the new century. It was not until 1891 that a nonresident foreign author was permitted to secure copyright in the United States. Thus all foreign works published before 1891 were in the public domain in the United States and were the stock in trade of American publishers and Broadway theatrical producers. American composers and playwrights who sought payment for their works were at a serious disadvantage in competing with the foreign product which was available "on the cuff." When the supply of free foreign works became stale and no longer in demand, American authors came into their own by supplying the new works that were necessary to freshen the old repertory.

Times were changing with the dawn of the new century. The invention of the phonograph and piano roll sparked a revolution in entertainment in the same way that the advent of the steamship and transatlantic cable had generated new movements of people and ideas across national boundaries. In fact, the impact of these new means of capturing a performance of a musical work and reproducing it at will had no less effect on music than the Gutenberg invention had had on the dissemination of the written word, and that the storage and retrieval systems of our day (sometimes called computers), and communication satellites are likely to have on all forms of reproducing and transmitting works of literature, music and art in the not too distant future.

The statutes defining the rights of authors and applying them to these new conditions must be interpreted by the courts when exemptions are claimed by users who take advantage of the new means of communication. It is well known that courts frequently decline to interpret statutes as applying to new situations. Consequently, as late as 1908, the United States Supreme Court had held that composers had no right under the then existing copyright law to prevent manufacturers of phonograph records and music rolls from recording their works without payment. In addition, no one paid for the right to *perform* copyrighted musical works in public although the law securing such rights to authors and composers had been on the statute books for a dozen years.

Against this background, Congress in 1909 actually cut down the *performance* rights in musical works. No longer did the right extend to *all* public performances. In the future all such performances were exempt from payment unless they were *for profit*. That was the situation when ASCAP was formed in 1914, and no group of users was willing to pay for performance rights unless compelled to do so by court order. The hotels and restaurants with musical entertainment were the subject of the first litigation. Did Shanley's Restaurant infringe the copyright on Victor Herbert's *Sweethearts* when it engaged a featured entertainer to sing the song while dinner was served? The lower courts said the performance was not "for profit" because no admission fee was charged. The Supreme Court, however, refused to give such a narrow definition to the term, and held Shanley's liable for infringement.

Then followed decisions holding that radio broadcasts were "public performances" and were "for profit." A similar rule was applied to a hotel picking up a broadcast and delivering it to its guests. More recently, such a pick up by a cable television system and delivery to its subscribers were not held to constitute a "performance," and therefore not an infringement of a copyrighted motion picture picked up from a television station.

We have spent some time on this copyright aspect of the problem because our European friends are not hampered by the "for profit" limitation. Whereas BBC, a government owned and nonprofit activity, pays for the use of copyrighted music, much to the benefit of American composers whose works are used, American "educational" broadcasters have refused to recognize an obligation to pay for the music they broadcast, claiming that they do not perform "for profit," and are therefore exempt. Of course, our British cousins whose works are used by these "educational" stations, are not happy when we tell them we have been unable to secure payment for those performances. But that is what these public benefactors claim the law to be, and we can only await enactment of the pending copyright revision bills to bring realism to our copyright laws.

Another limitation to which composers have been subjected under the 1909 law is the so-called juke box exemption. It has been condemned for decades by public groups such as bar associations, music clubs and even the State Department; but the law remains. Juke boxes collect over $500,000,000 a year from performances of music, but pay nothing. The present general revision bill recognizes the composer's right to be paid, but limits the amount to $8.00 per year per box for all the music in the box. It will cost almost that to enforce the right and to apportion and distribute the money, but at least it is a recognition of the performance right and may ultimately be revised in the light of experience. At least that is a hope, though it is recog-

nized that having taken more than sixty years to do something about an inequity introduced in 1909, a revision of the $8.00 provision is not likely to be effected in the immediate future.

So much for the copyright law. Now let us look at our antitrust laws. They are responsible for three unique circumstances in the United States: (1) we have been unable to collect from American motion picture theatres for music in films (payment is made by the producer or distributor rather than the exhibitor); (2) that there are three organizations administering the right of public performance, rather than only one as in the countries of Europe; (3) users have a choice among types of licenses they may obtain, including the right to by-pass the Society and deal directly with its members—or they may apply to the court for the fixation of a reasonable rate.

The American antitrust laws were enacted in an attempt to preserve the opportunity of small business to compete with the combinations which were developing as the United States expanded westward in the latter part of the last century. Congress in 1890 passed the first antitrust law designed to prevent combinations "in restraint of trade." We cannot spend time here to analyze those laws, but let us consider their effects.

Let us first examine the organizations licensing performance rights in the United States. There are three: ASCAP, BMI (Broadcast Music Inc.) and SESAC, Inc. (formerly Society of European Authors and Composers). ASCAP, like the performance right societies of other countries in the field of so-called "small rights," consists exclusively of the writers and publishers of musical works (including estates of deceased writers). BMI does not have a counterpart in any other country. It is an organization of users as opposed to writers and publishers. It is a stock corporation. No one except a broadcaster can own stock in BMI. Its literature indicates that it is run by and for the broadcasting industry. Its earlier motto, "When it's BMI it's yours," was consciously addressed to the broadcasting industry. It no longer flaunts its identification with that industry, but its structure and ownership have not changed. There are still no stockholders except broadcasters.

SESAC, Inc. is privately owned. It is neither composer-publisher oriented, nor user oriented. It exists to make money for its sole stockholder, a private individual.

It is futile to urge that there should be only one performing rights organization in the United States. It would require special legislation to accomplish this, and it is not likely that such legislation would be beneficial to authorship. In a legislative contest between authors and the communications industry, whether that contest occurs in the United States or elsewhere, the influence of those who control the means of communication is likely to prevail over the claims of authors, who constitute a small part of the population and whose financial resources cannot even remotely match those of the users. Thus we must accept the situation that exists in the United States and endeavor to find ways to serve the interests of writers and publishers within

Now let us turn to the licensing of performance rights for the music in films exhibited in theatres in the United States. In 1948, the Federal Court held that ASCAP's policy of offering performance licenses to motion picture theatres, rather than to the producers of films (for the music in the films) violated our federal antitrust laws. ASCAP then agreed to discontinue licensing theatres for such uses. In practice, members of ASCAP grant performance licenses to the producers for all theatres in the United States where films may be exhibited. These licenses are granted concurrently with the synchronization license. The performance license is limited to the United States and only extends to motion picture theatres. It generally does not include television or any other uses in the United States or elsewhere.

This differs from the practice in other countries, where performance rights are issued only to the establishment where the performance occurs, *e.g.*, the motion picture theatre—a practice which permits payment for performance rights to be related to actual performances. When the picture is produced, no one knows the extend to which performances of the particular picture will occur. When payment is made at the place of performance, guess work is eliminated and the obligation to pay performance fees is placed where it belongs. Of course, the use of music in theatrical films involves two rights: the "synchronization" right (the right to record in timed relation with the action depicted on the screen) and secondly the performance right. If the antitrust laws did not interfere, those rights would be separately licensed in the United States as they are elsewhere. The performance right, in practice, must be licensed collectively by a large aggregation of copyright owners—a performance right organization, whereas the synchronization right is the subject of individual control. The agreement by a large aggregation of suppliers to license these rights separately was held to collide with the policy of United States antitrust laws.

It is difficult to explain to foreign authors this apparent conflict between a statute prohibiting restraint of trade and another statute—the copyright law, which secures exclusive rights to authors—rights which are the subject of treaties and multilateral conventions such as the Universal Copyright Convention and the Berne Convention. Thus far, these treaties do not safeguard the right of collective licensing. There have been suggestions that the subject of collective licensing be included in an international convention, but this is not likely to happen in the near future.

A third effect of the application of our antitrust laws is that the rates of payment for music in the ASCAP repertory are subject to determination by the United States District Court for the Southern District of New York. This type of regulation is not a matter of specific federal legislation; rather it is pursuant to a decree of the court entered under the federal antitrust laws. National groups of users such as broadcasters and wired music operators have applied to the court from time to time for a determination of rates, and in each case thus far the proceeding has been concluded by an agreement as to rates arrived at with the aid of the court.

This system differs from that prevailing in England and Canada where a special statute sets up an administrative tribunal to fix the rates. In the United States, ASCAP rates may be fixed by the federal court, BMI rates by arbitration, and SESAC rates only through negotiation.

We do not have the time to discuss here the different types of licenses which must be made available to users, such as the "per program" form of licensing as an alternative to the "blanket" license which generally prevails; nor can we examine the occasions when a user may deal with individual members for a license of specific works.

Let us now turn away from the antitrust laws and review other areas in which we differ from our European brothers. For example, they are in the habit of receiving reports from all licensees listing all works performed by them. Our largest users are broadcasters. They are regulated by the Federal Communications Commission under the United States Communications Act of 1934, as amended. That Act requires broadcasters to keep a record of their sales of advertising and of their programs. But it does not require them to keep a record of the *content* of those programs. The individual stations need not, and do not, keep a record of the music they perform, let alone the duration of each work. The networks do keep a record of music performed, and

*(Continued on page 35)*

# Homage to DOUGLAS MOORE

## by Dr. Rudolf Nissim

Douglas S. Moore, composer, conductor, organist, educator, author, and a member of ASCAP's Board of Directors from 1957 to 1960, died in Greenport, Long Island on July 25, 1969 at the age of seventy-five.

He was born in Cutchogue, Long Island, on August 10, 1893 and lived there until his death. His musical studies included work with Horatio Parker and David Stanley Smith at Yale, from which university he received Bachelor of Art and Bachelor of Music degrees. After service in the Navy as a lieutenant during World War I, he worked in Paris with Vincent d'Indy at the Schola Cantorum, in Cleveland with Ernest Bloch, and again in Paris with Nadia Boulanger.

When he went to Cleveland in 1921, he became Director of Music and Organist at the Art Museum. From 1923 to 1925, he served as organist at Adelbert College Western Reserve University. In 1925, he was awarded a Pulitzer Fellowship which enabled him to study in Europe for a year. Upon his return, he joined the music faculty of Columbia University and in 1940 succeeded Daniel Gregory Mason as head of that Department a position he held until his retirement in 1962. He received a Guggenheim Fellowship in 1934 and also lectured at the Metropolitan Museum of Art. He was as well guest conductor with several American orchestras.

Douglas Moore was a former president of the National Institute of Arts and Sciences and the American Academy of Arts and Letters. He was instrumental in setting up an annual festival of contemporary music at Columbia University, and supported the work of the Columbia Opera Workshop.

Moore felt that American composers should devote attention to the needs of amateur and school groups, and as an experiment in this direction he composed an operetta titled *The Headless Horseman*, first performed in 1937 by the children of the Bronxville, New York, public schools.

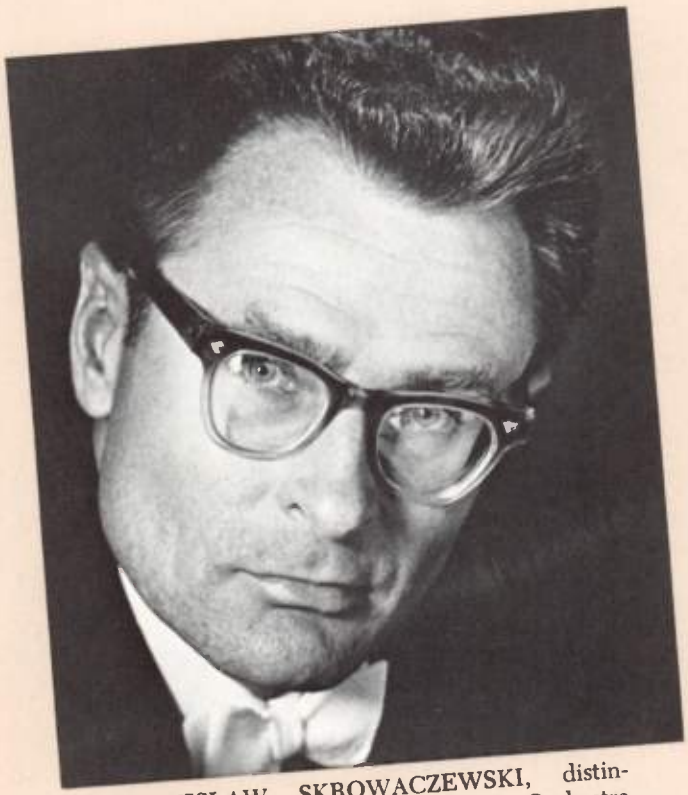
Basically, Moore was a firm believer in the growth of American serious music — he wrote works in every category — and above all, in native opera. One of his first successes in this latter field was *The Devil and Daniel Webster* with the libretto by the distinguished poet Stephen Vincent Benet. The work was classified by the composer and the author as a "folk opera" because of its legendary subject matter and simple musical expression. The next success in the opera field, *Giants in the Earth* (libretto by Arnold Sundgaard), brought Moore the Pulitzer prize for music in 1951. His most frequently presented opera was *The Ballad of Baby Doe* built on the story of John La Touche of the loyal second wife of Horace Tabor, the Colorado Silver King. *Baby Doe*, which had its premiere in 1956, became part of the repertory of American opera companies and received the New York Music Critics' Circle Award in 1958.

*In Baby Doe*, as well as *The Devil and Daniel Webster*, the composer had shown a sensitivity to an atmosphere, a patois, and a tonal vocabulary inherent in the subject he treated. As Paul Henry Lang pointed out on the occasion of the October 1961 premiere of *The Wings of the Dove*, a highly melodic work, "Mr. Moore differs sharply in one important respect from most other contemporary composers. He avoids the nondescript, slick Central European 'stage idiom' which comes so easily to many of our younger composers — and wins such praise. He uses a straight, honest, almost Italianate, operatic vernacular of his own, and modulates its effect with passages of careful descriptiveness. His delivery is sure and he can combine grace and impetuosity very attractively, and he has a very acute feeling for the influence of the word rhythm on the melody, and vice-versa, of the tune upon the scansion of the text." The blend of the music with the drama was stressed by many critics. It was also said on the same occasion that "building from past experience was an old trait with Moore, each new work showing a clearer command of detail, a stronger theatrical touch, a broader feeling for organization."

His last major work, *Carry Nation* (libretto by William N. Jayme), written for the Centennial of the University of Kansas (1966), was given its premiere in a brilliant presentation in Lawrence, Kansas, and was as well enthusiastically received in San Francisco and New York City shortly thereafter.

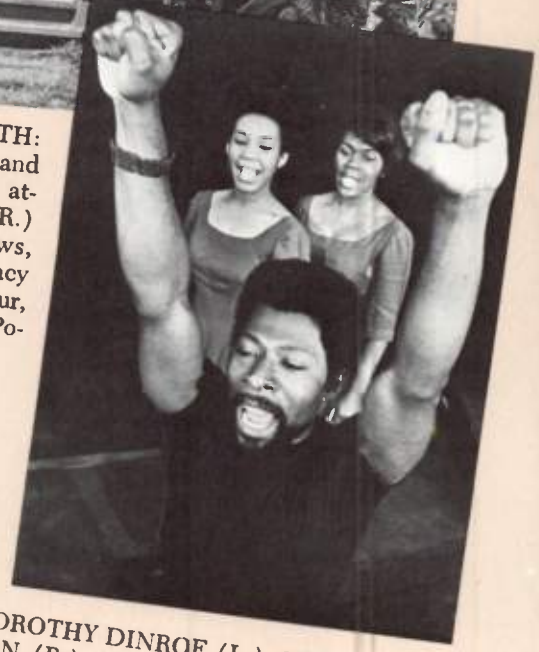
Douglas Moore, who liked people, had made many friends. He went out of his way to help his pupils and musicians generally and through his activities in many societies, advanced American music. Those of us at ASCAP who had the privilege of working with Douglas Moore prior to the establishment of the Society's Serious Music Department remember gratefully his splendid cooperation and helpful suggestions. Without him it would have certainly taken much longer to assist our serious composers materially by licensing performances of their works in the concert field and to obtain results by which Douglas Moore's colleagues benefit to such a large degree today.

# new members



STANISLAW SKROWACZEWSKI, distinguished conductor of The Minnesota Orchestra (formerly Minneapolis Symphony), is one of the prominent composers who recently joined the Society.

MOTHER EARTH: has attracted and earned national attention. (L. to R.) "Toad" Andrews, George Rains, Tracy Nelson, Bob Arthur, Mark Naftalin, Powell St. John.



DOROTHY DINROE (L.), SYLVIA JACKSON (R.) and RON STEWARD are three of the gifted members of THE BELIEVERS who won excellent notices and audiences Off Broadway last season.

THE GRATEFUL DEAD, one of the outstanding creative "hard rock" groups in America. (L. to R.) Tom Constanten, Robert Weir, William Kreutzmann, Ronald "Pigpen" McKernan, Philip Lesh, Jerry Garcia, Micky Hart.

CROME SYRCUS has made its mark in rock and in the world of ballet, having created the acclaimed score for the Robert Joffrey *Astarte*. (L. to R.) Dick Powell, Ted Shreffler, President Adams and Lee Graham at an ASCAP Young Members Luncheon.

DAVID FINKLE (R.) and BILL WEEDEN (L.), lyricist and composer team responsible for much outstanding special material and revue songs, were welcomed into the Society by the president.

# ASCAP PACTS TWENTY-EIGHT SAN FRANCISCO TALENTS

Continuing the growing move to ASCAP, twenty-one of San Francisco's "heavier" progressive rock groups and seven individual composer - performers joined the Society in June. President Adams announced this major development on July 2nd, and the new members were welcomed at a cocktail party at San Francisco's "hungry i" on July 14th.

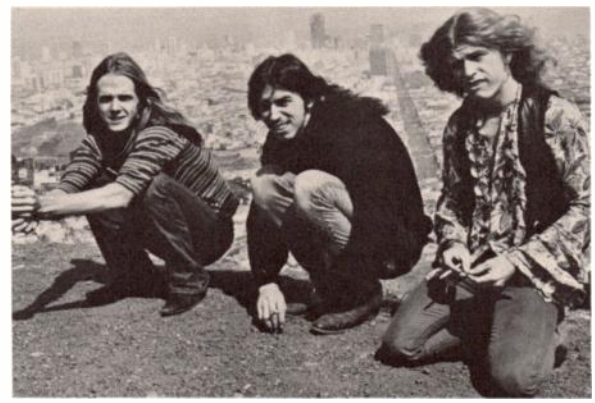
Included in the blue-ribbon package are The Grateful Dead (Ice Nine Music); Edwin Hawkins Singers (Edwin Hawkins/Kamma Rippa Music); Blue Cheer (Blue Cheer Music); Youngbloods (Dogfish and Pigfoot Music); Mother Earth (Mainspring Watchworks Music and Rose Hips Music); Crome Syrcus (Crome Arts); Mother Bear (Yellow Plum Music); Lynn County Singers (County Seat Music); The Charlatan (Charla-Tunes); Shades of Joy (Shades of Joy Music); Tongue 'N Groove (Scarf Joint Publishing); Fifty-Foot Hose (Hose Music); Loading Zone (Tarbaby Music); Mint Taxtoo; Mad River (Glen Helen Music); Morning Glory (Morning Glory Music); Flaming Groovies (Flaming Groovies, Inc. and Loney Tunes); Beautiful Day (Davlin Music); Santana; Womb (Monday Publishing); and A. B. Skhy (Skhy Blue Music); as well as Harvey Mandel (Keshman Music Publishing); Dan Hicks (Great Guns Publishing Co.); Stephen Miller (Sailor Music Publishing Corp.); Sandy Bull; Carl Oglesby; Rainy Notrak (Pinkerton Scribe Music); and Boz Scaggs (Blue Street Music).

ASCAP's growing success in recruiting writers of the Bay Area above and underground music scene is in large part the result of the efforts of Herb Gottlieb and the Society's West Coast Office which he heads. At the July 14th gathering Gottlieb cited as factors which have helped attract new talent to the Society: (1) the newly revised pay-out system which results in more money faster; (2) an Awards Panel that makes cash prizes to writers of chart songs; (3) and advances to writers and publishers based on past performance and future expectations.

Making the announcement of the San Francisco mass migration, President Adams pointed out that "Our faith in the city of San Francisco and its talented writers and musicians stems not only from the worldwide impact their music has created, but in the continuing growth of that dynamic city and its progressive musical artists. The fact that these innovators have chosen ASCAP as their performing rights society represents a mutual expression of trust. ASCAP's repertory and membership which spans the generations will continue to be enriched by this infusion of new musical ideas."

STEVE MILLER BAND has been winning national attention on disk and in personal appearances.

SANTANA: (L. to R.) Carlos Santana, Jose Areas, David Brown and Michael Shrieve, with Mike Carabello and Gregg Rolie in back row.



BLUE CHEER is one of the most gifted rock groups (L. to R.) Paul Whaley, Randy Holden, Dick Peterson.

THE SHADES OF JOY, plainly happy to join ASCAP where the action is, number (L. to R.) Jymm Young, Jackie King, Millie Foster, Martin Fierro, Lee Charlton, Eddie Adams.

AUM is rising on the buoyant talents of Ken Newell, Wayne "The Harp" and Larry Martin.

BEAUTIFUL DAY numbers five beautiful people, (L. to R.) David Laflamme, Mitchell Holman, Pattie Santos, Val Fuentes, Hal Wagenet and Linda Laflamme.

LOADING ZONE, eight talented young writer-performers on the way up.

# Music Programs of the National Endowment of the Arts

by WALTER F. ANDERSON

*Condensed transcript of address by Mr. Anderson, Program Director in Music of the federal government's National Endowment of the Arts, at 1969 annual meeting of National Music Council, Washington.*

The record of Endowment support reveals a great variety of music activity throughout the country. These early awards have been termed "seeding grants" partly because they usually have been small in the number of dollars awarded but have been sufficient to get worthy programs started on the assumption that the initiators of them would find means of continuing into the future. Roughly these fall into seven categories:

*1) Assistance to the Individual Performing Artist*

The Endowment has taken a special interest in young artists in the recognition that beyond formal training, in order to pass successfully through the necessary steps before the performer can emerge as an established artist, the young artist must be given the opportunity to perform. Consequently, the Endowment has supported ventures like Affiliate Artists, an enterprise which enables the young artist to have limited periods, up to a total of eight weeks during the school year, for performances and related professional activity in residence on the campus of a college or university. Unlike the usual resident arrangement, this program removes the artist from the teaching of regular courses and other routine assignments which often in the past have straddled him with tasks that far outweighted the opportunity to perform. Removed from such hectic pressures, he thus can have greater freedom in developing repertory besides performing under contract with an artist management. Similarly, through assistance to groups like Les Jeunesses Musicales and Young Artists Overseas, the Endowment is able to extend the young artist's exposure from a regional to an international level. (The latter project is scheduled to begin operations in the near future.)

*2) Assistance to the Composer*

In some instances the Endowment's Advisory Music Panel has introduced new programs. Sixty - three individual composers, for example, received up to $2,000 to enable them to have their scores copied while forty-four orchestras similarly received grants on a matching basis to permit them to commission new works and to prepare them for performance. At other times the Endowment has responded to the needs of established programs considered to be deserving of assistance. The Bennington Composers' Conference with aid from the Endowment has been able to maintain an expanded program in which works of young composers are rehearsed, taped, and discussed. Those of particular merit may be performed also. Aid to the Southeast Composers' Forum at the University of Alabama, on the other hand, has enabled this project to hire additional professional performers in a program that has presented over 300 works in ten years by 100 composers from the southeastern states.

*3) Assistance to Performing Organizations*

Awards of greater magnitude have been made to large performing organizations, such as opera companies and symphony orchestras. Although major grants have been made to several of the country's leading opera - producing organizations, both the Panel and the National Council on the Arts agree that, pending the appropriation of sufficient funds, far greater assistance in the future must be given to the ranking regional opera companies and some means also devised whereby symphony orchestras will be able to surmount threatening, spiralling deficits if these organizations are to survive.

The Council has authorized, as a pilot effort, awards up to $50,000 each to the five major orchestras submitting the finest proposals for innovative activity that would have long-range effect in stabilizing and improving their operations and enhancing their future. Within the next few weeks announcement will be forthcoming on the selection of winning organizations.

Nine opera organizations have had large-size grants from the Endowment. The awards have assisted them in various ways. Some have used their governmental support for the apprentice training of young opera singers while others have devoted their grants to setting up tours of regions where there is no opportunity to attend live opera performances. Although the Endowment usually does not engage in capital support, a large grant went toward aiding one company to build new facilities following destruction of the original building by fire.

*4) Audience Development Programs*

Especially successful have been the Audience Development Projects. Basic support up to $1,000 has been granted to all organizations which have received aid for audience development. These awards enable the local manager to schedule new programs by artists who are well qualified, but not necessarily well known or good box office attractions. Such support is available only for concerts beyond those which normally would have institutional sponsorship and support. These particular awards may be used only to pay artist fees on a matching basis. At the present time there are four categories in which Audience Development Grants are awarded: Colleges & Universities, Museums, Chamber Music Societies, and Contemporary Music Performing Societies. Approximately 100 Audience Development awards will be made during 1969-70.

*5) Education*

The range of assistance provided for a variety of educational projects has resulted in significant professional aid and development to a large number of choral and orchestral conductors, instrument makers, and music education scholars. Special educational programs have been conducted by the American Choral Foundation, the American Symphony Orchestra League, the National Guild of Community Music Schools, and individual institutions. A year's study in Hungary to study the Kodaly method of music education has just been completed by ten scholars, who in the coming year will be supported by the Office of Education for a year of orientation and service in selected schools throughout the country to try out the Kodaly method with the use of American folk materials. An interesting audience building research program has been initiated at the Meadowbrook Festival by Oakland University. The experimental group consists of four separate panels of 200 couples each selected from different social, economic, and educational backgrounds. One of the more productive programs has been the organization of new community music schools around the country under the sponsorship of the National Guild of Community Music Schools. A basic aim is to bring the public school music teacher into coopera-

tive plans and programs with professional musicians from the community acting as teacher aids.

*6) The Dissemination of Information*

One of the Endowment's most unique and successful programs is the publication of the *American Musical Digest*, which I hope many of you have seen, by the Music Critics Association under contract to the Endowment. For the first time there is a thoroughly professional magazine devoted to the abstraction, review, reprint, and digest of articles and programs devoted to works by American composers and performances by American artists. The coverage is world wide, and there has been exceptional and immediate response in the form of subscription and favorable criticism throughout the country.

*7) International Education and Exchange*

For the first time groups in this country which are a part of international music organizations have been able to have governmental support. For example, the National Music Camp at Interlochen with assistance from the Endowment was able to host in the United States, for the first time, the Conference of the International Society for Music Education. And, of course, you will recall that this organization, the National Music Council, similarly assisted, was host for the Sixth International Music Council meeting in the United States for the first time. Also for the first time the U. S. National Committee of the International Folk Music Council, an organization of ethnomusicologists, will, like all other national committees, have assistance from its own government.

In one sense it is easy to view these programs with pride, not only in terms of the balance presented, but in view of the magnitude of support realized for so many projects as measured against the amount of support allocated for the Endowment.

Looking ahead, one might ponder whether the Endowment should continue to support them, especially since they must be reconsidered in relation to the staggering numbers of pleas for aid which come in daily from all parts of the country. Recognizing that the views of the Endowment Music Staff are subject to the recommendations of the Music Advisory Panel, the National Council on the Arts, and the Chairman of the Endowment and the Council, let me dare to go on record in certain respects.

First, this increasing flow of letters seeking urgent support of various musical enterprises, threatened in many parts of the country by such financial crises, serves as a grim reminder on two counts: first, the survival of many performing artists and music-sponsoring organizations is in serious question; second, that, notwithstanding their plight, the function of grants-in-aid should not be diverted from the seeding of creative, innovative projects to the deficit financing of programs established in the past. For many programs, uncertainty of survival may mercifully lead to realistic assessment of the worth of their continuance for want of fundamental concepts more basic, substantial, and relevant to success than money alone could ever guarantee. Accordingly, in spite of the limited availability of funds, it cannot be expected that the National Endowment for the Arts will be able to respond to the expressed needs of many individuals and organizations for important reasons not associated with the need for financial support.

Second, it was a wise first move on the part of the Endowment to create a broad ferment of activity in fostering positive attitudes throughout the country toward the enjoyment and support of music, and some of these program concepts should be retained, particularly those which engage the earnest concern of an expanding lay public of consumers. The Endowment must not be satisfied to increase audiences for music; its ideal goal in this regard should be the creation of a generation of *informed* listeners. Nor should the Endowment be content to know that a project has come to a successful conclusion in terms of the evaluation taken as a final report; the continuing impact of the program in future developments should be anticipated in the selection of projects for funding.

Third, while the Endowment should continue to "seed" new proposals considered to be of merit, I hope that the second phase of its development will establish some strong directions. To put it another way, I personally would favor the establishment of a series of "sprouting" grants in order to encourage the growth of truly distinguished programs to the point where their survival will not be in question.

Fourth, in the interest of good balance, I would urge the development of intelligent amateur interest. A few years ago I heard a talk by the distinguished philosopher, Suzanne Langer, who felt

*(Continued on page 34)*

The National Endowment for the Arts was created in 1965 by Public Law 89-209 to establish and carry out a program of grants-in-aid to state arts agencies, non-profit, tax-exempt groups, and individuals to promote progress in the arts, defined to include instrumental and vocal music, dance, drama, folk art, creative writing, architecture and allied fields, painting, sculpture, photography, graphic and craft arts, industrial design, costume and fashion design, motion pictures, television, radio, tape and sound recording, and the arts related to the presentation, performance, execution, and exhibition of such major art forms.

Grants are made to:

provide or support in the United States productions which have substantial artistic and cultural significance, giving emphasis to American creativity and the maintenance and encouragement of professional excellence;

encourage productions, meeting professional standards or standards of authenticity, irrespective of origin which are of significant merit which, without such assistance, would otherwise be unavailable to our citizens in many areas of the country;

aid projects that will encourage and assist artists and enable them to achieve standards of professional excellence;

stimulate workshops that will encourage and develop the appreciation and enjoyment of the arts by our citizens;

initiate surveys, research, and planning in the arts.

It is one of the five component bodies of the policy-making National Foundation on the Arts and the Humanities. The others are:

the *National Endowment for the Humanities,* which encourages the development of the humanities by supporting research, strengthening teaching of the humanities and improving university curricula;

the *National Council on the Arts* and the *National Council on the Humanities,* which advise the respective Endowment Chairmen on policies, programs and procedures and make recommendations on applications for financial assistance. Each Council has 26 private citizen members appointed by the President;

the *Federal Council on the Arts and the Humanities,* which provides coordination between the activities of the Endowments and related programs of other Federal agencies.

## BLACK MUSIC SEMINAR AT INDIANA UNIVERSITY

A "Seminar on Black Music in College and University Curricula" was held June 18-21 at the Bloomington campus of Indiana University, and directed by the University's Black Music Committee — David N. Baker, head of Indiana's Jazz department, Dominique-René de Lerma, director of the Music Library and Assistant Professor Austin B. Caswell (ASCAP) of the Musicology staff.

Nearly one hundred Black composers, teachers and performers gathered on the Bloomington campus to exchange ideas, hear performances of the works of other Black composers, and establish an organization to act in their behalf. Four days of seminars, discussions and concerts focussed on examining Black experience in America, and defining its musical expression.

Professor David Baker talked about the necessity to get Black music back into the church and its worship service, since a great deal of Black music originally sprang from this source, and played some of his jazz settings of liturgical texts. John Hammond of Columbia Records surveyed the development of the recording industry as it relates to Black music, past and present. Three Black composers representing the avant garde (Hale Smith of New York, T. J. Anderson of Nashville and Ollie Wilson of Oberlin) participated in a panel discussion of Black musical elements as found in contemporary compositional styles.

Black music students from all over the country discussed the status of Black music in the curricula of their schools, and recommended steps toward the solution of a woeful situation. As a final wrap-up of the seminar, ASCAP's William Grant Still reminisced about the life of the Black composer in previous eras and drew recommendations from his own long career for the younger Black musician.

In addition to music and the interchange of ideas, major organizational steps were taken: a group of Black composers present held a meeting and elected Dr. T. J. Anderson (Tennessee State University), Orrin C. Suthern (Lincoln University), Natalie Hinderas (Temple University), Don Lee White (California State College, L. A.) and Dr. Olly Wilson (Oberlin College) to operate as representatives of the group and to act as consultants for a center for the study of Black music at Indiana's Music School. The first project—already begun — is a book entitled *Black Music Now,* a survey of Black composers at work in the U.S. today; their works, backgrounds and philosophies. It is the purpose of both the center and the book "to provide a place where information too long ignored can be found."

## INTERNATIONAL JAZZ CRITICS POLL RESULTS

The results of DOWN BEAT'S 17th International Jazz Critics Poll have been announced, with ASCAP's Pee Wee Russell voted into the Hall of Fame and Duke Ellington sweeping top spots as best composer and arranger. His band was named number one.

Other Society members honored included Johnny Hodges in the alto saxophone division, pianist Earl Hines and female singer Ella Fitzgerald. Ellington's memorial to Billy Strayhorn titled *His Mother Called Him Bill* was acclaimed best disk of the year, with Louis Armstrong's *V.S.O.P. Vol. I* chosen top record reissue.

## NATRA HONORS

The National Association of Television and Radio Announcers has voted ASCAP's Nine Simone best female jazz vocalist and the Edwin Hawkins Singers the best gospel group of the year. The song on the disks that won O. C. Smith citations for best rhythm-and-blues single and best jazz single was Bobby Russell's *Little Green Apples.*

## BRAEMER $1,000 STRING QUARTET COMPETITION

December 27th has been set as the deadline for submission of score and parts in the $1,000 Braemer Contest, a competition for an Hebraic string quartet. Criteria are listed as "musical worth, Jewish composer, work based on Hebraic motifs (booklet upon request)." Judges are Vincent Persichetti, Arthur Cohn and Mervin Hartman.

Information may be secured from the Hebraic Arts Chamber Series, Adath Jeshurun, Old York Road at Ashborne, Elkins Park, Pennsylvania 19117.

*L. to R. at the ASCAP reception at the annual convention of the Florida Association of Broadcasters, ASCAP Regional Executive Director Ed Shea, Governor Claude Kirk of Florida, ASCAP national director of radio and T.V. relations Lou Weber and Howard Connors, the Society's radio and T.V. relations representative in Florida and four other states.*

## MARKS NAMED ASCAP OPERATIONS MANAGER

Paul Marks, who has been the Society's able Distribution Manager since 1961, has been named Director of Operations for the Society. In this newly created executive post, Mr. Marks will supervise and coordinate the activities of the various departments of the staff.

A native New Yorker with degrees from New York University and Yale Law School, he joined the ASCAP legal staff in 1957 after having served as law secretary to Judge Alexander Bicks of the U.S. District Court. In 1961, he succeeded Richard Murray as Survey and Distribution Manager and has played an important role in the modernization of the distribution system and the promising program for recruiting new writer and publisher members. Actively interested in all phases of the contemporary music world, Mr. Marks is well known in New York, Nashville and Memphis and has been serving as a vice-president of the Gospel Music Association.

"This appointment will make for a more efficient operation," President Adams said in his September 12th announcement, "for Paul Marks is not only an able attorney and fine administrator but also a man with a unique grasp of the problems facing today's young music talent."

## ASCAP STAFF SHOW SET FOR NOVEMBER

The ASCAP Variety Workshop — a group of talented members of the Society's headquarters staff in New York — will present its first review on the evenings of November 21, 22 and 23 at Manhattan's Judson Hall. Directed by Michael Blum, the spoof will be *Fun City — A Tragedy in Two Acts.* Tickets at $3 and $4 may be ordered from Angelo Cavaliere at ASCAP (575 Madison Avenue, N.Y.C. 10022), with all profits above modest production costs going to the Bedside Network of the Veterans Hospital Radio & TV Guild.

## N.Y.C. NARAS BOARD NAMED

Six writer members of the Society have been named to serve on the new Board of Governors of the New York chapter of the National Academy of Recording Arts and Sciences. Those elected are Dick Hyman, Ernie Altschuler, Will Holt, Jim Lyons, Nick Perito and Peter Yarrow.

# FRANK LOESSER DEAD AT 59

Frank Loesser, gifted composer and lyricist for both stage and screen, died of lung cancer in New York City on July 28th. A tense, witty, creative individual who slept only four hours per night and smoked heavily, he was 59 years old. A man of great talent and charm, Loesser left behind a repertory of splendid standards that won him one Academy Award ("Oscar"), one Pulitzer Prize, one Antoinette Perry "Tony", three N.Y. Drama Critics Awards, two "Grammy" prizes, the affectionate admiration of his ASCAP colleagues and a permanent place in American popular music.

Born in New York City on June 29, 1910, he was the son of Henry and Julia Erlich Loesser. "Mr. Loesser, who was determinedly middlebrow, came from a musically highbrow family," reported the NEW YORK TIMES in its five column obituary. "His father was a teacher of classical piano, and his brother, Arthur, also an accomplished pianist, became music critic for the Cleveland Press and chairman of the music department of the Cleveland Institute of Music.

"Frank Loesser, the highly successful musical black sheep of the family, never formally studied music but he couldn't being subjected to a lot of it at home. He rejected his father's pleas that he let him teach him the piano ('I didn't have the patience to concentrate'). After attending Townsend Harris high school, he dropped out of City College at the age of fifteen ('I wasn't in the mood to learn'). But he couldn't reject completely his gift for music and lyrics, and at seven fit words to the rhythmic click of the old 'El' as it chugged past his bedroom window.

"After leaving college, Mr. Loesser wrestled unhappily with assorted jobs. He ran errands for a jewelry concern, sold newspaper advertising space, reported on knit fashions for Women's Wear Daily, screwed bottle caps on an insecticide product, served processes, and, at age eighteen, reigned briefly as city editor at a short-lived New Rochelle, N.Y., newspaper.

"In New Rochelle, Mr. Loesser achieved some local fame one night when he was assigned to cover a Lions Club dinner. He obliged an officer by supplying couplets celebrating the exploits of all club members. His brother, Arthur, said same years ago that Frank received his first inspiration to become a lyricist with such lines as 'Secretary Albert Vincent/read these minutes right this instant.'

"On his days off Mr. Loesser wrote acts for the Keith vaudeville circuit. Somehow you had to find a way of getting a job," he said some years later. "The Depression was here, and I even got one job checking the food and service in a string of restaurants. I was paid 75 cents each to eat eight or ten meals a day. At least I was eating, which a lot of people weren't."

Loesser's first published song was written in collaboration with composer William Schuman, president emeritus of Juilliard and Lincoln Center. "I gave Frank his first flop," Mr. Schuman reminisced recently, "and really the only song flop he ever had. You can't be condescending about Frank's musical genius. He was one of the greatest songwriters the United States ever produced." This judgment of Loesser's talents is confirmed by outspoken Abe Burroughs, who describes the late ASCAP great as "one of the very best composer-lyricists."

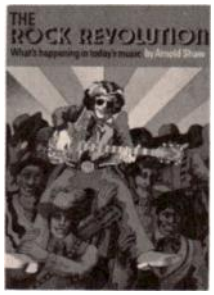
Loesser worked first as a lyricist in New York, collaborating with Irving Actman in a supper club show and then an unsuccessful Broadway musical titled *The Illustrators*. A year later in 1937, Loesser was in Hollywood creating the words for *Moon of Manakoora*—hit song in the film titled *The Hurricane*. He went on to write lyrics for many successful film songs, works such as *Spurs That Jingle, Jangle, Jingle* and *See What the Boys in the Backroom Will Have, Small Fry, Two Sleepy People*, and *Baby, It's Cold Outside*, which won the 1948 "Oscar."

His Hollywood career was interrupted by World War II, during which Private Loesser wrote some hundred songs for service shows and created lyrics for such popular works as *Rodger Young, What Do You Do in the Infantry, They're Either Too Young or Too Old* and *Praise The Lord and Pass the Ammunition*. The latter was the first song for which he wrote both words and music. He had been collaborating with such top composers as Hoagy Carmichael, Jule Styne, Burton Lane and Jimmy McHugh—several of whom had urged him to write music.

He returned to Broadway in 1946, making his mark with *Where's Charlie?* in 1948, *Guys and Dolls* in 1950, *The Most Happy Fellow* in 1956 and *Greenwillow* in 1960. In 1957, he wed Jo Sullivan, female lead in *Most Happy Fella*.

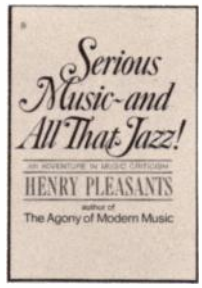
Loesser was also an active and creative publisher, and as owner of his own publishing house, Frank Music Company, encouraged younger composers to write for the Broadway stage. He rejected a producer's offer to write the words and music for *The Pajama Game*, saying that Richard Adler and Jerry Ross needed a chance to show what they could do. They got the assignment and turned out a hit. Meredith Willson said it was Mr. Loesser who first urged him to turn his memories of an Iowa boyhood into *The Music Man*. Mr. Loesser is survived by his widow, Jo, and their two daughters, Hannah and Emily; two children from his first marriage, Mrs. Peter Stabell and John Loesser, and by his mother.

# Books



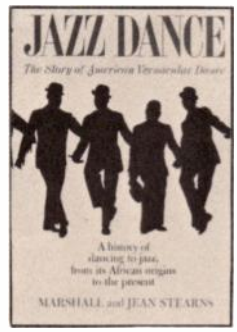

"THE ROCK REVOLUTION" is Arnold Shaw's 215 page report on "What's happening in today's music," a $4.95 Crowell-Collier Press volume that outlines the evolution of rock in the last fifteen years and presents most of the major groups, trends and disks. It is elementary and informative, easy to read but not for the afficionado as it is obviously written by a mature outsider who is not part of the rock scene.


"SONG OF A WOOD COLT" is appropriately subtitled "the power and poetry of Billy Edd Wheeler," for it offers a unique view of the lyrical gifts of this ASCAP. writer. The moving verse in this 118 page collection shows why Wheeler is one of the major folk-and-country talents. Published at $3.95 by Droke House, it is being sold nationally via Grosset & Dunlap.



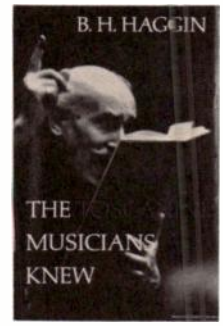

"SERIOUS MUSIC – AND ALL THAT JAZZ!" is a provacative and controversial challenge by music critic Henry Pleasants, who announces that it is time for the serious music Establishment to realize that nineteenth century European music is much less meaningful today than contemporary jazz, pop and rock. This 256 page Simon & Schuster opus will delight some, infuriate others and bore almost no one. It sells for $5.95.


"COMPOSERS FOR THE AMERICAN MUSICAL THEATRE" is neither comprehensive nor profound, but it does present in concise and readable chapters accounts of the lives and major works of ASCAP's Victor Herbert, Rudolf Friml, Sigmund Romberg, George M. Cohan, Jerome Kern, Irving Berlin, George Gershwin, Cole Porter, Richard Rodgers, Kurt Weill, Frederick Loewe, Frank Loesser and Leonard Bernstein—as well as Jerry Bock. Dodd Mead & Co. has issued this 270 page volume at $5.00.




"JAZZ DANCE" is an important and probably definitive work by the late Marshall Stearns (member of ASCAP's Popular Awards Panel) and his wife, Jean. This 464 page work – likely to become a classic – presents "a history of dancing to jazz from its African origins to the present." MacMillan offers it at $9.95, and no public or music library should be without it.


"THE PALACE" is a charming, warm, informative and anecdotal volume by Marian Spitzer about the great Broadway theatre and the talented people who made it great. Loaded with nostalgia, this 267 page book includes a Brooks Atkinson introduction and is offered by Athenaeum at $8.95.

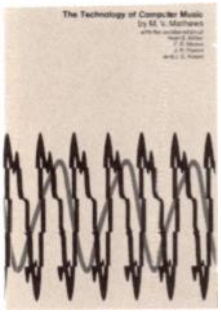



"THE TOSCANINI MUSICIANS KNEW" is a fascinating 245 page anthology edited by critic B. H Haggin, and includes insightful reminiscences by seventeen gifted performers. Horizon has published the book at $7.50.

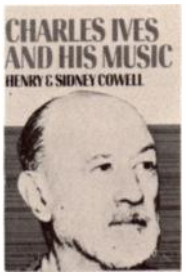

"JIM MORRISON AND THE DOORS" is an unauthorized and lively 95 page paperback issued by Grosset & Dunlap, brimming with the special prose that has made author Mike Jahn one of the most readable journalists active in the contemporary music scene. Illustrated with many good photos, this $1 item is a good introduction to outspoken ASCAP composer, singer, leader Morrison and his group.


"OUTLAW BLUES" is a mixed-bag collection of intense and perceptive commentaries on rock by savvy Paul Williams, youthful founder of CRAWDADDY magazine. It consists of articles, interviews, record reviews and a suggested discography. Not for the neophyte, this 191 page Dutton volume sells for $4.95.

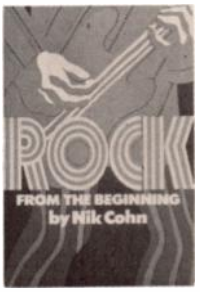

"THE WORLD OF ROD MCKUEN" is filled with exceptional photos of the ASCAP writer - performer and the music and lyrics of some of the songs that have made him an international figure. Random House has published this handsome 111 page opus at $4.95.



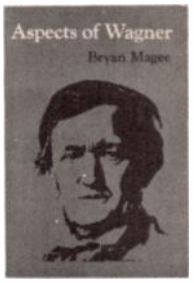
"THE TECHNOLOGY OF COMPUTER MUSIC" is a sophisticated 188 page text by M. V. Mathews for those seriously interested in this subject, intelligently written but not for browsing. The M.I.T. Press has issued it at $12.



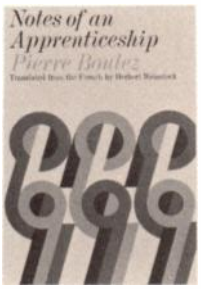

"CHARLES IVES AND HIS MUSIC" is a useful new $1.75 paperback edition of the Henry & Sidney Cowell book, brought up to date. Oxford U. Press is the publisher.



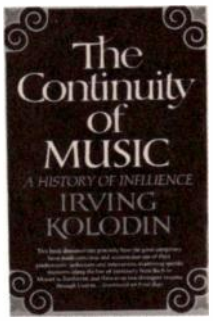

"ROCK – FROM THE BEGINNING" is a breezily written, sometimes perceptive and generally informative history by cocky outspoken Nik Cohn. This 256 page Stein & Day survey is hardly comprehensive or definitive, but rather selective and highly personal in outlook. Mr. Cohn is 23, and his book is $5.95.



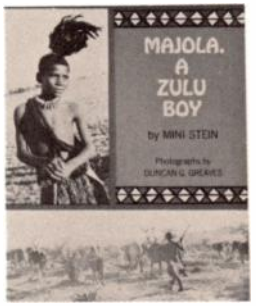

"ASPECTS OF WAGNER" consists of five thought-provoking essays on the composer and his ideas by British theatre critic Bryan Magee. It is lucid, intelligent, gracefully written and available from Stein & Day at $3.95.




"NOTES OF AN APPRENTICESHIP" is a 398 page collection of articles and other writings by Pierre Boulez, translated from the French by Herbert Weinstock. Essays include comments on Webern, Schonberg, Bartok, Debussy and Stravinsky as well as several articles on theory and recent trends in composition. Alfred Knopf offers this printed insight into the views of the N. Y. Philharmonic's new conductor at $8.95.




"THE CONTINUITY OF MUSIC – A HISTORY OF INFLUENCE" is a serious 366 page study by SATURDAY REVIEW music critic and associate editor Irving Kolodin, focussing on how some of the major eighteenth and nineteenth composers influenced their successors. Relatively little space is devoted to post World War I developments. This literate Alfred Knopf volume is on sale at $10.




"MAJOLA, A ZULU BOY," is an informative and warm account of the daily life of a twelve year old African youth. Simply and sincerely written by composer - writer - singer Mini Stein, this slim book is splendidly illustrated with many Duncan Greaves photos. Julian Messner is offering the book at $3.50.

"CATALOG OF PUBLISHED CONCERT MUSIC BY AMERICAN COMPOSERS" is out in a 348 page second edition at $7.50, and Angelo Eagon's volume should be useful. Including a very wide range of works extending from opera to big band jazz, this is a basic reference work that lists composer, publisher, solo parts, voice ranges, type of accompaniment, duration of work et cetera. It may be purchased from Scarecrow Press, P.O. Box 656, Metuchen, New Jersey.

"THEORY AND TECHNIQUES OF TWELVE TONE COMPOSITION" is an 88 page work by ASCAP's Larry Fotine designed to present—in simple and easily usable forms – the methods of writing twelve tone music. It is "designed for the average musician-composer who has at least studied the elementals of harmony and theory," and may be ordered from Poly Tone Publishing at 16027 Sunburst Street in Sepulveda, California.

# HONORS FOR MEMBERS

☐ SOLON ALBERTI – reelected treasurer of The Bohemians, N.Y. musicians club.

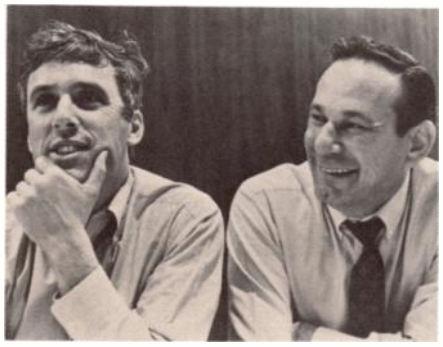
☐ WILLIAM ALBRIGHT, who won the Prix de Composition Musicale Reine Marie-José for his work titled *Organbook*, has been honored with the Symphonic Composition Award at Niagara University's Fourth Festival of the Arts. He spent 1968-69 in Paris as a Fulbright Fellow.

☐ REX ALLEN has been elected to a six year term on the Board of Trustees of the National Cowboy Hall of Fame.

☐ ALEX ANDERSON – honored July 15th at special concert of his works by Salt Lake City Philharmonic Orchestra.

☐ LOUIS ARMSTRONG was hailed by President and Mrs. Nixon on July 4th in a telegram congratulating him on his 69th birthday. The wire, which applauded the composer-trumpeter-conductor's "talent, humor, compassion and unique enduring contribution to the American heritage," was Armstrong's fourth from a U.S. president.

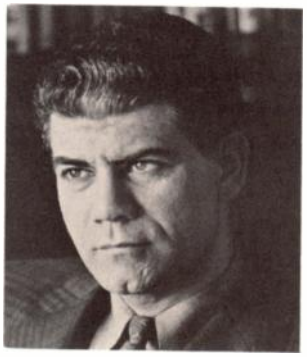
☐ VYAUTAS BACEVIUS – his *6th Symphony* was premiered by the Vilna Philharmonic Orchestra in Lithuania.



☐ BURT BACHARACH AND HAL DAVID – this brilliant team received the 1969 Creative Achievement Award of the Music & Performing Arts Lodge of B'Nai Brith at a N.Y. Hilton dinner ceremony and were named the best composer and best lyricist in a VARIETY poll of N.Y. theatre critics covering the past Broadway season.

☐ ROBERT BAKSA, who has received a $3,700 grant from the Martha Baird Rockefeller Fund, attended the premiere of his one act opera titled *Aria da Capo* at the Lake George Festival in August.

☐ LEONARDO BALADA – his *Sinfonia en Negro* was premiered by the National Radio Orchestra of Spain on June 21st.



☐ IRWIN BAZELON's *Symphony No. 5* received its world premiere in May 8th performance by the Indianapolis Symphony under Izler Solomon.

☐ GRANT BEGLARIAN has been appointed to the U.S.I.A. Music Advisory Committee. His cantata titled *And All the Hills Echoed* had its premiere at Lincoln Center's Philharmonic Hall, and his *Sinfonia for Band* was introduced at Paterson State College in May. Dr. Beglarian became dean of the School of Performing Arts at the U. of Southern California in Los Angeles on September 1st.

☐ WARREN BENSON – his wood wind ensemble work titled *The Mask of Night*, commissioned by South Dakota State U.'s woodwind group, received its initial performance under the composer's baton in April. His *Shadow Wood* song cycle was premiered that same month in Fargo, North Dakota.

☐ ROBERT RUSSELL BENNETT – his new *Down To the Sea in Ships* received its first performance in N.Y.C. at a July 16th Goldman Band concert celebrating "The Musical World of Robert Russell Bennett."

☐ JEAN BERGER – awarded honorary Doctor of Music degree by Pacific Lutheran University of Tacoma.

☐ OLIVER BERLINER – presented the 1969 "Maker of the Microphone" Award to NARAS. Trophy honors Emile Berliner, inventor of the microphone.

☐ HAROLD BLUMENFELD – awarded Washington University travel grant to attend the 1969 Hamburg "Week of Contemporary Opera." Composer Blumenfeld has been promoted to full professor at Washington U., and named artist-in-residence at Villa Montalvo in California for August-September.

☐ REV. VIRGIL P. BROCK – awarded Doctor of Sacred Music degree by Trinity College in Dunedin, Florida.

☐ ARNOLD BROIDO has been elected president of the Theodore Presser Company, Bryn Mawyr, Pa. music publishers.

☐ FORMAN BROWN – the gifted cofounder of Yale Puppeteers and Turnabout Theatre was recently honored on completing his 42nd year as a writer-composer with the Yale Puppeteers.

☐ BURT BUHRMAN – was honored at The School of the Ozarks Festival of the Arts on August 13th with "An Evening with Burt Buhrman." The composer's new *Songs of the Ozarks* were premiered.

☐ BOB BURROUGHS – elected president of the Southern Baptist Church Music Conference. His musical drama, *David*, has been premiered in Abilene, and his composition titled *From Thee All Scale and Science Flow* won first prize in the Rochester Festival of Religious Arts.

☐ JOSEPH CASTALDO – Andre Watts premiered the composer's *Toccata, Haiku* and *Kaleidoscope* during a six city European tour.

☐ GEORGE M. COHAN – the late ASCAP great was officially honored by Governor Frank Licht of Rhode Island, Cohan's home state, on July 4th.

☐ DR. JOSEPH COHEN – his *Symphony No. 1* and his cantata titled *There Is No God* won prizes in the music competition at the 1969 Wisconsin State Fair.

☐ MICHAEL COLGRASS – his *Sea Shadow* score was premiered this season by the Robert Joffrey Ballet, and the Boston Symphony premiered on March 1st his new work titled *The Earth's A Baked Apple.*

☐ LUIGI CREATORE and HUGO PERETTI – named to head Avco Embassy Records.

☐ PAUL CRESTON – reappointed composer-in-residence and professor of music at Central Washington State College, where his corosymphonic suite for chorus and orchestra – *The Northwest* – was premiered this spring.

☐ INGOLF DAHL was the featured resident composer of the 1969 Festival of the Arts in Honolulu, and performed one of his major works with the Juilliard Ensemble at each Festival program.

☐ MOREY DAVIDSON and SAMMY WATKINS – received Canadian Post Office Award of Merit for their song titled *It's One Day Closer to Christmas.*

☐ PETER DE ROSE – honored at Asbury Park's sixteenth annual Peter De Rose Memorial Concert in August.

☐ DR. HERBERT DOERFEL – spoke on "Art of Contemporary Music Combined with Cosmological Ideas" at Space and Science Symposium in Van Nuys, California.

☐ JOHN DUKE – honored by Peabody Conservatory Alumni Association with 1969 Award for Distinguished Service in Music.

☐ CECIL EFFINGER – awarded U. of Colorado faculty fellowship for 1969-1970 to compose full time.

☐ DON ELLIS – his cantata, *Reach*, had its world premiere in Berlin.

☐ MISCHA ELMAN – his widow has created an annual award in his memory, to be given each January 20th – his birthday – to a member of the Juventus Orchestra.

☐ SAMMY FAIN – represented the Society with great success and performed at ASCAP reception at American Bar Association at Dallas plus national convention of Barber Shop quartets in St. Louis.

☐ LEONARD FEATHER – elected secretary of Los Angeles chapter of the National Academy of Recording Arts and Sciences.

☐ SAUL "SANDY" FELDSTEIN – elected president of Percussive Arts Society. His *Suite for Percussion* had its premiere at Columbia U. on May 21st.

☐ LORRAINE N. FINLEY – recently won prizes in Pike's Peak Shakespearean Sonnet competition and Ruth Mason Rice poetry contest, and awarded – with her husband, THEODORE F. FITCH – Award of Merit by the National Federation of Music Clubs.

☐ NICOLAS FLAGELLO – Philharmonic Hall in N.Y.'s Lincoln Center was the site of the recent world premiere of his choral and orchestral *Te Deum For All Mankind.*

☐ RUDOLF FRIML was honored at the July 23rd all-Friml concert at Chautauqua, N. Y. in which the world premiere of the 89 year old composer's *Moravian Festival* piano concerto was featured.

☐ CRAWFORD GATES–named music director and conductor for Beloit Symphony and Quincy Symphony Orchestra.

☐ BENNY GOODMAN – Arlington House of New Rochelle, N. Y., has issued "BG On the Record – A Biodiscography of Benny Goodman" by Russell Connor and Warren Hicks.

☐ EDWARD "DUKE" ELLINGTON (seen here being congratulated by ASCAP colleague Professor Ron Nelson of Brown University) received an honorary Doctor of Music degree from Brown in June. Ellington has been voted first member of RECORD WORLD's Jazz Hall of Fame, chosen to receive the 1969 DOWNBEAT Award, made a Life Member of Phi Mu Alpha and honored by the 1969 Berlin Jazz Festival which is being dedicated to him this November.

☐ JOSEPH M. GOODMAN – the Cathedral Church of St. John the Divine in N.Y.C. has premiered his *Psalm Cycle.*

☐ HERBERT HASLAM has returned from India, and joined the editorial staff of the new AMERICAN MUSICAL DIGEST.

☐ ELIZABETH GOULD – her song cycle titled *Personal and Private* was picked for the Senior Award in this year's Arthur Shepherd Composition.

☐ WILLIAM GUNTHER – appointed the new Music Director of radio station WEVD in New York.

☐ W. C. HANDY – honored in Memphis with first annual W. C. Handy Blues Festival during the city's sesquitennial celebration.

☐ WALTER S. HARTLEY – served as guest composer and lecturer at Marshall University's Contemporary Music Festival in Hungtington, West Virginia. He joined the music faculty at State University College of N. Y. in Fredonia in September.

☐ CHARLES HAUBIEL – the Crown Chambers Players premiered his *Trio in D Minor* in Los Angeles.

☐ COLEMAN HAWKINS – the death of this jazz great at sixty-four was widely mourned in the music and national press, and followed by a National Educational Television special on the remarkable composer-saxaphonist-leader and his art. One major obituary was Dan Morganstern's lengthy and inspired tribute in the June 26th DOWN BEAT.

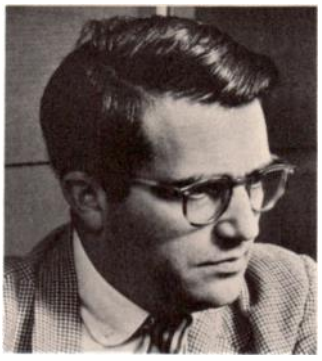
☐ EARL "FATHA" HINES – honored in San Francisco on July 26th when he was presented with an antique Steinway piano "in mint condition."

☐ CHARLES JONES – composer in residence at the 1969 Aspen Festival. His *Anima Music for Two Violinists* were premiered in New York.

☐ BEN B. JOHNSTON – recent works premiered in Chicago and Urbana include *One Man, Casta Norma* and *Party.*

☐ ROBERT A. KING – his song titled *Beautiful Ohio,* written under the nom de plume Mary Earl, has been named official song of the State of Ohio.

☐ BARBARA KOLB – awarded a Rome Prize Fellowship in musical composition for the year beginning October 1st.



☐ PETER JONA KORN, whose *Truffaldino* ouverture was premiered at the Radio Stuttgart Music Festival and *Three Songs of Autumn* sung in first performance by the Mitzenfelt Chorale in Los Angeles, has been elected chairman of the Association of West German Conservatory Directors.

☐ GAIL KUBIK – his home town of Coffeyville, Kansas, named May 16th Gail Kubik Day. He spent the spring semester as composer-in-residence at Kansas State University, and was honored on a two hour "special" on radio station KSAC on July 16th. The Kansas Federation of Music Clubs cited him as outstanding Kansas composer in 1969.

☐ ALCIDES LANZA – appointed to teach electronic music at Columbia University, and honored at the Rio de Janeiro Festival of Contemporary Music where he conducted.

☐ PAUL LAVALLE has been named Musical Director for the Radio City Music Hall in New York.

☐ ALAN LEICHTLING was awarded the Edward Garrett McCollin Fund's $2,500 international prize for his *Concerto for Chamber Orchestra, Opus 40.* Competition is sponsored by Philadelphia's Musical Fund Society, and judges were Vincent Persichetti, Gunther Schuller and Alfred Wallenstein.

☐ TED LEMAIRE – his *Marche Mystique d'Eglise* was premiered in Nashville at the investiture of Monsignor Leo C. Siener at the Cathedral of the Incarnation.

☐ ROLAND LO PRESTI – promcted to Associate Professor of Music at Arizona State University.

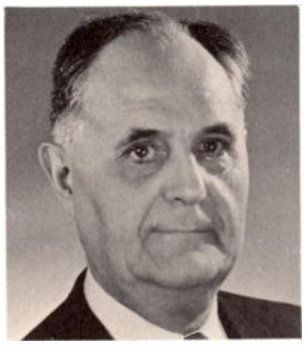
☐ MORT LINDSEY, the gifted composer and conductor now busy as musical director of CBS-TV's Merv Griffin Show, won an "Emmy" from the National Academy of Television Arts & Sciences for his outstanding contribution to the Barbra Streisand video special titled A Happening in Central Park.

☐ DONALD MACINNIS – designated composer-in-residence with Atlanta Symphony on a Rockefeller Foundation grant.

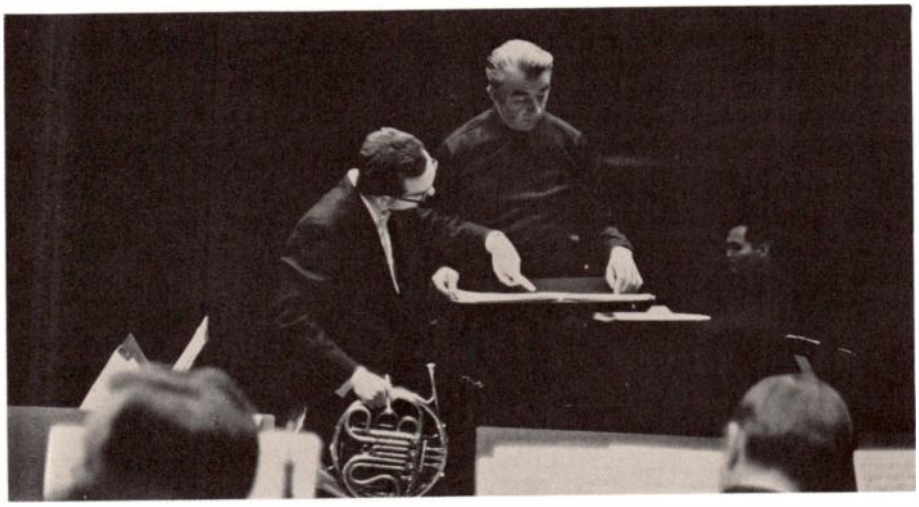
☐ MARTIN MAILMAN – guest composer and conductor at University of Tennessee in May, the month that his *Association No. 1* was premiered by the Kent State U. Band. He has been named CMP project director at North Texas State University.

☐ WILLIAM MALOOF – appointed Faculty Chairman of Composition Department at Berklee School of Music in Boston.

☐ VERNON MARTIN was director of the 1969 HEA Institute for Music Librarians at North Texas State University in Denton.



☐ EDWARD G. MEAD – performed his new *Fantasia* for organ at Harvard alumni gathering in Cincinnati in May.



☐ REV. BRUNO MARKAITIS conducted the Chicago Symphony in the premiere performance of his *Concertino No. 2 for Piano and Chamber Orchestra.*

☐ WILLIAM MAYER – his *Festive Alleluia* for chorus and organ had its first performance at New York's Temple Emanuel, and on July 1st the North Texas State U. chorus and orchestra premiered his *The Eve of St. Agnes* (based on poem by John Keats).

☐ DR. E. Z. MARTIN – his *Sheri Lee* and *This Is The Moment* were given first performances in North Wildwood, N. J.

☐ SALVATORE MARTIRANO – the University of Illinois was the site of the world premieres of his *Action Analysis* and *The Proposal.*

☐ W. FRANCIS MCBETH – honored with President's Award for Creative Writing at Ouachita University.

☐ LES MCCANN – profiled and featured in the June 1st Leonard Feather column in the LOS ANGELES TIMES.

☐ R. NEIL MCKAY – promoted to professor of music at U. of Hawaii, which granted him merit awards for composition, teaching, electronic music equipment and travel to study electronic music studios. His choral work titled *Honolulu* was premiered in Japan in July.

☐ RICHARD MONACO – the Columbus Symphony Orchestra and Chorus has premiered his new work titled *The Magnificat,* which it had commissioned. His *Company of Creatures* has been introduced by the Oxford Chamber Orchestra.

☐ JIM MORRISON – interviewed at length in July 26th issue of Rolling Stone.

☐ RON NELSON – the Rhode Island Philharmonic Orchestra, which commissioned the work, has premiered his *Trilogy: JFK - MLK - RFK.* Dr. Nelson was featured composer and conductor at June's Southern Baptist Music Conference and the July Northern Baptist Music Conference.

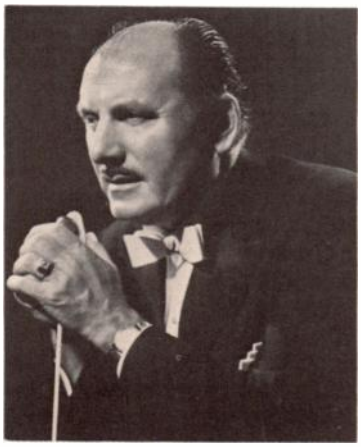
☐ JAMES NIBLOCK – awarded All-University research for composition at Michigan State.

☐ JOHN JACOB NILES – the beloved composer and folksinger was honored in the June issue of SOUTHERN LIVING, and named an honorary member of ODK fraternity.

☐ BEN OAKLAND – appointed to Board of Directors of Hebrew University of Jerusalem, Israel.

☐ NATALIE ORNISH had three new songs premiered at a recent concert of the Dallas Symphony Orchestra.

☐ VLADIMIR PADWA – his *Electric,* for two pianos, was premiered by Constantino Kartsonakis and Paul Pitman in Munich.



☐ LOUIS PALANGE has been reappointed musical director of the Downey Symphony Orchestra, Beach Cities Symphony Orchestra, Hollywood - Wilshire Symphony, the Metropolitan Symphony and the Southeast Symphony Orchestra. Two recent works titled *The Plagues of Egypt* and *Imbroglio* were premiered at El Camino College in Los Angeles, with Maestro Palange conducting.

☐ GEN PARCHMAN – the Miami Symphony Orchestra has premiered his *Concerto for Percussion Ensemble and Orchestra.*

☐ VINCENT PERSICHETTI – awarded a Guggenheim Fellowship for composition.

☐ CLAIRE POLIN – premiered her new flute work, *Margoa,* in a Haifa lecture-recital under the auspices of the U. S. Embassy.

☐ WILLIAM PRESSER – the University of Southern Mississippi Symphonic Band has premiered his *Three Verses from Genesis* in Mobile.

☐ GARDNER READ – guest lecturer at Indiana U., N. Y. State U. at Potsdam, Temple U., Lawrence U., U. of Minnesota, Westminster Choir College and U. of Vermont.

☐ DR. W. B. RICHTER – cited in 1970 edition of St. James Press directory of prominent U.S. and British writers.

☐ ROBERT RUSSELL – the Symphony of Americas has premiered his *Places* at New York's Town Hall, and the composer was elected a member of The Bohemians.

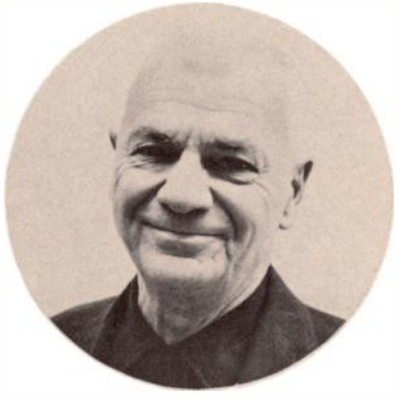
☐ ROMAN RYTERBAND's *Sonata Breve* for violin and harp had its world premiere in Los Angeles at a recent concert of the California chapter of the American Harp Society.

☐ DR. R. PETER SACCO – guest composer at Music Teachers Association of California conference and Los Altos Symphony concert. He directed the opera department at this summer's Sun Valley Music Camp.

☐ ERIC SALZMAN – selected a co-winner of the $5,000 Sang Prize for excellence in criticism of the arts.

☐ WILLIAM SCHAEFER – elected Teaching Fellow at University College, Cambridge University, England.

☐ ELLIOTT SCHWARTZ – his *Voyage for Winds, Brass, Percussion* has been premiered at Boston University.



☐ TIBOR SERLY's recent *Anniversary Cantata* was premiered by the Springfield (Mass.) Symphony.

☐ CLIFFORD SHAW and his music were honored at the 49th convention of the Kentucky Federation of Music Clubs in Louisville.

☐ ELIE SIEGMEISTER – *his Theater Set* has been given its world premiere by the Eastman - Rochester Symphony under Howard Hanson.

☐ TOM SMOTHERS – named Man of the Year by the Academy of Country and Western Music.

☐ CLAUDIO SPIES – has received an award from National Institute of Arts and Letters.

☐ ROBERT STARER – his choral work titled *On The Nature of Things* was premiered by the Collegiate Choral in Carnegie Hall.

☐ ALFRED B. STERN – two recent California premieres include songs in *Dick Whittington* and the revue titled *Open All Night.*

☐ HUGH LEE STEVENSON – awarded certificate of merit for distinguished service as a composer, author and poet by Dictionary of International Biography. He is hosting weekly radio shows on WNRK and WSER.

☐ HOWARD SWANSON's *Vista No. 2* for string octet, commissioned by Gray College at Stony Brook, has been premiered by the octet of the Symphony of the New World.

☐ BARBRA STREISAND was named Entertainer of the Year by the Friars Club in a Waldorf-Astoria ceremony at which she also received an ASCAP Pied Piper Award from President Adams.

☐ BILLY TAYLOR received an honorary degree of doctor of humane letters from Fairfield University in Connecticut.

☐ DR. DAVID UBER – his *Grand Antiphony for Organ & Brass Choir* was premiered at the Wingspread Conference Center of the Johnson Foundation in Racine.

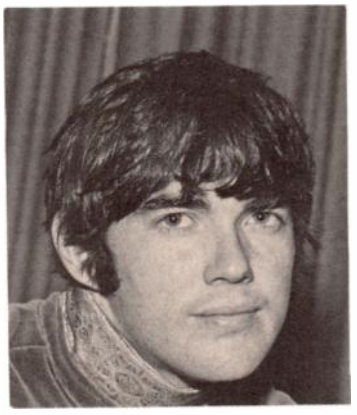
☐ MAURICE VALENCY – lecturer at O'Neill Memorial Theatre in Waterford, Conn. and the Stratford, Ontario Shakespeare Seminars. Appointed chairman of Columbia University's graduate program in theatre arts.

☐ NANCY VAN DE VATE – serving as Associate Professor of Composition at Knoxville College in Tennessee.

☐ CAMIL VAN HULSE – the Tuscon Symphony has premiered his *Belgian in USA*, which it commissioned, and his *Fantasy* for flute and organ had its first performance at the Army & Navy Academy in Carlsbad, California.

☐ MARY LEE WAINRIGHT – honored with award of merit in "Parade of American Music" sponsored by National Federation of Music Clubs.

☐ ROBERT WASHBURN – Crane Wind Ensemble premiered his *Ceremonial Music* in Potsdam, N.Y. on June 8, 1969. Professor Washburn is co-chairman of the fine arts awards panel of the State U. of New York Research Foundation.



☐ JIM WEBB – the Academy of Country & Western Music named his *Wichita Lineman* "Song of the Year."

☐ MARY LOU WILLIAMS had a papal audience in Rome, where her two new songs honoring the late Dr. Martin Luther King were premiered at a special mass at the Latin American Seminary Chapel.

☐ DONALD H. WHITE – chairman of Depauw University Festival of Contemporary Music.

☐ RUTH WHITE – elected to Los Angeles board of governors of the National Academy of Recording Arts and Sciences.

☐ DR. RICHARD WILLIS has received the $1,000 Ostwald Award for Band Composition. His prize-winning work, *Aria and Toccata*, received its world premiere by the U.S. Air Force Band under Dr. James Dunlop.

☐ RICHARD WILSON – awarded a faculty fellowship by Vassar College (with Ford Foundation assistance) for composition. His *Music for Violin and Cello* was premiered recently at Bard College.

☐ STEFAN WOLPE – awarded honorary doctorate in music from New England Conservatory of Music on June 8th, and spent the following three months at MacDowell Colony as a fellow in composition.

☐ LAWRENCE "RED" WOOTEN – won bass award of Academy of Country and Western Music for second consecutive year.

☐ ARISTID VON WURLITZER – director of First International Harp Competition at University of Hartford.

☐ PAUL YODER – honored in Osaka, Japan when he presented the score of his new work titled *Expo '70* to the head of the Osaka Municipal Band.

☐ EUGENE ZADOR – his 75th birthday was honored at a concert of his works at the Los Angeles Country Museum of Art. Featured work was his comic opera titled *The Magic Chair*, with libretto by GEORGE JELLINEK. The University of Wyoming has requested the manuscripts of Dr. Zador's operatic and symphonic works.

☐ LUIGI ZANINELLI – appointed Associate Professor of Theory and Music and composer-in-residence at the University of Calgary, Alberta, Canada.

*(MUSIC PROGRAMS — Continued from page 23)*

that the principal reason for continuing the tradition of private music instruction in colleges and universities, aside from the more specialized job the schools of music must perform, in that these thousands of young men and women will become tomorrow's audiences. Equally important, I feel, to the genesis of intelligent amateur interest is the development of techniques whereby the child from the earliest ages would become excited about participating in music making.

Fifth, it is my strong view that the Endowment, as a governmental agency, in whatever it does should never be in a position of control where music or any of the other arts is concerned. Rather it should provide a catalytic function in stimulating growth of an art. While its judgments should be selective, particularly in the grave responsibility of expending dollars provided by taxation, the Endowment should strive to respond to the needs of music through the serious consideration of all requests that come to its attention and by the appointment of artistically qualified and responsible agencies to supervise and carry out its programs.

## JAZZ PLAQUE


*President Adams was warmly welcomed in New Orleans on June 7th when he arrived to present an ASCAP plaque to Louisiana Governor John J. McKeithen for his work in promoting tourism through jazz.*

## ASCAP HONORS WEIN

Billy Taylor, famous jazz pianist and a member of ASCAP's Writers Advisory Committee, presented a plaque from the Society to George Wein, producer of the Newport Jazz Festival, July 5. The plaque from the performing rights society saluted Mr. Wein on behalf of the more than 14,000 members for his 16th annual tribute to jazz, which is the uniquely American form of music.

## NEW MUSIC COURSE AT NYU

"Expanded" music has been added to the curriculum of New York University's School of Education. The course, entitled "Expanded' Music and Its Impact on Teaching," will be offered by the Division of Music Education in conjunction with, and at the invitation of, the Electric Circus. "Expanded" music is defined by the NYU Division head, Dr. Jerrold Ross, as "contemporary music utilizing new methods of sound production, such as tape-recorders, prepared pianos and synthesizers."

The course will include "conversations" with leading young ASCAP composers such as William Russo, Morton Subotnick, John Cage, Mel Powell and Salvatore Martirano, demonstrations by them of new multi-media and other approaches to composition, and seminars with the music education faculty. The demonstrations and concerts will be held at the Electric Circus, on St. Mark's Place.

The conversations, demonstrations and seminars will be concerned with such issues as the response of the artist to technology, the aesthetics of the new music, adapting new media to music education, compositional approaches to teaching music in the schools and new methods of participation by children learning musical concepts. Further information is available from the Music Division, N.Y.U. School of Education, 80 Washington Square East, New York City 10003.

## HOUSTON U. PLANS 1970 NEW MUSIC SYMPOSIUM

The Department of Music of the University of Houston has announced plans for a March 1970 "Symposium of New Music," and composers residing in Texas, Arkansas, Louisiana, New Mexico and Oklahoma are invited to submit scores by November 1st (1969).

Works for symphony and chamber orchestra, concert band and wind ensemble, large and small chorus, or chamber ensemble will be considered. Application forms may be obtained from Symposium, Department of Music, U. of Houston, Houston, Texas 77004.



**Writer and publisher members are urged to keep ASCAP TODAY informed of "honors" for future issues. Space limitations continue to preclude the reporting of non-premiere performances, commissions, news of recordings, publication or tours.**

(PERFORMING RIGHTS—
Continued from page 18)

supply such a record to both ASCAP and BMI.

An effort was made to require each station to supply to ASCAP a list of compositions performed, but the response was a threat to boycott ASCAP music if such a requirement were imposed. These threats cannot be ignored. After all, ASCAP was a victim of such a boycott for a whole year—from November 1940 to October 31, 1941. That was more than a quarter century ago, but the experience will never be forgotten. In the absence of reports from all local stations, it was necessary to devise a survey and sampling system which could not be artificially controlled by insiders.

These remarks are intended to suggest an area of discussion. Not all the answers have yet been found, nor have all the questions been asked. We may come up with some new ideas here from which all may benefit. There is much room for cross fertilization of ideas, especially with so many experts here in so many related fields. Let us take nothing for granted and search for the best means of serving writers, publishers, users and the public at large in devising the best system of licensing the right of public performance. It may even suggest methods of making other works readily available in other media through collective licensing. The new technology in communications may make this imperative. We hope we have set a good example, but we expect you to suggest some improvements.

## GOTTLIEB NAMED BAR COPYRIGHT CHAIRMAN

Herbert N. Gottlieb, director of the Society's West Coast office, has been appointed Chairman of the Copyright Division of the Section of Patent, Trademark and Copyright Law of the American Bar Association for 1969-1970.

## IN MEMORIAM

**JOHN C. AMWAY, ASCAP 1958**
d. Pennsylvania, date unknown

**LOUISE GREENWAY, ASCAP 1968**
d. Los Angeles, California, date unknown

**EVERETT C. WRIGHT, ASCAP 1968**
d. Florida, 1964

**EDMOND HALL, ASCAP 1959**
d. New York City, February 11, 1967

**LOUISE COOPER SPINDLE, ASCAP 1953**
d. Grand Rapids, Michigan, October 14, 1968

**MICHAEL CALEO, ASCAP 1954**
d. Utica, New York, November 12, 1968

**CHARLES F. DOUGHERTY**
d. Wilmington, Delaware, December 22, 1968

**JUNE SULTAN, ASCAP 1960**
d. California, December 28, 1968

**WILLIAM SCOTTI, ASCAP 1952**
d. Florida, February 2, 1969

**VIRGINIA BALLASEYUS, ASCAP 1950**
d. California, March 27, 1969

**ESTHER MARY FULLER, ASCAP 1961**
d. Florida, March 28, 1969

**MARIAN R. BEACH, ASCAP 1963**
d. Tucson, Arizona, April 15, 1969

**ALEX GERBER, ASCAP 1921**
d. New York, April 21, 1969

**ALBERT E. BLY, ASCAP 1963**
d. California, April 23, 1969

**CHRISTOPHER KOMEDA, ASCAP 1968**
d. Warsaw, Poland, April 23, 1969

**GERARDO IASILLI, ASCAP 1954**
d. New York, May 10, 1969

**RALPH PENA, ASCAP 1962**
d. California, May 20, 1969

**JIMMY McHUGH, ASCAP 1922**
d. Beverly Hills, California, May 23, 1969

**CARLOS A. MEJIA, ASCAP 1962**
d. Los Angeles, California, May 24, 1969

**GILBERT C. GRAU, ASCAP 1952**
d. California, May 29, 1969

**SYDNEY SHAW, ASCAP 1953**
d. Brooklyn, New York, May 29, 1969

**JOSEPH P. MOTOLA, ASCAP 1959**
d. California, May 29, 1969

**WESLEY PORTNOFF, ASCAP 1954**
d. Brooklyn, New York, May 31, 1969

**ADAM GARNER, ASCAP 1964**
d. New York, June 3, 1969

**JAMES P. WARBURG, ASCAP 1956**
d. Greenwich, Connecticut, June 3, 1969

**JUNE RAYMOND FOSTER, ASCAP 1965**
d. California, June 11, 1969

**GIUSEPPE BAMBOSCHEK, ASCAP 1942**
d. New York City, June 23, 1969

**SAM MESSEIHEIMER, ASCAP 1948**
d. Los Angeles, California, June 30, 1969

**LEO McCAREY, ASCAP 1957**
d. California, July 5, 1969

**RIPPLE LEWIS, ASCAP 1967**
d. New York City, July 10, 1969

**A. LOUIS SCARMOLIN, ASCAP 1939**
d. New Jersey, July 13, 1969

**DOUGLAS MOORE, ASCAP 1938**
d. Cutchogue, New York, July 25, 1969

**SAMMY WATKINS, ASCAP 1954**
d. Cleveland, Ohio, July 26, 1969

**FRANK LOESSER, ASCAP 1934**
d. New York, New York, July 28, 1969

**CLARENCE DICKINSON, ASCAP 1950**
d. New York City, August 2, 1969

**JOE GLOVER, ASCAP 1959**
d. California, August 6, 1969

**RUSS MORGAN, ASCAP 1939**
d. Las Vegas, Nevada, August 7, 1969

**GENE CROSS, ASCAP 1964**
d. California, August 8, 1969

**JACK ELLIS, ASCAP 1956**
d. New York, August 9, 1969

**MORRIS GOLDENBERG, ASCAP 1963**
d. New York, August 17, 1969

**ALLEN NORMAN BROWN, ASCAP 1968**
d. Los Angeles, California, August 19, 1969

**FRED W. THOMPSON, ASCAP 1954**
d. Miami Beach, Florida, August 30, 1969

**MITCHELL AYRES, ASCAP 1955**
d. Las Vegas, Nevada, September 5, 1969

**JOSH WHITE, ASCAP 1951**
d. Manhasset, New York, September 5, 1969

**SENATOR EVERETT M. DIRKSEN, ASCAP 1967**
d. Washington, D.C., September 7, 1969

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