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Stevie, the Wonder Man

Spring, 1975 1.6N.7.16V

President's Report

It is fitting that we celebrate the past and enjoy the present, but it is essential that we prepare for the future. This is why we have recently established a planning unit, our own "think tank" to examine what changes may be coming and to consider what sort of changes may be required in the ASCAP procedures to cope realistically and effectively. Many progressive businesses have set up "research and development" units to look ahead, and it is entirely logical that this Society—which represents important economic interests of so many creators—should do so. We owe this to the writers and publishers whose works we license.

Our "think tank" will not be a large or expensive operation, and it will focus on practical dollars-and-cents questions. Future markets for our music, future use of technological advances that may affect our survey of performances and the processing of those performances are among the items to be studied. Our efforts will not focus solely on tomorrow's hardware, but the "think tank" will help ASCAP's management to evaluate the possible impact on our revenues and methods of major growth in cable television, pay television, satellite communication and video tapes and disks.

The future of cable TV alone raises many questions. How big will it grow, and how fast? How much programming will the cable firms originate? Will cable divert advertising dollars from local TV stations and radio, which currently generate significant income for the Society? What kind of programming will tomorrow's cable operators offer, and will this affect the programming of competing broadcasters? What sort of governmental regulation of cable TV is likely, and how will this influence the future?

What will be the future of the networks, which are now booming, and major ASCAP licensees? Will the networks continue to provide programming directed to mass audiences, which are important factors in the networks' advertising revenues? Satellites, cable and a combination of the two may make possible greater interconnection between communities, perhaps creating mass audiences even bigger than those the networks now offer advertisers. How will the networks meet this challenge, and with what effect on our interests? If communication satellites will permit the retrieval of programs stored in the satellites and direct broadcast to home TV receivers, how might this affect network and local TV income and how can we protect the creators' rights in the copyrighted material stored in those satellites?

Other questions that concern us involve the possible impact on our income of video tapes and disks, which may be used by broadcasters, cable firms or at home. We are also considering how today's and tomorrow's computers may be able to help us. The outstanding characteristic of computers is that they're fast, accurate idiots, ideally suited to massive data handling where that handling is of a repetitive nature. A big ASCAP task is the processing of masses of data about performances, and we want to do this even better. We're working with performing rights societies in other countries to share knowledge drawn from experience in handling large amounts of data, cooperating under the aegis of CISAC-the International Confederation of Societies of Composers and Authors.

Our "think tank" is facing and evaluating the new technology as a challenge, not a threat. ASCAP has never feared such innovations, and our history clearly shows that we have cooperated with new performance systems as far as possible. It is essential, however, that we know how tomorrow's licensees and users of our music will be conducting their businesses, and whether the new technology will make it easier and cheaper for us to do our licensing and distribution jobs.

Looking ahead is no mere luxury. It is a necessity. We must separate the theoretical from the realistic, the interesting from the applicable. We must make certain that ASCAP and all its operations are modern, efficient and practical—to keep pace with our fine repertory. We will.

Stanley Adams



A Publication of the American Society of Composers, Authors and Publishers
One Lincoln Plaza, New York, New York 10023
Vol. 7, No. 1 Spring, 1975

Contents

	1 age
STEVIE WONDER – Maureen Orth	4
WHAT'S HAPPENING	9
NEW MEMBERS	10
MARVIN HAMLISCH: THREE OF A KIND – Joyce Wadler	14
ASCAP: GOING LIKE SIXTY (ONE)	18
ASCAP COUNTRY AWARDS	22
BILLY EDD WHEELER - William T. Anderson	26
VINCENT YOUMANS: Gentleman Composer	32
NEWS & HONORS	34

Published by the ASCAP Public Relations Committee: Gerald Marks, Chairman, Harold Arlen, Cy Coleman, George Duning, Arthur Hamilton, W. Stuart Pope, Arthur Schwartz, Ned Washington and Norman Weiser.

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"I want to reach the people. I feel there is so much through music that can be said, and there's so many people you can reach by listening to another kind of music besides what is considered your only kind of music. That's why I hate labels where they say 'This Is Stevie Wonder and for the Rest of His Life He Will Sing 'Fingertips'...' Maybe because I'm a Taurean and people say Taureans don't dig change too much. I say as long as it's change to widen your horizons, it's cool."

ROLLING STONE interview with Ben Fong-Torres

The former 12-year-old genius Little Stevie Wonder, now 24, is recognized as the most creative - and popular - pop musician of his generation. With a career that already spans half his life and that has piled up sales of 40 million records (last March he won a whopping four Grammy awards), Stevie is the favorite of young, old, black, white, the hip and the square. He's a natural who plays almost all the instruments on his own records, which he produces himself, an innovator admired by musicians from Paul McCartney to Henry Mancini. And on his current 30-city tour of the U.S. he's shown himself second to none as a live performer generating excitement and sheer love in his audiences.

Stevie Wonder's success symbolizes the vaulting new prestige and popularity of black musicians in America. It was American black music that provided the inspiration – and often the music itself – for the explosion of white-dominated rock in the '50s and '60s. But with rare exceptions like Jimi Hendrix (who made his reputation in England), it was white stars like Elvis Presley and Janis Joplin, not Chuck Berry or Big Mama Thornton, who got the big money and the white audiences. Now the sheer creative power of black music has pushed it into the mainstream, helped by the breakup of the Beatles and the thinning of the ranks of white superstars, who no longer crowd the horizon, obscuring the faces and sounds of black music. Today the color line is almost completely erased, and the record charts are studded with black names and groups, from great veterans like Marvin Gaye, Dionne Warwicke and Gladys Knight and the Pips to newcomers like Barry White, the Hues Corporation and the Philadelphia sound epitomized by the O'lays.

The pre-eminence of Stevie Wonder is all the more remarkable because he is only at the beginning of his creative-and personal - growth. Stevie is determined to learn the Byzantine wheels and deals of the music business, trying to figure out whom to trust and how to map his career. He is gaining experience in evervthing from tour management to record producing, while constantly experimenting with new ideas for music. At the same time he's coming to consciousness about his own people and their roots. He wants to go to Africa to live for a time, among other reasons to help dramatize the plight of millions there who suffer from a disease called river blindness.

Just over a year ago, Stevie's life changed radically when the car he was riding in after a performance in Greenville, S.C., struck a logging truck. He was hit with such force that he suffered a brain contusion and remained in a

coma for ten days, and today he still is bothered by headaches. His brush with death has given Stevie a new spiritual resolve "to find the Supreme Being living within me." Because he is blind, not in spite of it, because he is black and singing about the tribulations of his people, he gets an extra dimension into his music. Stevie's songs don't just entertain, they inspire.

"When Stevie sings he puts a little sunshine into all of our lives," says Paul McCartney. And such Wonder songs as You Are the Sunshine of My Life (sung by Sinatra on his TV special from Madison Square Garden last week) have become instant standards. Elton John admits: "I guess I thought I was the only



Little Stevie Wonder - remember?

one totally immersed in music until I met Stevie." And Roberta Flack states flatly: "Stevie's music is the most sensitive of our decade, and that means it has tapped the pulse of the people." At the Grammy ceremonies Henry Mancini rushed up to hug him, saying, "God, you've got rhythm!"

Steveland Judkins Hardaway, the third among four brothers and a sister, was born on May 13, 1950, in Saginaw, Mich. His father wasn't around much, and the family, which moved to Detroit while Stevie was still a baby, was raised mostly by the mother. "I would love to do a TV special," Stevie says, "that would tell many things people don't know about me — like how when I was younger my mother, my brothers and I had to go on this drydock where there was coal and steal some to keep warm. To a poor person that is not stealing, that is not crime; it's a necessity."

Blind from birth, Stevie's earliest memory is a sound — Johnny Ace singing Pledging My Love. He didn't realize one of his senses was missing until at 4 he was punished for "stepping in dog do

in my backyard. I knew something was wrong," Stevie recalls, "but I didn't even react to it except I knew I got a whumpin'." He also got whumped ("with a fantastic ironing cord") because he did the same naughty things as kids who weren't blind: he climbed apple trees to steal apples and, in total defiance of his affliction, jumped from the roof of one woodshed to another.

Today, Stevie gets along without a cane or a dog; his brother Calvin, his cousin John Harris or his aide Ira Tucker Ir. all advise him and drive him around. When he goes out by himself — which is rare-he puts bills of different denominations in different pockets so he can pay the taxi. He also goes to movies a lot and "watches" TV. "I remember," he says, "watching television and hearing, 'Get this Hostess Twinkie,' and kids smacking their lips and saying 'Oooh, it's good!' And I remember kids in school saving. 'Look what I got for Christmas!' It did make me wish I could have those things. But now," Stevie declares, "I just like the basic things of life - to have an instrument, something really fascinating to the ear or something educational. Or to be warm and comfortable with the person I love."

By the time he was 8 Stevie could play the bongos, the harmonica, the drums and the piano. He learned the harmonica first on a baby four-note instrument his uncle bought him. He kept wearing out toy drums until the Lions Club gave him a real set at a Christmas party for blind children. When he was 7, a friendly neighbor left her piano for Stevie when she moved away from their housing project. "I kept asking, 'When they gonna bring the piano over, Mamma?' I never realized how important that was going to be to me."

In 1960, when Stevie was 9, he was first taken to the Motown recording studios by the big brother of a playmate who sang with the Miracles — a hot act at the time on the fast-rising Detroit-based black record label. "He was a pest," says Clarence Paul, Stevie's longtime musical conductor and mentor. "He'd come by at 3 every day after school and stay until dark. He'd play every instrument in the place and bust in on you when you was cuttin' somebody." But Paul was also impressed with his talent. "He wrote two little concertos when he was 12." People around the studio got to calling him the little boy wonder. Paul called him Little Stevie. One weekend, while dubbing his voice. Paul and two other producers decided that henceforth Steveland Hardaway would be known as Little Stevie Wonder.

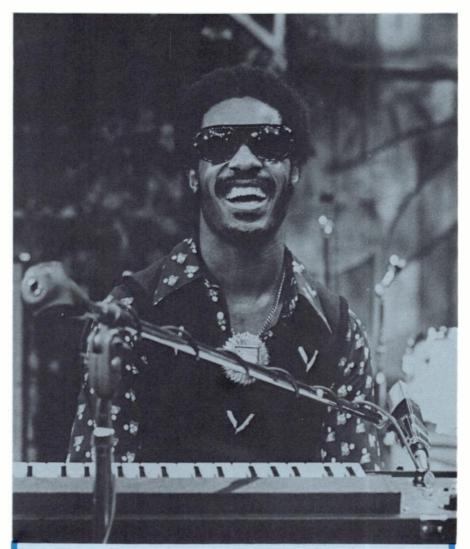
Stevie was lucky he landed at Motown because it's unlikely any other record company would have taken a little blind black boy off the streets and given him a chance to record. It paid off, too. By the time he was 12, Stevie had a smash hit, Fingertips. He had written his first song, Lonely Boy, at 10. Like Mickey Rooney and Judy Garland growing up on the M-G-M lot in the golden age of movies, Little Stevie Wonder grew up in the recording studies in the golden age of the Motown sound. If that sound was superslick and glossy, with a frequent trace of plastic, it worked well in terms of sales.

When he first started recording, Stevie went to regular public schools. Then he switched to the Michigan School for the Blind, where he studied classical piano and got his knuckles whumped when he played rock and roll. He had a private tutor. Ted Hall, who accompanied him on the road with the Motown Revue, a bus tour of the Motown stars. The record company became his second family, and he became a disciplined teen-age professional with a steady stream of hits: Uptight, For Once in My Life, My Cherie Amour, I Was Made to Love Her, Yester-me Yester-you Yesterday.

From the beginning Stevie loved to perform live and often had to be removed bodily from the stage. "I used to pick him up and carry him off," remembers Clarence Paul, "until he got too heavy." "By the time he was 18, Stevie was 6 feet tall," recalls Ewart Abner, president of Motown. "It was totally incongruous to call him Little Stevie Wonder." In late adolescence, Stevie began to rebel against the strictures of his environment - the tedium of going on the road, trying to finish school, fighting to overcome his blindisms so he could get on TV. (Unlike the British, American television producers shy away from using Stevie because they feel it makes the audience nervous to watch him move his head around.)

To Motown's credit, it took pains to keep him away from drugs. Today Stevie is still very down on dope, especially for musicians. "I don't see any reason for taking drugs," he explains. "I think a lot of people feel I do because of the way I move my head. But if I were high it would destroy the character of my music, because I would be tripping out so much on myself as opposed to the things around me, or what I was seeing as opposed to the conclusions I've come to within my mind."

By his 21st birthday, in 1971, Stevie, anxious to break away from the Motown formula sound, reached a crucial decision. "He came to me," recalls Abner, "and said, 'I'm 21 now. I'm not gonna do what you say any more. Void my contract.' I freaked." Stevie's decision freaked everyone at Motown. The company, under its mercurial founder, Berry Gordy Jr., had changed the course of pop music



"Usually what happens is that the melody comes first and then sometime later I'll write the lyrics. If I have my tape recorder or my piano, I'll put it down on the cassette, just the melody. If I'm in the studio and I come up with something spontaneously, I'll just put down the rhythm track, which consists usually of the Moog programmed for the bass part, and the piano or clavinet or whatever I'm using. Then later I'll add the other instruments, the horns and strings and all. When the song is almost complete, that's when I'll lay down the true lyrics. It's the last thing but I will have been thinking about lyrics all along. I'll maybe come up with a punch line and then work around that theme.

"I try not to make composition too difficult . . . certain weeks you can write and then the next week you can't do nothin'. It's an involuntary movement. But you can't be getting worried when it doesn't come.

"Let me tell you something . . . oh, this is horrible . . . some of the heaviest tunes I ever wrote will never be heard because they came in a dream. Do you know how horrible that is? In my dream I can get a band together and everything, and ohhh, it sounds so good, I'm seeing it and everything, and then when I wake up it's all forgotten.

"When I hear music I can "see" it, each instrument has its own color, the piano for instance is dark brown, and I can see each instrumet playing its own part. It's like a puzzle and when I fit all the pieces together, that's my high. It's like a person in church gettin the spirit. You hear all these things happening around you and it just lifts you off the ground."

Article by Burr Snider in April 1974 ESQUIRE, © 1974—... quoted with permission. with its glittering roster of black talent: Marvin Gave, Diana Ross and the Supremes, the Four Tops, the Temptations, Smokey Robinson and the Miracles, Gladys Knight and the Pips, Tammi Terrell, Mary Wells, Martha Reeves and the Vandellas.

When Stevie turned 21 and was eligible for the money held in trust for him - a trust personally supervised by Gordy - he received about \$1 million, after having sold almost 30 million records.

That first year after Stevie left Motown was a period of tremendous creative activity for him. He poured \$250,000 of his own money into studio time. He learned the Moog Synthesizer, recorded the album Music of My Mind that was a remarkable departure from his previous work, and got down on tape all the other music that was stored up in his head. In 1972 he toured nationally with the Rolling Stones and exposed his music to a huge new, mostly white audience. Today, after bringing out three more landmark albums - Talking Book, Innervisions and Fulfillingness First Finale-Stevie still has a treasury of 200 recorded but unreleased songs - "I don't want to be too big too fast." After finishing Music of My Mind, he went back to Motown with a much more favorable contract.

Now Stevie and Marvin Gaye are Motown's leading moneymakers. "I'm unashamed to say Stevie and Marvin changed our approach," admits Abner. "They loosened us up. We make a lot of money and we didn't have to change. They taught us how to have a little fun. They also added millions to Motown's coffers, caused the company to alter its promotion system and, most important, opened the label up to the mass white rock audience.

Unlike the Superfly types he disdains, Stevie lives simply, dividing his time between a New York apartment and a house in Los Angeles. Formerly married to Syreeta Wright, a Motown secretary who has developed into a talented singer-songwriter, Stevie now lives with his fiancée, Yolanda Simmons, who is also his secretary and bookkeeper. Women constantly surround him. "I just can't figure it out," says one of his aides. "There'll be ten women in his dressing room, and he picks out the foxiest one every time." Says Stevie: "I can usually tell about a woman by her conversation, her voice and the way she carries herself. Some women can have a very beautiful outer face and a very ugly inner face.'

The bad and the beautiful bedevil Stevie more than most celebrities - his charisma draws hangers-on and his blindness makes him more vulnerable. Perhaps his new personal manager, Chris Jonz, will be able to sort out his crowded life. Much of this life (when Stevie is not on



Flanked by his lawyer Johann Vigoda (L.) and ASCAP Director of Operations Paul Marks (R.), the Wunderkind accepts ASCAP plaques celebrating his chart triumphs.

tour) is now centered in a super-equip- phasis. ped sixteen-track recording studio in Los Angeles, which has quickly become a mecca for musicians, groupies and even superstars who are eager to do business with Stevie.

As increasing success brings increasing pressures, Stevie himself is thinking more and more about those "ethnic barriers." "People ask me why I am going to Africa when there's so much to be done here," he says. "Well, America doesn't make a lot of people aware of what's happening in other parts of the world. I hope to bring back an alternative way from Africa." However visionary Stevie sounds when he talks like this, it is this very quality, a kind of sweetness or grace, that draws so many people to him. He really seems to give off a kind of spiritual glow as he talks with his rich voice and eager hands, grabbing and squeezing people's fingers and tapping their palms for em-

Emotion-direct and straightforwardis the key to all of Stevie's music. His only real weakness is an occasional lapse into sentimentality that comes precisely from his total emotional sincerity-there's no chic toughness à la Mick Jagger, no metaphysical melancholy à la James Taylor. Stevie writes and sings exactly what he feels - a very rare gift. And he expresses this directness in an extraordinary variety of musical moods. Nothing could be more lowdown funky than his voodoo-beat Superstition, or You Haven't Done Nothin', which crossbreeds a dancing rhythm to his scornful lyric ("We are amazed but not amused") about those who promise much but deliver little.

Stevie's music has a sweetness both of flesh and spirit, as in his sexy Latin-beat song Boogie on Reggae Woman, where he can barely bring himself to say



The "Prophet of Soul" plays the Victor Herbert piano on a visit to ASCAP headquarters in New York.

"naked" to his woman. All in Love Is Fair, which the great English singer Cleo Laine sang on the Johnny Carson show last week, has all the smooth sophistication of Duke Ellington. In an eclectic time for popular music, Stevie has turned eclecticism into a universality of feeling and form that has touched the widest possible range of listeners.

That's why it rankled him when the National Association of Recording Merchandisers, at its annual convention last March, awarded Stevie Wonder a plaque for being the "best-selling male soul artist" of the year. "I kinda feel," he sighs, "that after writing all those songs like All in Love Is Fair [Barbra Streisand's latest single] and Visions, well, that to say I'm just a soul artist is wrong because all those songs are typical ballads of America. I am a black man but music is music. I want to be an inspiration to my people, but I don't want to be categorized."

At 24, still changing, still growing, Stevie is in no danger of being categorized. The cynical music business is amazed at his universal appeal. Children especially love him, like the group of fifth-graders who recently video-taped an interview with him for a school project. After the excited kids left, Stevie moved to his favorite spot, the piano bench, and became reflective. "When I have children," he said, "when I express all that I have to say, then my life will be over."

Ever since his accident, life has seemed a great deal more precious to Stevie.

"Yes, I believe in Jesus," he says—and on the spot he switches on his cassette and composes a gospel song. His blindness has also given him a special reverence for the things that can't be seen. "There are many things to speak about in the world," he says, "but you can't deny, neglect or ignore the wonderfulness of love. There's a love for being alive, a love for music. What's sad is all that materialism—the values of people in Western culture who need the finest of this and the baddest of that, I'm glad I don't see."

Stevie's music goes deep down and keeps time with the world's pulse. "I can feel the cycle of the sun going up and down," he exclaims. "I can feel the world spinning 'round. But how can you print that? People will say, 'Whoooeee! How high is he now?'"

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L. to R. on The Night of Nights when a national television audience saw the young man from Michigan collect an unprecedented five "Grammy" awards from the National Academy of Recording Arts and Sciences: presenter Telly Savalas, Calvin Hardaway (Steve's brother), sister Renee Hardaway and brother Milton Hardaway — music publishing executive.

ADAMS, ALL ASCAP OFFICERS RE-ELECTED

The Board of Directors of the Society has re-elected lyricist Stanley Adams as President. Mr. Adams has been a member of the ASCAP Board of Directors since 1944, and served as President from 1953 to 1956 and from 1959 to the present.

A native New Yorker, Mr. Adams is a graduate of New York University and received his Bachelor of Laws degree from New York University Law School. Among the many songs in his catalog are such famous standards as "What a Diffrence a Day Made," "There Are Such Things," "Little Old Lady," "My Shawl" and "While You're Away." His collaborators included Hoagy Carmichael, Victor Herbert, Sigmund Romberg and Fats Waller. An honorary member of the Council of the American Guild of Authors and Composers (AGAC), Mr. Adams is a Vice President of the National Music Council, a member of the Board of Trustees of the Great Neck Symphony Association, a Vice President of the Country Music Association, and has recently been elected to the Administrative Bureau of CISAC (International Confederation of Societies of Authors and Composers).

The ASCAP Board also re-elected Salvatore Chiantia (President of MCA Music) and three-time Academy Awardwinning writer Ned Washington as Vice Presidents. Composer Morton Gould was re-elected to the position of Secretary; Ernest R. Farmer (President of Shawnee Press, Inc.), Treasurer; composer Arthur Schwartz, Assistant Secretary; and Leon J. Brettler (Executive Vice President of Shapiro, Bernstein & Co., Inc.), Assistant Treasurer.

COMPOSITION COMPETITIONS

A \$1,000 first prize, \$500 second prize and \$250 third will go to the winners of the liturgical music composition competition being sponsored by the Department of Music at the College of Saint Thomas. Details are available from Dr. Francis Mayer, College of Saint Thomas, St. Paul, Minn. 55105.

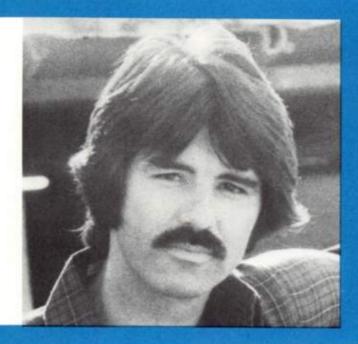
An anthem writing competition for the U.S. Bicentennial is being funded by the Bryn Mawyr Presbyterian Church in cooperation with two other religious bodies.

The competition is directed to composers between 20 and 35 who are students or alumni of an accredited music school or department. "Composers are free to set any text of their choice relating to such themes as the Sovereignty of God, the Freedom of the Conscience, the Sacredness of the individual, or the Responsibility of free persons. Anthems may be for any combination of voices and instruments."

First prize is \$500 and publication by Carl Fischer, Inc. Second and third prizes are \$350 and \$200. Winning anthems will be performed by the sponsoring churches and seminary during the Bicentennial celebration.

For further information and brochure, write to: Bicentennial Anthem Competition, Bryn Mawr Presbyterian Church, Bryn Mawr, Pennsylvania 19010.

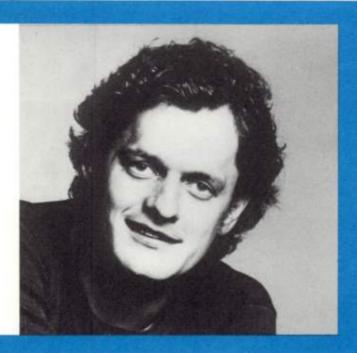
What's Happening



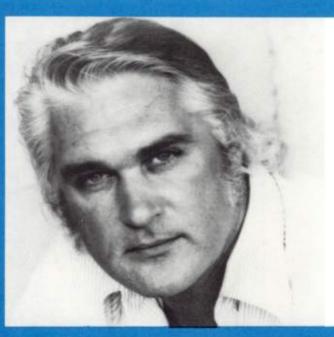
JIM WEATHERLY has triumphed with such hits as Midnight Train to Georgia, You're the Best Thing That Ever Happened To Me, Where Peaceful Waters Flow and Neither One of Us in recent months.



JOHN DENVER lives high in the Rockies—and the charts. His concert, TV and record career has boomed with such hits as Sweet Surrender, Back Home Again, Annie's Song, Sunshine and—of course—Rocky Mountain High.



HARRY CHAPIN is the proud papa and star of the Broadway musical titled "The Night That Made America Famous," and daddy of such major works as Cat's in the Cradle and I Wanna Learn a Love Song.



CHARLIE RICH used to be known as The Silver Fox, but now the Country Music Association and AGVA call him Entertainer of the Year.

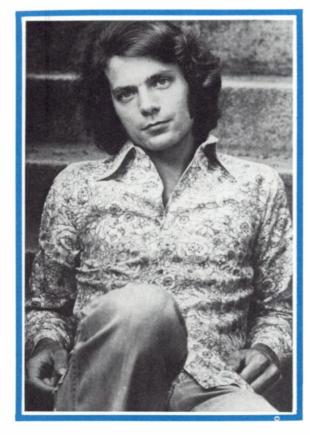
New Members



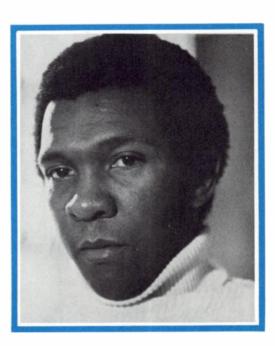
STEPHEN STILLS, (seen signing his membership pact) who first won national repute with Crosby, Stills, Nash & Young, has created such chart - busters as Isn't It About Time, Change Partners, Suite: Judy Blue Eyes, Helplessly Hoping, Love the One You're With.



CHAKA KHAN is a fine writer and the vocal star with Rufus, a group whose record successes grabbed a Grammy in March.



TIM MOORE has been moving fast as writer and recording artist since his work won the American Song Festival's top prize in August.

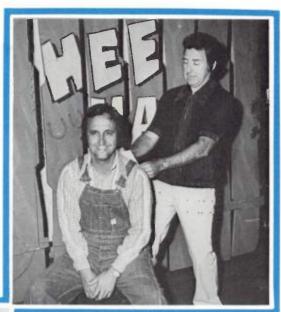


CARMAN MOORE is a multi-talented composer and critic. The world premieres of his two works in January, Gospel Fuse, introduced by the San Francisco Symphony under Seiji Ozawa and Wild Fires & Field Songs, premiered by the New York Philharmonic under Pierre Boulez, generated national attention.



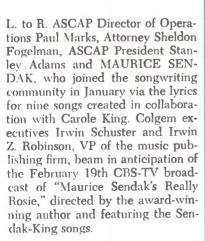
Writer BUD WING-ARD uses ASCAP's Associate Director Charlie Monk as a Hee-Haw prop while he signs an ASCAP writer's contract.

Wingard who writes many of the jokes used on the popular nationally-syndicated show, is also a songwriter and recently switched his affiliation to ASCAP.



PHOEBE SNOW is a dynamite lady from New Jersey, and her concert and record successes indicate that 1975 will be a great year for her.

RONNIE MILSAP has not only won a Country Music Association award, but many kudos in personal appearances and on disk.







L. to R. at the 7th Annual ASCAP-Deems Taylor Awards: Chet Flippo who accepted on behalf of "Rolling Stone's" Ben Fong-Torres, ASCAP composers and judges Gerald Marks and Vincent Persichetti, Deems Taylor Award Winners Hubert Saal (Newsweek) and Myra Friedman who authored "Buried Alive" — Janis Joplin biography, and New York magazine Music Editor — critic Alan Rich, ASCAP President Stanley Adams, Duke Ellington's sister Ruth who accepted for his book titled "Music Is My Mistress," Max Wilk honored for "They're Playing Our 'Ken McCormick of Doubleday which had two winners, Claire Brook of W. W. Norton which published Philip Hart's "Orpheus in the New World" and radio personality - columnist Jack O'Brian.

NINE AUTHORS AND **IOURNALISTS RECEIVE** ASCAP-DEEMS TAYLOR **AWARDS**

The Society has honored one French and eight American writers for their books and articles on music and its creators. The winners of the seventh annual Deems Taylor Awards received their checks and plaques from President Adams at a celebrity-packed reception in the ASCAP Board Room on December 18th.

In the book category, the winners were "Mahler" written by Henry-Louis 'de La Grange and published by Doubleday, Max Wilk's "They're Playing Our Song" issued by Atheneum, and Myra Friedman's autobiography of ASCAP writer Janis Joplin which Wm. Morrow Hamlisch dominated this year's Gramissued as "Buried Alive." The other two award winning books were Duke Elling- from the National Academy of Recordton's "Music Is My Mistress" which ing Arts and Sciences and Hamlisch Doubleday published shortly before the right on his heels with four. death of the ASCAP great last spring and Philip Hart's "Orpheus In The New World" issued by W. W. Norton. Usually four books are honored, but this year five have received Deems Taylor Awards bum of the Year - Fulfillingness' First because of a tie in the voting.

columnist Jack O'Brian won for his articles on Irving Berlin distributed by King Features and Hubert Saal received his Deems Taylor Award for his writing in NEWSWEEK. Ben Fong-Torres was selected for his perceptive commentaries on contemporary popular music in ROLLING STONE, and Alan Rich's outstanding critical writing in NEW YORK Magazine won him another ASCAP-Deems Taylor Award - his fourth.

The judges for the competition were ASCAP composers Gerald Marks, Vincent Persichetti of the Juilliard faculty, Billy Taylor, and Dr. Hugo Weisgall, professor at Queens College.

WONDER, HAMLISCH TOP GRAMMIES

ASCAP's Stevie Wonder and Marvin my Awards, with Wonder collecting five

Before a celebrity - packed audience plus millions of television watchers across the country, Wonder was honored as both artist and producer for the Al-Finale. The single of the same name In the articles category, syndicated earned him another Grammy for the Best Pop Vocal Performance, Male. He scored again when Boogie On Reggae Woman was hailed for the Best Rhythm & Blues Performance, Male, and was honored as creator of the Best Rhythm & Blues Song - Living For The City.

Hamlisch and his gifted collaborators, lyricists Marilyn and Alan Bergman, won with The Way We Were, which triumphed not only as Song of the Year but also as Best Original Score Written for a Motion Picture or a Television Special. The talented Mr. Hamlisch was also voted Best New Artist of the Year, and his recording of The Entertainer - the Scott Joplin classic - won as Best Pop Instrumental Performance.

Other ASCAP members walking off with awards were Woody Herman, Best Jazz Performance By A Big Band; Rufus, Best R & B Vocal Performance By A Duo Group or Chorus; Ronnie Milsap, Best Country Vocal Performance, Male and Mike Oldfield (PRS, licensed by ASCAP in USA), Best Instrumental Composition - Tubular Bells.

NEW BOARD ELECTED

The results of the biennial election for the ASCAP Board of Directors were announced by President Adams on March 25th. The Board members elected will serve for a two-vear term commencing April 1st, 1975.

The writer members elected in the popular-production field are Stanley Adams, Harold Arlen, Cy Coleman, Hal David, George Duning, Arthur Hamilton, Gerald Marks, Arthur Schwartz and Ned Washington.

The writer members elected in the standard field are Aaron Copland, Morton Gould and Virgil Thomson.

Popular - production publisher members elected are Leon J. Brettler of Shapiro, Bernstein & Co., Inc.; Salvatore T. Chiantia of MCA Music; Irwin Z. Robinson of Colgems Music Corp.; Wesley H. Rose of Milene Music, Inc.; Larry Shayne of Larry Shayne Music, Inc.; Alan L. Shulman of Belwin-Mills Publishing Corp.; Ed Silvers of Warner Bros. Music; Michael Stewart of United Artists Music Co., Inc.; and Norman Weiser of Chappell & Co., Inc.

The standard publisher directors elected are Arnold Broido of Theodore Presser Company, Ernest R. Farmer of Shawnee Press, Inc., and W. Stuart Pope of Boosey and Hawkes.

Louis Alter chaired the Society's Committee on Elections which consisted of Lee Adams, Robert Allen, John Corigliano, Bronislaw Kaper, David Rose, David K. Sengstack, William G. Hall and Stanley Mills. The Chemical Bank was appointed to count the ballots and certify the results.

PAUL ADLER REJOINS ASCAP AS DIRECTOR OF MEMBERSHIP



Paul Strok Adler has been named to the newly created post of Director of Membership, President Stanley Adams announced in February. In that post, Adler will report to Director of Operations Paul Marks. Adler, who joined ASCAP in its Legal Department in 1967, was the Society's Distribution Manager at the time he left the performing rights orgnization last May to become a partner in the law firm of Kurnit and Adler.

"ASCAP's membership has tripled during the past twelve years," Mr. Adams said in making the announcement, "and this new position confirms our commitment to a continuing drive to serve our existing members well and to recruit new talents. If we're doing well on the charts now, that's because of our members and our Membership Department is going to be a very strong one. Paul Adler will play a key role in this."

Mr. Adler earned his undergraduate degree from Oberlin College, an L.L.B. from Columbia Law School, and his L.L.M. from New York University Law School before serving as an attorney with the United States Government.

ASCAP's Southern and West Coast regional Membership Directors will report to Mr. Adler, and he will maintain liaison with the contemporary music scene in Great Britain and wherever else it is to be found.

Mr. Adler and his wife, a department store executive, live in Manhattan.

ASCAP NAMES DAVE COMBS WEST COAST REGIONAL DIRECTOR

Dave Combs has been appointed West Coast Regional Director for the Society, President Adams announced on January 10th. Combs assumed his new duties in Hollywood in mid-January, filling the position vacant since the death of Herbert N. Gottlieb. Combs, who will report to Director of Operations Paul Marks, will have a broad spectrum of responsibilities including the liaison with present members and with new talents.

Born in Fort Worth, Texas, he received his Bachelor of Fine Arts from Texas Christian University where he concentrated on theater, radio-TV and the other performing arts. After service as a U.S. Navy lieutenant in the Pacific, he joined the ASCAP Public Relations Department in 1964 and has just completed his tenth year with the Society. For the past six years he has been engaged in membership activities and has served as Director of Membership (East Coast) since 1970.

He has represented ASCAP at several Country Music Weeks in Nashville, and is also familiar with the West Coast scene - having headed ASCAP's office in Hollywood on a temporary basis immediately after Mr. Gottlieb's demise. "Dave Combs is a more than competent professional who knows ASCAP and who knows the realities of today's music world," President Adams said in making the announcement. "He is bright and energetic, and he has a feeling for people as well as music. We expect him to do a first class job." Combs expressed his enthusiasm and appreciation, thanking Adams and the ASCAP Board for this expression of confidence and stated that he looked forward to the California challenge.



MALONEY APPOINTED ASCAP ASSISTANT WESTERN REGIONAL DIRECTOR

Tad Maloney has been promoted to Assistant Western Regional Director for the Society, President Adams announced last month. Maloney has been a Membership Representative in the Society's Hollywood office for the past four years, working primarily with writers. His new post will expand the scope of his activities to include increased liaison with personal managers, entertainment industry lawyers and music publishers across California.

Maloney, who was educated in Los Angeles and worked in music publishing before joining ASCAP, lives in Sherman Oaks with his wife and two children. "Tad's done a first class job," Mr. Adams said in reporting the promotion, "and we're confident that he'll work well with our new Western Regional Director—Dave Combs." Combs took charge of ASCAP's West Coast activities in January, filling the position previously held by the late Herbert Gottlieb.

GOLDBERG NAMED ASCAP DISTRIBUTION MANAGER

Lawrence B. Goldberg was appointed Distribution Manager for the Society on March 1st.

A native New Yorker, Mr. Goldberg is a thirty-one year old attorney who joined ASCAP's legal staff last year. He was a scholarship student at the University of Buffalo where he won his B.A., and served on the Moot Court Board at St. John's University School of Law which awarded him his L.L.B. in 1966.

He was an attorney with the Federal Trade Commission from 1966 through 1969, and served as an "examining attorney" for the New York City Department of Investigation during 1970 and early 1971. He spent the next three years as Law Secretary to the Honorable Samuel J. Silverman, Justice of the New York State Supreme Court.

Mr. Goldberg and his wife, a teacher, are Manhattan residents. He takes over the survey and distribution responsibilities from ASCAP Senior Attorney Gloria Messinger, with whom he's been working closely during the past five months. She assumed the post on a temporary basis in May, and now returns to legal duties as planned.



MARVINHAMLISCH Three of a Kind BY JOYCE WADLER

Mothers and fathers, this one is gonna break your hearts.

There's this New York City boy, this prodigy, sways to music in his crib, has perfect pitch at age four, was the youngest person (age seven) to get into the Juilliard School of Music, which he does by wowing the faculty by playing "Good-Night Irene" in any key.

A nice boy, you should know, respects his parents, good to his sister, gets good grades in school. At 17, writes his first big hit (Sunshine, Lollipops and Rainbows for Lesley Gore). At 18, he's assistant vocal arranger for Funny Girl.

Next thing you know he up and leaves New York and his father and mother who love him, and he's in Hollywood, writing the score for high budget movies like Bananas and Take the Money and Run, arranging music for his fancy friends Liza Minnelli and Joel Grey. Then he gets an Academy Award nomination for the title song from Kotch, and then, if you can believe it, he's up

on stage, accepting three Oscars for his work in *The Sting* and *The Way We Were*, making some kind of musical history.

The biggest night of his life.

And do his parents hear one word? Have they heard at all from Mr. Big Shot since he left his home and went Show Biz?

Well yes, actually.

Marvin Hamlisch, the 29-year-old local (Upper West Side) boy who traipsed off with three Oscars (best original song and best original score for "The Way We Were," best scoring and adaptation for his treatment of Scott Joplin's ragtime music for *The Sting*) is that every-mother's dream, the son who made good and Did Not Ignore His Parents In Their Old Age and/or Desert His Way Of Life.

He's the man who was at temple the Friday night before the Awards ceremony because he's "a believer," the guy they know not to pass the grass to at

those famous New York and Hollywood parties. He's the perfect son who often calls his parents for advice and flew them out to the Coast to be with him during the awards. Who does not smoke. Who does not drink. Oh yeah, and that was his *sister* sitting next to him at the Awards ceremony.

Not to be believed?

Marvin Hamlisch doesn't care whether you believe it or not.

"I'm used to being kidded about how straight I am," he says. "I know it's not very good copy; guy loves his parents, the whole thing, I mean a Congressional investigating committee would have a very hard time coming up with any dirt."

Sure, Marv. Still there must be some colorful little secret tucked away in there . . .

"I really love desserts," he says, finally. "Sometimes I think my whole life revolves around them. And I'm a terrible cab freak. That, I think, is my biggest vice."

May well be.

He looks, as a matter of fact, like a serious, conservative, responsible young man who sells mutual funds out of a moderately successful Wall Street firm: double-breasted gray flannel suit, shiny black patent leather shoes with the little gold insets, navy pinstriped shirt, conservative tie. Hint of sideburns, fairly short, styled hair and (aha!) lavender-tinted aviator glasses.

And when he opens his mouth, it's absolute vintage New York City, half in the accent (pure, unadulterated Stage Delicatessen), half in the non-stop delivery.

How was the talk show, Marv?

"How was it, it was great. I was on with this doctor, he gave me this book on babies, he wrote it, ya want it? Good show, I was really up. Cute? I was so cute they asked me to co-host. It feels so good winning those Oscars, this morning a fireman stopped me on the street and said, "Congratulations, Marvin," people ask you for your autograph, that's wonderful."

The P.R. man, who has stopped by briefly, asks Marvin to autograph a record album of the sound-track of *The Way We Were* for a friend.

"Dear friend," he writes, "I hope you enjoy the album, and if not, thank you for contributing to the Marvin Hamlisch Foundation Fund."

"Very funny, huh," he says drily, in a rather defensive tone that suggests it is not so funny at all, "Very funny."

Still, a lot of the time, he is very funny. As when he does his range of impersonations from Johnny Mathis to Liza Minnelli to a trumpet.

But when you ask him what the Oscars mean to him particularly in dollars and cents, he turns very serious, very quickly.

"I don't like to talk about what I make on music," he says, "that's private, and that's also not very important. I came from a middle class family and I was never a starving artist. But I loved my price to do *The Sting*, because I wanted to do it."

"If you really want to make money," he continues, "you become an accountant. Writing music is an artistic business. You work just as hard on a movie that turns out to be a bomb as you do on one that's a hit, and when the movie's over, it's unemployment time. But if you're any kind of artist, money is not your objective; the biggest thrill you can have is to tell people one of your songs, and have them be able to hum it. And the best thing an Oscar does for you is give you confidence. It's a rough business, even if you write a hit one time, you don't know what's going to happen next.

"You know," he says, "I still can't believe I won three. I mean, I'm hardly a household word, I'm not a Henry Mancini or anything who's been on the scene for years. It is sort of miraculous," says the former prodigy. "It still seems pretty unbelievable."

You would think, somehow, he would be less surprised by it—after all music, for Marvin, started very early.

His father, Max was an accordionist with his own band ("very Continental—the Viennese Ball and like that"). Mother was non-musical, but very supportive ("just a real Jewish, terrific mother, also the best cook I know, her goulash has to be one of my best memories").

Hamlisch attended Juilliard, wrote his first song at age 8, working with lyricist Howard Liebling, who was later to marry his older sister. (Their song, What Did You Give Santa Claus for Christmas? was never released.)

Up until the age of 16, however, Hamlisch wrote continuously — and unsuccessfully. "I had no style of my own," he says. "Whatever I heard, I imitated."

What he imitated, mostly, was show

During high school Marvin wrote songs for his still-good friend Liza Minnelli (she was dating a friend), and with her, he made demonstration records. (One of the songs he wrote at that time, Travelin' Man, appeared on Liza's first album.) Liza later introduced him to the musical director of her first off-Broadway show; when the director moved on to Funny Girl he took Marvin along as assistant vocal arranger.

Next stop was Queens College, for a BA in music (he graduated cum laude), and a three-year stint as musical arranger for The Bell Telephone Hour. "Terrific experience because you're doing different music every week; Lena Horne, Edward Villella, Leontyne Price. That's the same thing I like in movies; you can be doing something nostalgic, like The Way We Were. Next time something totally different. Like the ragtime in The Sting."

The Move, to the Coast, happened when he was 24, since he was essentially commuting by then anyway. Shortly thereafter there was a Just Like The Movies episode in which not-so-struggling composer received call from friend to play piano at a party given by Sam Spiegel.

Hamlisch played, Spiegel listened, then mentioned he was looking for some-



The 1974 night it rained Oscars and Hamlisch reigned, Marvin (L.) beamed with gifted collaborators Marilyn and Alan Bergman who have tasted Academy Award sweetness before. At the 1975 Grammy Awards, Marvin won four big ones and the Bergmans two each.

one to do the theme for a new movie which would be called *The Swimmer*. Three days later, Hamlisch returned to Spiegel's place, played him a song.

"There's your theme," he said.

Spiegel bought it.

Hamlisch also went on tour, briefly, to play piano for idol, Groucho Marx, and still does arrangements for Ann-Margret, Joel Grey, and, of course, Minnelli. ("It's kind of a vacation doing arrangements, because you don't have to come up with anything original.")

What now? Hamlisch would like to do a Broadway show, has, as a matter of fact, written one with George Furth, who did *Company* and *Twigs*. ("I can't tell you about it because we're still making the deal on it.")

the deal on it ...")

Still, all in all, Hamlisch must be a pretty happy guy right now?

"Well," he says, "I'm a Gemini, I have two parts. In my professional life . . . I'd like to be happy, but in my personal life . . . I'd like somebody to share it with, I'd like to meet someone I could go ape for.

"I'm the last of the romantics," he says, "send flowers, the whole thing. People say you have to compromise, but I don't think so. I'm waiting for the bells to go off. They went off once, when I was 22. I met this terrific girl in Queens College. But she had to go to France, and I had to go West for summer stock. I guess, before this time, I really wasn't ready... I told everybody I was married to my work. Now, I'm looking for the right girl."

What will she be like? "Very honest, very outspoken—I can't take people who aren't straight with me. And she can't be

a career girl. My ego isn't big enough to support two careers. My wife wouldn't have to be in the kitchen all the time, but I'd need her support. I want, I guess, a pretty traditional wife."

"I know you're thinking, argh, what a boring guy, doesn't smoke dope, doesn't drink, gets high on his music," he says. "Oh, boy, I'm afraid to read this article, I'm going to be so boring. Listen, you're not gonna get any flowers, honey. I mean, if we were in the 11th grade and I asked you to the prom, I bet you wouldn't go with me, and your mother would hate me, I bet . . ."

My mother would love you, Marv.

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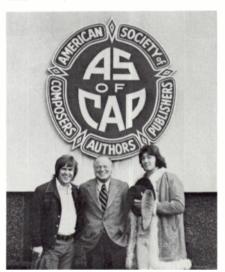
L. to R. at the L.A. benefit for the Family Services Auxiliary of Assistance League of Southern California: Meredith Willson, Jay Livingston and Ray Evans, Harold Adamson, Sammy Fain, Ginny Dennis, Josef Myrow and Matt Dennis. The ASCAP team cheerfully sang/played for its supper, helping the charity again.



Presentation of the first 1975 ASCAP-Raymond Hubbell Scholarship Awards was made at the University of Miami recently. L. to R.: recipient Gary Fry of Keswick, Iowa; recipient Robert Gower of Tampa, Fla., recipient Yale Beebe of Webster, N.Y., Dr. William F. Lee, III, dean of the UM School of Music; recipient Robert Meyer of Miami, Florida, Gerald Marks of the ASCAP board of directors, and Sam Michaels of The First National Bank of Miami, trustee for the Hubbell scholarship fund. The four UM students each received \$500 scholarship awards as promising student composers.

ASCAP AT THE FRIARS

Members of the Society honored at the November 20, 1974 ASCAP Night of Nostalgia at the Friars Club in New York included President Stanley Adams, Louis Alter—who masterfully organized the show and evening, Milton Berle, Gerald Marks, Joseph Meyer, Mitch Parish, Harold Rome—who premiered a new song from a show in progress, and Jule Styne. The festivities were kicked off by nimble-footed William B. Williams of WNEW.



Alex Harvey (right) receives an ASCAP pop award plague for "Delta Dawn." Harvey, recording artist, writer of dozens of major chart songs, co-wrote (with Larry Collins) and co-published the song which has been a country hit and soared to #1 on the pop and easy listening charts with Helen Reddy's version. ASCAP's Southern Region Director, Ed Shea (center) and Audie Ashworth (left) of Capitol Records—Nashville congratulate Harvey during a recent trip to Nashville.



President Adams with President Gerald Ford and opera star Barbara Shuttleworth whose singing delighted the January 1975 dinner of Washington's Alfalfa Club-to which Mr. Adams, Secretary of State Kissinger and several others were just elected. ASCAP representation included Board members George Duning, Arthur Hamilton, Gerald Marks and W. Stuart Pope plus Asst. to the President Richard Frohlich and Director of Public Affairs James Rule.

ASCAP AWARDS \$13,000 TO ORCHESTRAS PROGRAMMING CONTEMPORARY MUSIC

Fifteen American Symphony orchestras received plaques and \$13,000 in cash awards from the Society for "adventuresome programming of contemporary music during the season 1973/1974.' The awards were presented by composer-conductor and ASCAP Secretary Morton Gould at the American Symphony Orchestra League 1974 Conference in Memphis' Southern Peabody Hotel.

Many journalists and music lovers and conductors have long spoken about the need to encourage the programming of contemporary music, but ASCAP is one of the very few organizations that, in the words of one critic, "is putting its money where its mouth is." The annual awards go to the orchestras in three distinct categories.

ASCAP-Major Orchestra Awards, which consist of a check for \$2,000 each plus a plaque, went to: Los Angeles Philharmonic Orchestra, Los Angeles, California, Zubin Mehta, Music Director; Minnesota Orchestra, Minneapolis, Minnesota, Stanislaw Skrowaczewski, Music Director; National Symphony Orchestra, Washington, D. C., Antal Dorati, Music Director.

Ascap-Metropolitan Orchestra Awards. which consist of a check for \$1,500 each plus a plaque, went to: Corpus Christi Symphony Orchestra, Corpus Christi, Texas, Maurice Peress, Music Director; Tucson Symphony Orchestra, Tucson, Arizona, Gregory Millar, Music Director and Conductor; Madison Symphony Orchestra, Madison, Wisconsin, Roland

Johnson, Conductor.

ASCAP-Urban Orchestra Awards. which consist of a check for \$500 each plus a plaque, went to: Abilene Philharmonic Orchestra, Abilene, Texas, George Yaeger, Music Director and Conductor; Springfield Symphony Orchestra, Springfield, Ohio, John E. Ferritto, Music Director and Conductor; Wheeling Symphony Orchestra, Wheeling, West Virginia, Jeff H. Cook, Conductor.

ASCAP-Community Orchestra Awards, which consist of a check for \$200 each plus a plaque, went to: Ann Arbor Symphony Orchestra, Ann Arbor, Michigan, Edward Szabo, Conductor; Civic Orchestra of Minneapolis, Minneapolis, Minnesota, Henry Charles Smith, Music Director; Midland Symphony Orchestra, Midland, Michigan, Don Th. Jaeger, Conductor; Port Angeles Symphony Orchestra, Port Angeles, Washington, David Andre, Conductor; University-Community Orchestra of West Virginia University, Morgantown, West Virginia, Donald C. Portnoy, Music Director. In addition, honorable mention went to the Marin Symphony Association, San Rafael, California, for its youth orchestra, Orchestra Piccola, Hugo Rinaldi, Conductor.

The winners were selected by a panel of independent experts comprised of Igor Buketoff (chairman), director of the International Contemporary Music Exchange; Adam Pinsker, former orchestra manager, now executive director of the Association of American Dance Companies; and Patrick J. Smith, music critic and editor of the Musical Newsletter.

Rather than take a purely statistical measurement, the panel decided to judge each orchestra's service to contemporary music through an assessment of the amount, quality, and consistency of contemporary music programming in the context of total programming for the whole season. To aid in this process, the panel strongly suggests that each orchestra applying for the awards in future years submit a schedule of all programs for the season, not just a breakdown of the contemporary music repertoire, as was done by some orchestras this year.

The panel has reported that the task of selection was "delightfully difficult" because of the very high level of the entries. They "noticed a dramatic increase in the quantity and seriousness of the contemporary music programming throughout the orchestra world" compared to their impressions of the situation ten or even five years ago.

FORD FOUNDATION RECORDING PROGRAM

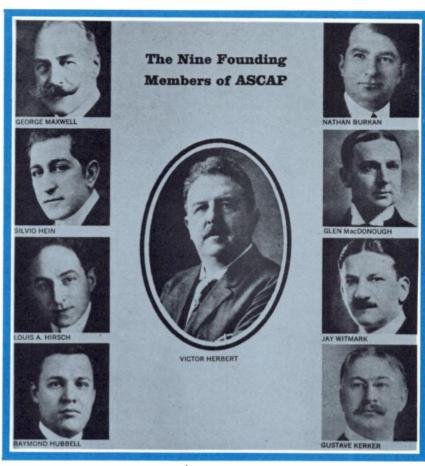
To help make serious music by living American composers more widely available through recordings and printed scores, the Ford Foundation has announced a second Recording-Publication Program. A total of \$400,000 has been allocated to cover the costs of the program over three years.

Under the terms of the program, the Foundation will contract with record companies (working in collaboration with publishers) to provide up to \$15,000 per LP record for the cost of musical talent during actual recording time. The record companies, in turn, will pay all technical, production, advertising, and distribution costs of the recordings, and the publishers will bear all costs of printing and marketing the scores of the recorded works. Selection of composers, the works to be recorded, and the artists to perform for the recordings will be decided upon by the recording companies and publishers before they submit contract forms to the Foundation

The Foundation's first effort in this field began in 1970 and ran for two vears, resulting in the recording of 216 works by 123 composers. Sixteen record companies and some forty publishers participated in the program, spending an estimated \$1 million on these works over and above the Foundation's subsi-

Further information may be obtained from The Ford Foundation, Recording-Publication Program, 320 East 43rd Street, New York, N.Y. 10017.

ASCAP Going Like Sixty (one)



The Society has come a long way during the past six decades, for at the end of the first year ASCAP was licensing the performance of music only in 85 hotels in New York City and they were paying an average of \$8.23 a month. Income grew so modestly that it was seven years after its birth before the Society's income exceeded its legal and operating costs - 1921. By then, the membership had grown from 192 at the end of 1914 to 331. Today membership exceeds 23,000, and the income from performing rights royalties is an important factor in the economic wellbeing of the men and women who create and publish America's music. There are also some well-known foreign writers who belong to ASCAP.

John Golden would be proud of ASCAP's economic progress. The late Mr. Golden, best known as a Broadway producer but also a talented lyricist, was ASCAP's first Treasurer. According to legend, Mr. Golden left the room during one of the first meetings to visit the bathroom and returned to find himself elected Treasurer. It was Golden who bought ASCAP's first piece of furniture, a \$1.20 kitchen table (used) which served as a desk in the first tiny office. Today there is a good deal more furniture in the three floors which ASCAP leases at One Lincoln Plaza across the street from Lincoln Center, and in the fifteen

ASCAP offices across the country. These include regional headquarters in Nashville and Hollywood.

ASCAP collects money for its members by licensing for them the right to perform in public and for profit their copyrighted musical works. It does this under the U.S. Copyright Act of 1909, which is very much like the copyright laws of most countries-with a few exceptions. One is that other countries generally have a longer term of copyright, and another is that other countries require the jukebox industry to take out and pay for licenses. These two anachronisms will be corrected if and when the revised and modernized copyright legislation that has been pending in Congress should be passed.

The idea of copyright is simple. The product of one's mind is as much property as a product of one's hands, and another person should not be able to use it for profit without the permission of the creator. The "user" is the nightclub or radio station or wired music system, not the musicians. During the early days of ASCAP, a number of musicians - including such prominent orchestra leaders as Mever Davis-were troubled about the possibility that ASCAP might ask them to take out the licenses and pay for the right to perform. It took several years to convince the musicians that ASCAP had no such intentions, and today the composers and lyricists have warm and cordial relationships with their performing colleagues.

ASCAP's first problems were legal. Nobody would pay any attention to the provisions of the 1909 statute, despite the fact that other countries had similar statutes and the courts in those countries had affirmed the licensing activities of their performing rights societies. According to the biography of Victor Herbert written by Edward N. Waters, Chief of the Music Division at the Library of Congress, it was Puccini who played an important role in getting ASCAP started. When the Italian composer visited the United States in 1910 for the world premiere of The Girl of the Golden West, he asked the U.S. representative of his publisher about how much additional income was being earned by popular performances of his melodies in restaurants and nightclubs. When that gentleman, Mr. George Maxwell, admitted that these renditions produced no money, Puccini was irate.

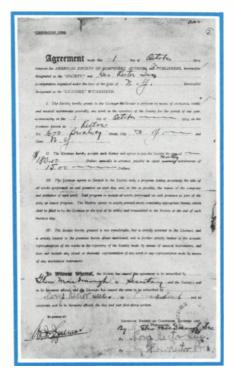
Not long afterwards, Maxwell and a young mid-Western composer named Raymond Hubbell began to speak with Maxwell's attorney, Mr. Nathan Burkan, about organizing an American performing rights society. It was Burkan, later to serve as ASCAP's first General Counsel, who urged Hubbell to visit Victor Herbert to seek his support. Even back

in 1913, the difficulties between the English and the Irish were such that an Englishman such as George Maxwell doubted whether a passionate Irishman such as Victor Herbert would cooperate with him in any joint venture, so he sent Hubbell-best known for *Poor Butterfly*. It took two days for Hubbell to convince Victor Herbert, but once Herbert had made up his mind he became ASCAP's most vigorous and dynamic advocate and was undoubtedly a vital factor in the birth and survival of the Society.

After some preliminary discussions at the Lamb's Club in Manhattan late in 1913, some 36 leading composers, authors (i.e. lyricists) and publishers promised to attend an organizing dinner to be held in a private dining room at Luchow's famous restaurant on 14th Street. Part of the lure was the pledge of a splendid repast ordered by lyricist Glen MacDonough, but it rained that night in October of 1913 and only nine appeared. These were Victor Herbert, Silvio Hein, Louis A. Hirsch, Raymond Hubbell, Gustave A. Kerker, Glen Mac-Donough, George Maxwell, Jay Witmark and Nathan Burkan.

Several of the nine were quite disappointed by this apparent lack of interest, but Victor Herbert's vigor and confidence apparently saved the day. In an unpublished memoir by Raymond Hubbell, he tells how Herbert cheered up the others with the prospect of the fine meal and the bottles of good German Berncastel Doktor on the table. Turning to attorney Burkan, Herbert boomed "Come on - let's eat! Nathan - tell us about this Society! Let's start it!" After some good food and the excellent Moselle the nine decided to go ahead and called another meeting for February 13th. More than 100 members of the musical community gathered that night in 1914 at the Hotel Claridge, and formally organized ASCAP and started their battle against all who benefited illegally from unlicensed performances of their songs.

The need for ASCAP was very strong at this time. At the beginning of the 20th century, the American songwriter had derived most of his or her income from the sale of sheet music, but this money disappeared when entertainment moved out of the home and away from the livingroom piano to the dance hall, restaurant and nightclub. People stopped buying sheet music, and this great drop in income abruptly reminded the composers and lyricists of their rights under the new Copyright Act of 1909. ASCAP began with a group of officers that numbered George Maxwell as President, Victor Herbert as Vice-President (he had refused the Presidency), Glen Mac-Donough as Secretary, John Golden,



The first license agreement.

Treasurer and composer Raymond Hubbell, Assistant Treasurer. The new organization was frankly modeled on the French performing rights society (SACEM) founded in 1851. As a matter of fact, SACEM had actually opened an office in New York in 1911, but American songwriters had shown so little interest in becoming affiliated with a foreign society that the French gave up their efforts.

ASCAP immediately ran into legal difficulties in its efforts to compel those who used its members' music to take out licenses. Then as now, ASCAP was offering a single bulk license which would give the user unlimited access to all the works of all its members and relieve the user of the great burden of negotiating for the right to perform each work. ASCAP is a clearinghouse for the right

to perform copyrighted works of music. The first case that went to the courts in 1914 was an action against the operators of the Vanderbilt Hotel, and an ASCAP publisher member sued claiming that performance of John Philip Sousa's march titled From Maine to Oregon in the diningroom as an unauthorized performance for profit. The judge in the U.S. District Court agreed, but was reversed in the Circuit Court of Appeals on the theory that it was not clear that diners had come into the restaurant to enjoy the music but rather to eat. This was a great blow to the young Society, but not a crushing one.

On April 1st, 1915, Victor Herbert himself sued Shanley's restaurant on Broadway for an unauthorized performance of his Sweethearts. Judge Learned Hand of the U.S. District Court again decided against ASCAP, and his view was affirmed by the Circuit Court of Appeals on technical legal grounds involving the fine points of copyright. ASCAP seemed to be doomed.

On January 22nd, 1917, the whole picture changed dramatically. The United States Supreme Court - in a decision written by Justice Oliver Wendell Holmes-affirmed ASCAP's position on the ground that the music would not be offered to diners unless the owners of the resaturant felt it to be worth the investment. "If music did not pay, it would be given up. If it pays, it pays out of the public's pocket. Whether it pays or not, the purpose of employing it is profit, and that is enough."

ASCAP had to go to Court again in the 1920's-this time to face the radio industry. The Society had given radio a free license to encourage that infant business, but once radio began to make significant profits, the men and women who create America's music felt that it was time that they were compensated for the right to perform their music. The arguments raised to avoid payment in-



Jerome Kern, James Weldon Johnson, Gustave Schirmer, Victor Herbert — can you spot them?





L. to R. at ASCAP's 60th birthday celebration at a membership meeting in New York: charter members Malvin Franklin and Leo Edwards, President Adams and charter member Harold Orlob, Mr. Adams presented each of the charter members present with scrolls honoring their joining the Society in 1914 — its first year.

Celebrating the birthday at the West Coast membership meeting, Board Member George Duning carves as colleagues Ned Washington (V.P.) and Arthur Hamilton enjoy.

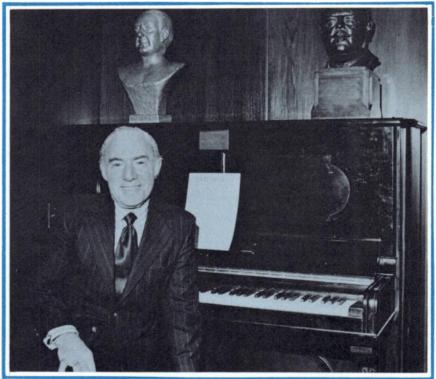
cluded the notion that there was no "performance" at all in the technical sense but merely the emission of radio waves, and it was also claimed that even if there was a performance it was really a private one that took place before very few people in the station's studios. By the late 1920's, Federal Courts had rejected these notions. When television began, ASCAP once again extended a free license to that industry during its early years to encourage its development and growth. Radio and television are both major sources of ASCAP income today.

ASCAP has grown over the years, and quite dramatically during the music explosion that followed World War II. In fact, the membership tripled during the past 12 years and now there are plenty of hard rockers and "stone country" types as well as those writing ballads, symphonies, operas, jazz, soul, works for stage and screen, TV and ballet and every other type of music.

The Society has never been more vigorous, and the charts prove this. Its strength is rooted in the great and diverse talents of its members. As ASCAP President Stanley Adams said recently, "We must be able to offer our licensees and the American public a broad variety of music with plenty of contemporary music as well as established "standards", and that is exactly what we are doing. We are not an organization of complacent old folks, nor are we simply a collection agency for the writers of today's music. We unite many different kinds

of writers and publishers in a common cause, and both the music community and the general public benefit."

Perhaps ASCAP lyricist Sammy Cahn, four-time winner of the Academy Award, summarized it best recently. When he had a burglar alarm installed at his home, the firm that put in the equipment posted on the lawn a small plaque that read "Protected by Westinghouse." Beneath that Cahn mounted another plaque that read "Supported by ASCAP."



President Adams at piano of founder Victor Herbert in ASCAP Board Room. Busts are (L) First ASCAP Counsel Nathan Burkan, (R) Composer Herbert.

Eulogy for Dorothy Fields



BY STANLEY ADAMS

There are a few in each generation who do not need to be identified by their full names. It was seldom necessary to say "it was Dorothy Fields" in answer to a question. "Dorothy" was just enough—at least for everyone in the entertainment world. Who did the lyrics for that show? Dorothy.—Who did the book? Dorothy.—Who was the girl every songwriter looked up to? Dorothy. Was there a girl on various songwriter committees? Of course—Dorothy.

From the time when her father Lew Fields put down his foot firmly and said "Ladies don't write lyrics" — an admonition ignored incidentally by his talented daughter; from the beginning of her sensational success with Black Birds of 1928 with Jimmy McHugh to Seesaw in 1973 with Cy Coleman, her some three hundred song and book titles read like "My Own Personal Who's Who by Dorothy Fields."

Has your son, your brother or husband ever commented on the difficulties encountered in this crazy quilt business of ours—the fierce competition and the fear of failure? Dorothy entered the business in an era when it was a man's world, yet somehow she blended right into the atmosphere of Tin Pan Alley and it seems she was immediately accepted as "one of the boys."

Her father, I am 'sure, would have liked to know that the appellation "lady" was as much a part of Dorothy as her great name and fabulous reputation. Where will we meet another in our lifetime? One person embodying all the de-

sirable ingredients — talent, persistence, business acumen, personality, and that icing on the cake — a lady.

She was the only woman elected to the Songwriters Hall of Fame in its first annual election by her peers. She was the daring Dorothy who slew the glowering Goliath of changing patterns, moods, lyrical subject matter and language that evolved over the years.

Her work was just as young and fine and original in 1973 as it was in 1928. Unawed, unafraid, undefeated and unflappable Dorothy went about her business — a pro from the word "go." I suppose there could be endless debate about her twin talents—lyric writer and librettist. Songwriters might vote for the former and her two great brothers, Herbert and Joseph, were they here, for the latter. But, what difference does it make, she was a genius at both.

As far as the ASCAP story is concerned, I know several of you are aware of the wonderful coincidence that the last cover story of ASCAP Today was about Dorothy and she was so pleased that she was the star of that issue—but, then again—wasn't she always the star?

Since 1929 her association with ASCAP was a long and happy one. She served on several committees and had just been elected again to the most important committee, outside of the Board committees—the Board of Review.

In retrospect, it is astounding how many pluses she possessed and how few minuses. How will we fill the void that she has left. The answer is obvious, we never shall because Dorothy was a matchless person.

I recommend to every boy and girl with a dream to become a writer; to read the life of Dorothy Fields—not a rags-to-riches story, nor a she came to conquer theme—but an inspirational yarn about a young girl with her own personal dream who formed it, molded it, developed it and carried it right up to the stars.

You know, come to think of it, putting aside her great professional gifts, she was all woman. Tremendously chic, a complete joy socially, a delight on the dance floor and sophistication without any stingers attached. I fell in love with her way back in the 1940s when she danced by leaving a scent of an exquisite perfume behind her and I said to myself that any woman who selected such an exquisite fragrance was the girl for me and I want to confess I have never had any reason to change my mind.

So you see—I have always adored her. But today I have to share that adoration with over 22,000 of her colleagues in ASCAP who, I know, want me to express the depth of their feeling for Dorothy by paraphrasing one of her great songs—we can't give her memory anything but love.



This is a condensed edition of the eulogy delivered at the Frank Campbell Chapel in N.Y.C.

ASCAP COUNTRY and BANQUET SE

Country Music's varsity—some 500 top songwriters, stars, music publishers and record producers from across the nation—gathered in Nashville on October 16th at the largest Country Music Awards Banquet ever hosted by the Society.

Honoring the record-busting year of chart successes by ASCAP members, the ninth annual black-tie gala saluted the talented men and women responsible for 74 major discs — some 80 percent more than ever before. Adorned with flowers and elegant drapes, the celebrity-studded Armory on Sidco Drive echoed to applause as ASCAP President Stanley Adams announced the names of 181 winners who shared a total of 386 plaques.

Nashville's hottest songwriting team—Jerry Foster and Bill Rice—again led the parade to the awards table, carting off 15 ASCAP plaques for their writing and producing efforts. "Colonel" Bill Hall of Jack and Bill Music led all publishers with an unprecedented 11 awards. The Foster/Rice/Hall hits were My Part of Forever, Loving You Has Changed My Life, Song and Dance Man, Rosie Cries A Lot, All in the Name of Love, When Your Good Love Was Mine, Born to Love and Satisfy, Hey There Girl, Until the End of Time, I Want to Stay, and I'll Think of Something.

Other multiple award winners were Rory Bourke, Martin Cooper, Billy Davis, John Denver, Bill Emerson, Ray Griff, Dick Heard, Donald Riis, Charlie Fields, Arthur Kent, Bobby Lewis, Gordon Lightfoot, Jim Mundy, Royce Porter, Eddy Raven, Bobby G. Rice, Frank Stanton, Jim Weatherly, and Tony Joe White, plus Chappel & Co., Inc., Fargo House, Inc., Golden Horn Music, Keca Music, Inc., Milene Music, Inc., Music City Music, Music of the Times Publishing Corp., Don Gant, Tom Collins, Chess Music, Tennessee Swamp Fox Music,



L. to R.: Award winners Paul Francis Webster and Sammy Fain, President Adams, Bill Rice and Jerry Foster who cleaned up again and "Col." Bill Hall who received the most publisher awards.



Enjoying the festivities at the ASCAP Awards Banquet are Producer Larry Butler, Producer Mike Curb, Dick Heard, winner of Writer and Producer Awards.



Flanked by President Adams (L.) and Ed Shea (R.), Mr. Acuff and Mr. Rose gather a crop of plaques for award winning Milene Music songs.

Y MUSIC AWARDS T NEW RECORDS



Among the music business greats at the banquet were (L. to R.) Leonard Feist of NMPA; Wesley Rose of Milene; President Adams; ASCAP Board Member Norm Weiser of Chappell; ASCAP Board Member Irwin Robinson, Colgems; and Paul Marks, Director of Operations for ASCAP.



As he gets an armload from President Adams and Southern Regional Director Ed Shea, Ray Griff adds to his large collection of ASCAP awards.



and Warner Brothers Music.

The award winning celebrities included such stars as Roy Acuff, Lynn Anderson, Eddy Arnold, Jim Ed Brown, Bud Logan and Wilma Burgess, Roy Clark, Billy Crash Craddock, Sammy Fain, Paul Francis Webster, Donna Fargo, Ferlin Husky, Sami Jo, Bob Luman, Ronnie Milsap, Anne Murray, Marie Osmond, Ray Price, Kenny Price, Jeanne Pruett, Charlie Rich, Sammi Smith, Elvis Presley, Dottie West, and Hank Williams, Jr., Sonny James, Chet Atkins, Jerry Bradley, Charlie McCoy, Buck Owens, Glenn Sutton, Jerry Reed, and Glen Campbell.

ASCAP President Adams, who presented the plaques, noted ASCAP's increasing contribution to Country Music and saluted the Society's greats who "blazed a path for this year's talented winners" - citing such Country Music Hall of Fame luminaries as Gene Autry, Fred Rose, and Bob Wills. ASCAP Southern Region Director Ed Shea proudly pointed to the substantial progress during the last five years, a dramatic jump of 300 percent in ASCAP Country chart activity. Hailing the international growth of Country Music and the talents of today's dynamic creators, Shea told the celebrity-packed audience that it was their unique contributions that had made the night's celebration possible.

Adams and Shea worked as a team in presenting the trophies, as ASCAP executives Gerry Wood and Charlie Monk announced and lauded the winners. ASCAP dignitaries present included Board members Norman Weiser, Irwin Robinson, and Wesley Rose, plus Director of Operations Paul Marks. Other executives in from Hollywood and New York for the gala were membership representatives David Combs, Todd Brabec, Peter Burke, Tad Maloney, and Public Relations Director Walter Wager.

L. to R.: Gerry Wood of ASCAP's Nashville team, singing star Dottie West, winner of 2 artist awards, Billy Davis, winner of Writer, Producer and Publisher awards; Mrs. Davis and ASCAP Membership Representative Todd Brabec.



L. to R. at the December 10th signing of the agreement between ASCAP and the Copyright Agency of the USSR, General Counsel Bernard Korman and President Stanley Adams of ASCAP and Chairman Boris Pankin and Director of the International Relations Department Alexandre A. Lebedev of VAAP.

ASCAP AND USSR COPYRIGHT AGENCY SIGN HISTORIC LICENSING AGREEMENT

As the New York Times reported in a front-page article, the Copyright Agency of the USSR (VAAP) and the American Society of Composers, Authors and Publishers (ASCAP) have reached an historic agreement. The first agreement between VAAP and a United States performing rights licensing organization was signed in the ASCAP Boardroom in New York City on the afternoon of Tuesday, December 10. VAAP Chairman Boris Pankin signed on behalf of his delegation, and President Adams signed on behalf of ASCAP.

VAAP will represent ASCAP members in the Soviet Union and ASCAP will represent Soviet composers and authors here.

Prior to May 1973, when the Soviet Union joined the Universal Copyright Convention, there was generally no legal basis in either country for protecting the copyrighted works of the other.

Last year, a Soviet team headed by Mr. Pankin visited ASCAP in May and at the end of July the American performing rights society sent to Moscow a team that consisted of Mr. Adams, ASCAP General Counsel Bernard Korman and Dr. Rudolf Nissim, who headed ASCAP's Foreign Department for three decades. This same trio took part in the current negotiations. The Soviet delegation which came to the United States to complete the pact consisted of Mr. Pankin, Mr. Alexandre A. Lebedev, the Director of the International Relations Department of VAAP and Messrs. Boris Zatsepin, Yuri Gradov, Lev Mitrokhim and Vasily Pogulayev.

Commenting on the importance of the event, Mr. Adams said that "There is now a contractual basis for American and Soviet writers to be paid for performances of their musical works in the territories where ASCAP and VAAP operate. We regard this as a significant contribution to the economic well-being of creators in both nations, and we look forward to continuing cooperation for the benefit of the men and women who write music in both countries."

CISAC COPYRIGHT ESSAY COMPETITION

August 31st has been set as the closing date for submission of essays and studies on copyright matters in the Triennial competition sponsored by the International Confederation of Societies of Authors and Composers (CISAC). The prize will be approximately \$2,354.00.

Three copies of the work, which may be published or typed or machine copied, should be sent to the General Secretariat of CISAC, 11, rue Keppler, 75116 Paris, France. Works published before August 31st, 1972, will not be eligible. The competition is being judged by CISAC's Legal and Legislation Committee, which specifies that works on non-international copyright questions are also eligible, but that studies of international problems are preferred.

ASCAP WRITERS ON HALL OF FAME BOARD

ASCAP members elected to the Board of Directors of the Songwriters Hall of Fame include Louis Alter, Sammy Cahn (President), Sam Coslow, Hal David, Edward Eliscu, Burton Lane, Gerald Marks, Johnny Mercer and Mitchell Parish. Also on the Board is retired ASCAP executive George Hoffman. Continuing as Managing Director is able Abe Olman, ASCAP writer and now active as a publisher.



Scott Joplin was honored in Chicago on February 9th when a public school was renamed for him. The late ragtime giant and gifted composer had little attention in the years after his death in 1917 until "The Sting" refocussed interest on his music and talents last year. Seen at the plaque ASCAP gave to the school are (L. to R.), ASCAP writer Jerry Butler who represented President Adams, ASCAP Southern Regional Director Ed Shea and the school principal.

Remembering HARRY RUBY

When Harry joined ASCAP in 1917, there were about 200 members—there are 23,000 members today. And, in 1917, he was in very good company with such fine gentlemen as Victor Herbert, Jerome Kern, Irving Berlin, Rudolph Friml and John Philip Sousa. Some very uncommon men—and He was an uncommon man.

I can see him now — tall, gaunt, scraggy faced, piercing eyes, head straight up — like a ramrod. He turned out such beautiful melodies. The only thing I know that could make Harry register any hate—was a hatred for old age — he had no tolerance for old age — tolerance for everything else in life, but not old age or cliches or the stereotyped things.

In this profession, I believe that what you are depends largely on what your colleagues think of you. Your fellow songwriters are really your competitors, because songwriting is a highly competitive business, and, I know that all songwriters loved Harry Ruby.

Harry had his idiosyncrasies—like finding money in the streets. Sometimes we would just drop some money in his path when we knew he would be out looking for it—just to see him go for it. I was with him numerous times when he would dash out in the middle of traffic to pick up a penny that he had seen. I wouldn't see it—no one else would see it—but, Harry certainly would. I would fear for his life, but he paid no attention to my cries to be careful while cars zoomed around him.

Harry had two great loves—songwriting and baseball and not necessarily in that order. To have lunch with Harry was a real delight. His stories, his witticisms, and good humor — he had the ability to heckle you without hurting you—to squelch you without any pain. You liked him for that.

We used to have discussions which became polite arguments. Harry composed music with his partner, Bert Kalmar; although later he also wrote lyrics. I want to point out that Harry Ruby was one of the few songwriters that the motion picture studios felt should have his life story done as a motion picture. Only three or four other songwriters have had this honor. Kalmar and Ruby's *Three*



Little Words to me, was the only motion picture about a songwriter that had any real authenticity to it.

At luncheons, occasionally, we would discuss which was the more importantthe music or the lyrics. Naturally, being a lyric writer, I said the lyrics. I got nowhere with Harry. However, I felt that I had registered the "coup de grace" one day when I pointed out to Harry that the lyrics had to be the most important because on the sheet music it always reads: Lyrics by . . . Music by . . . Lyrics got top billing. But, Harry really registered the "coup de grace" because when he went home he wrote me a two line poem on a large sheet of paper. This was not a put down, but just an observation directed toward me.

"Lyric writing is for those...
Who can't express themselves in prose."

Harry was a maze of inconsistencies. He could write a great melody—but he couldn't drive an automobile—he could do a screenplay—but he couldn't change a light bulb if he had to—he could write a musical comedy — but he couldn't change a typewriter ribbon. I saw him one day actually bring the typewriter into the shop to have the ribbon changed. I told him this was such a simple thing to do—why was he unable to do it. He said, "Ned, leave things the way they are . . . machines hate me!"

I think Harry had few regrets in his life, but there were two things that were paramount in his mind, and they were-first—not having written the song *Take Me Out To The Ball Game*, and the other was when he made an error at second

by Ned Washingon, Vice-President, ASCAP

base which caused two runs when he played in a Spring practice game with the Washington Senators. To him . . . these two things were a greater calamity than World War I and II combined.

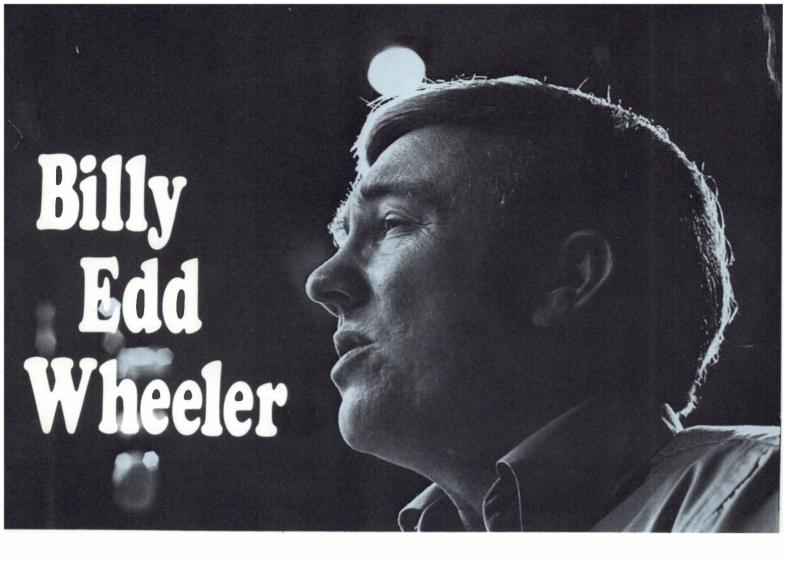
I suppose everyone has a philosophy of some kind, and I have a philosophy of a kind. In all of our lives, there are certain people who have a tremendous affect on us when we are around thempeople who add a quality to life. They walk through life with a light step and a very soft word. I have always felt this way about Harry. People like him should not have to be made to suffer the ravages of old age or the infirmities of the flesh, and should never have to face the moment when they know that their time on this small planet was at an end. People like Harry should be with us always because men like him add another dimension to living.

My sympathies and condolences go out to the family left behind—his son, Charles Busch, known as Jimmy, his daughter, Mrs. Toby Garson, his sisters, Mrs. Emma Russell and Mrs. Eva Baker, as well as five grandchildren and one great-grandchild. And, I extend these sympathies to the family from the bottom of my heart. I think it is appropriate as I look out at all of you people who have known Harry these many years to offer my sympathies to all of you, too, because you have all suffered an unbelievable loss.

Harry, if you are listening — just as you and Bert Kalmar condensed the variegated facets of love into *Three Little Words*, I am going to condense my feelings and the feelings of all of us here into Three Little Words, which I am sure will be repeated many times year after year . . . everytime we think of you. Those three little words are simply

"Miss You Terribly."

(The above are some of the moving remarks made by Mr. Washington at the Memorial Service which marked the demise of friend and colleague Harry Ruby at the age of 79.)



Performing at THE BISTRO in Atlanta.

by WILLIAM T. ANDERSON

Billy Edd Wheeler is an extraordinary man by anyone's standards-a successful songwriter, singer, poet and playwright, who is now in the process of writing a novel and sculpts for relaxation. He was born in the poor coal mining town of Whitesville, West Virginia and studied playwriting at the Yale School of Drama. It is perhaps this great diversity of his own experiences that lends to Billy Edd's work the sense of reality and deep perception that has had such wide appeal to so many people.

Billy spent most of his youth in High Coal, West Virginia, a small coal mining town that no longer exists. When the coal played out the people left, usually to find other small, poor coal mining towns. It is this thread of his early life that he has woven in songs and poems such as The Comin' Of The Roads, They Can't Put It Back, High Flyin' Bird and Coal Tattoo. Coal Tattoo, incidentally, although never a hit by accepted stan-

dards, i.e. chart positions, is one of Billy Edd's most successful songs, having been recorded numerous times. It also depicts poignantly the plight of the coal man when the mines play out.

I got no house and I got no pay Just got a worried soul And this blue tattoo on the side of my head Left by the number nine coal.

He constantly draws on his early life for his inspiration and he still maintains a great concern for the dignity of the

people he knew.

"I look back on my upbringing in West Virginia as an asset not a liability. To me it's your basic core. It's the key in which you're writing. I keep drawing on personalities and impressions, things like that, almost in everything I do. There's some awful good people up there in West Virginia. They're sensitive about their conditions you know. They're defensive, if you start talking about hillbillies, impoverished people and all this. If you talk in the wrong tone of voice why they don't like it. But they're awfully good people."

At sixteen, Billy Edd left High Coal for good, but, unlike his peers, he didn't leave to find a new job; he left to go to school. A Presbyterian missionary made his way to High Coal and began telling the people about a place called Warren Wilson College-a place where people could get an education-a place that had a baseball team and a swimming poola place that must have sounded like heaven to a young man like Billy Edd Wheeler. He packed his bags and left for Swannanoa, North Carolina to finish his two years of high school and first two years of college. He made his way through by working in the woodworking shop, the farm, on the construction crew and in the dairy.

"It was a marvelous school. I tell people sometimes that I was reborn in North Carolina. These people accepted me. It gave me a whole new outlook on life. You have a complex when you're growing up. If you meet people that have a lot of money, if they're snobs and not nice or great people you realize it. Like if I was around the doctor's children they'd let me know in no uncertain terms that I was inferior to them because they had money and I didn't. When I was up in college these people didn't make you feel that way at all. So that's why I became acquainted with music and painting. I began to appreciate my heritage rather than being ashamed of being a country boy, a mountaineer, I began to be proud of it."

At Warren Wilson he was first exposed to real writing and suddenly he knew what direction his life should take. He had an avid interest in composition, poetry and music. When he finished at Warren Wilson he went up to Beria College to get his degree. The usual service (Navy) hitch followed that and, upon his return, he decided to do graduate work which led him to playwriting and the Yale School of Drama. In a recent interview Billy Edd had the following to say about this period of his life.

"I went to Yale and studied playwriting as a graduate student. But I could see evidence that playwriting wasn't going to bring me in any money for a long time. Songwriting seemed to be the thing I was best at, that promised a little income a little bit quicker than these other things. I began to concentrate on that after I got out of Yale and went down to New York. I lived in New York for several years. I tried to get started in music. But I was lucky. I had been there for a couple of years when I had a couple of hits. I know people who have a lot more

talent than I do who never have the luck that I have. I also was very fortunate to get put in with Jerry Leiber and Mike Stoller and, you know, they're two of the best writers in the world. They have philosophy. I think it's great and I've always adhered to it too. In songwriting some people talk about commercial songs and some people talk about the good songs, art songs—artistic songs. But Jerry and Mike have philosophy that something can be really good and commercial too."

It was in New York that he had his first success in songwriting with titles such as *The Reverend Mr. Black* and *Jackson. Jackson* strangely enough was inspired by the Edward Albee play Who's Afraid of Virginia Woolf.

"When I saw the play, I just couldn't see where the action would go when the man and wife are cursing each other in the first act. That gave me an idea for a song about a couple fighting with each other—each one trying to get the upper hand. There's something elemental here. I thought the fact that people bicker, lovers, husband and wives, there's al-

ways a sure thing going. Some of it's very serious and deep and even psychologically deep and cruel. After it was all over I knew these two people were in love. They basically like each other and they still got a sure thing going."

Billy Edd left the hustle and bustle of New York City after a couple of years to go back to the country that he loves. It was in that area, and of his love for it and its people, that *The Hatfields and the McCoys* was created. *The Hatfields and McCoys* is an outdoor drama that has played five seasons in Beckley, West Virginia. It is one of his proudest accomplishments and when it opened it achieved great critical acclaim from such unlikely corners as the *New York Times* and the *Washington Post*. There is now talk about it being re-written for the Broadway stages.

Billy now resides in North Carolina with his wife Mary and his two children. On their four acre refuge, Billy has a studio behind the house in the woods. At 5:00 in the morning he goes up to his studio to work on his novel until 9:00 a.m. Afterward he plays with his chil-



Billy Edd Wheeler — using one of his many talents — sculpturing a six foot tall banjo pickin' mountain man.

dren, writes songs, and does wire sculpting for relaxation. In answer to a question once put to him about splitting his creative energy into so many different directions, Billy answered;

"I used to. I don't think so now. But I'm beginning to get everything together. See, I've always believed that your brain is never used to the maximum and it doesn't get tired. All you've got to do is just change off. We don't use but a small percentage of what we're capable of doing. I believe that, so I'll write songs for part of the day and then I'll write on a novel part of the day and then go back down and plant some corn and hoe my taters, stuff like that. I try to have things that are related going all at once and try and switch around. I think it's very possible to do these different things if they're related in some way. Right now what I'm doing is I'm working on some plays. I'm writing a novel and I'm concentrating on writing a lot of new songs."

Billy Edd sits back in his North Carolina hills, a rustic bard who sees our foibles and our strengths and writes about them in song and poetry and play so that we can laugh at them and understand them. Billy Edd Wheeler, songwriter, singer, poet, playwright — rennaissance man in blue denim — his words and music will be with us for a long time. He is a gracious and a generous man — gracious in manner and generous with his talent.

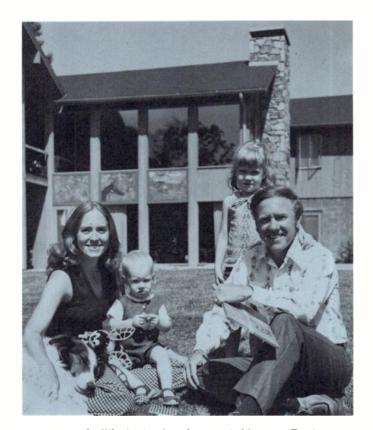
His songs have been recorded by such artists as The Kingston Trio, Judy Collins, Joan Baez, Johnny Cash and most recently Elvis Presley. There is something of the man, himself, in every song and poem that he writes. The reason for both his commercial success and critical success comes from the philosophy he learned from Leiber and Stoller that a song can be both "really good and commercial."

Perhaps the best way to describe a Billy Edd Wheeler song is with a line from his own poem, The Music Teacher...

"And a sound with thought Behind it can fill the wind."



Wheeler at work.



The Wheeler family at home, wife Mary, son Travis and daughter Lucy who wrote her first song at three and a half. The dog, Bess, hasn't had anything published yet.

Photo





L. to R. at the Plaza Hotel gala following the star-studded show honoring Jule Styne at New York's Palace Theatre: Liza Minelli, ASCAP lyricist Sammy Cahn, columnist Earl Wilson, ASCAP President Stanley Adams and his old friend and colleague - composer Jule Styne. Seated are young ASCAP composer Marvin Hamlisch, who won three Oscars last year, and Mrs. Styne, Ms. Minelli, Hamlisch, Carol Channing, Phyllis Newman, Tony Bennett, Cahn, Betty Comden and Adolph Green were some of the major talents who saluted Styne and his music before Mr. Adams presented the composer with a plaque from his 22,000 ASCAP colleagues. The tuneful benefit raised funds for the Hemophilia Foundation and the American Musical and Dramatic Academy.



William Waller, Governor of Mississippi, presents the Governor's Outstanding Mississippian Award to William Grant Still, on the occasion of Opera/South's premiere performance of his opera, A BAYOU LEGEND, in Jackson on November 15, 1974.





L. to R. at Academy Award winning lyricist Sammy Cahn's S.R.O. 61st birthday bash in New York's Plaza Hotel, Mr. Cahn (then on Broadway in his critically acclaimed one-man show) and handsome colleague Mitch Parish who presented him with an ASCAP plaque celebrating the lad's talents and achievements.

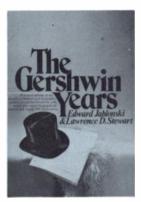
ASCAP writer Joe Raposo has received an honorary Doctor of Music Degree from the U. of Southern Massachusetts. The gifted composer and lyricist was also acclaimed in his home town, Fall River, when he was Grand Marshal of its Bicentennial Parade. Raposo, who first won national repute as head music writer for "Sesame Street," left the prize-winning TV series earlier this year. His chart successes include "Sing," "It Isn't Easy to be Green" and "You Will Be My Music."

Dr. John R. Hubbard, President of the University of Southern California, presents Mrs. Mervyn LeRoy the formal acceptance of the University to establish a scholarship in the name of ASCAP composer-conductor John Green. The Scholarship will be open to graduate and undergraduate students in the fields of piano, composition and conducting. Mrs. LeRoy, chairman of the Friends of John Green Committee, was instrumental in raising the necessary funds, without Green's knowledge, to provide for the insertion of a "star" in the Hollywood "Walk of Fame", honoring the five-time Academy Award winner. More than enough money was reised and those funds not needed for the star were used to establish the Scholarship.

L. to R.: John Green, Dr. John R. Hubbard, Mrs. Mervyn Le-Roy, ASCAP member Dr. Grant Beglarian, Dean of U.S.C. School of Performing Arts.



Books



"THE GERSHWIN YEARS" presents a revised, expanded and excellent edition of the Edward Jablonski-Lawrence D. Stewart book which many consider the standard and definitive treatment of the dazzling brothers. Amply and intriguingly illustrated, this satisfying \$12.95 "bible" from Doubleday is solid, full of information and 416 pages.



"BURIED ALIVE" is subtitled "The Biography of Janis Joplin," and it is certainly the definitive work on the late rock queen thus far. Written by her perceptive and literate publicist, Myra Friedman, the saga of the gifted superstar who never quite found enough acceptance - even in herself - is a moving and touching account of the girl from Port Arthur who exploded into the pop-rock-flash music world and burned out at twenty - seven. Highly and justly praised, this William Morrow offering is fascinating, troubling, 333 pages and \$7.95.

"I SHOULD CARE" is a lively and highly readable memoir by ASCAP lyricist Sammy Cahn, full of fun and anecdotes like the gifted author. The multi-Oscar winner tells many moving and fascinating tales about his career, famous chums and family. The 318 page Arbor House book has some fine photos and a clutch of dandy Cahn lyrics (\$8.95).



"STRAIGHT AHEAD" is Carol Easton's report on the life and the dream of Stan Kenton, the complex and fiercely independent creator who has contributed so much to jazz and pop. An interesting biography that doesn't gloss over human imperfections, the admiring but frank 252 page William Morrow text sells for \$7.95.



"THE NEW MUSIC LOV-ERS HANKBOOK" is an interesting and stimulating collection of articles and excerpts by dozens of the top composers and scholars, including editor Elie Siegmeister. It ranges briskly and broadly across the music scene, concentrating on the classical. \$29.95, 620 pages, Harvey House in Irvingtonon-Hudson, New York. This is an important source book.

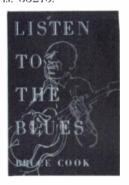


"YOU DON'T LOOK LIKE A MUSICIAN" is a delightful series of short solos — verbal and often witty — by the extremely gifted and urbane Bud Freeman. Freeman, one of the giants of the jazz saxophone, has crafted a lively semi-biography full of fun, color and lively tales of the international jazz world. \$5.95 will bring this 133 page compendium from Balamp Publishing, 7430 Second Avenue, Detroit, Mich. 48202.



"STARRING FRED ASTAIRE" presents a grand book about an elegant artist, better known as dancer-actor-singer than as an ASCAP writer. This is a handsome and lavishly illustrated volume, a big book worth the \$22.50 Dodd, Mead is asking. Messrs. Stanley Green and Burt Goldblatt have given us a first class work, complete and completely satisfying.

"LEARNING MUSIC WITH SYNTHESIZERS" is a simple, well written and deftly organized text on electronic music for both the beginner and advanced musician. Authors Friend, Pearlman & Piggott also offer what may be the first "home method" applicable to the ARP synthesizer (fathered by Pearlman) and other makes and models, complete with exercises. A valuable \$7.50 book of 213 pages, available from Hal Leonard Publishing at 8112 W. Bluemound Road in Milwaukee. Wis. 53213.



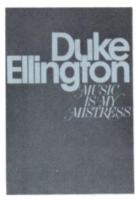
"LISTEN TO THE BLUES" offers a well written and somewhat personal account of The Blues by Bruce Cook, who combined passion, savvy and a willingness to go out and do the interviews with the major artists instead of another scholarly rehash with footnotes. Charles Scribner's, \$8.95, 263 pages — not one of them dull.



"THE NEW YORK TIMES GERSHWIN YEARS IN SONG" supplies most of the important songs in sheet music, conveniently packaged in a binder for pianists. Peachy, \$17.50, 323 pages, Quadrangle.



"THE GERSHWINS" is a splendid example of how good a "coffee table" book can be. It combines a brief fine foreword by Richard Rodgers, an introduction by John Wilson that's both a good compact biography and marvelous and a simply terrific collection of photos, letters, interviews, lyrics and other illustrative items. The text is minimal, but authoreditors Robert Kimball and Alfred Simon have produced for Atheneum a terrific work - perfect companion to complement the Jablonski and Stewart book. 292 pages, \$25,00.



"MUSIC IS MY MISTRESS" isn't quite Duke Ellington's autobiography, but then the late jazz giant didn't do anything quite like ordinary men. With almost as many pages of this hefty 523 page opus devoted to his famous colleagues and friends as to the Duke, this is an intriguing and tantalizing book with a lot of style and fine photos and provocative tastes of his personal philosophy. A must for jazz buffs in all lands, this handsome book is available from Doubleday at \$14.95.

"THE MUSIC / RECORD CAREER HANDBOOK' presents a lot of less-thancrucial material and a point of view that may justifiably irritate many ASCAP members, but former BILL-BOARD editor Joseph Csida has also compiled much useful information and some practical tips on how to get started as a writer, producer, musician, conductor, singer, publisher, arranger, D. J., teacher or publicist. 374 pages, First Place Music Publications at 12754 Ventura Boulevard in Studio City, Calif. 91604.



"EDDIE CONDON'S SCRAPBOOK OF JAZZ" has to be one of the most evocative and best illustrated works of the past twenty years. The text is tart and effective, the photos numerous, diverse and simply splendid. No Dixieland fan or music library can ignore this hefty happy report on half a century of merry music-making. Even Scrooge would enjoy this \$17.50 St. Martin's Press blast, set off with the aid of Hank O'Neal.



"THE ROCKIN' '50s" is a brisk, anecdotal and informative book by ASCAP composer and music industry vetran Arnold Shaw. This work is energetic and personal, with some views that others may question sharply. \$8.95, Hawthorn Books, 296 pages plus photos.

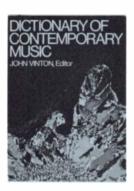


"THEY'RE PLAYING OUR SONG" is an affectionate collection of profile-interviews of top pop songwriters by a man who's unabashedly crazy about them - Max Wilk, Jerome Kern, Kalmar and Ruby, Youmans, Dorothy Fields, Larry Hart, Richard Rodgers, Oscar Hammerstein II, Ira G., Richard Whiting, Leo Robin, Betty Comden, Harry Warren, - J. Mercer, H. Arlen, Jule Styne, Sammy Cahn, Saul Chaplin, E. Y. Harburg, S. Sondheim, Frank Loesser and Mr. Irving Berlin are the heavy talent treated in this 295 page charmer. Atheneum offers it for \$10.



"DANCING IN THE DARK" has charm, wit and class - which is what you'd expect in Howard Dietz's autobiography. As artful with narrative prose as he was/is with lyrics, the former ASCAP Board member has crafted a delightful 370 page saga of his songwriting, his Hollywood decades as V.P. with M.G.M. and his eventful private life. Rich with anecdotes about dozens of music, stage and screen greats and brightened with lots of good photos, this \$10 bonanza from Quadrangle has received rave reviews.

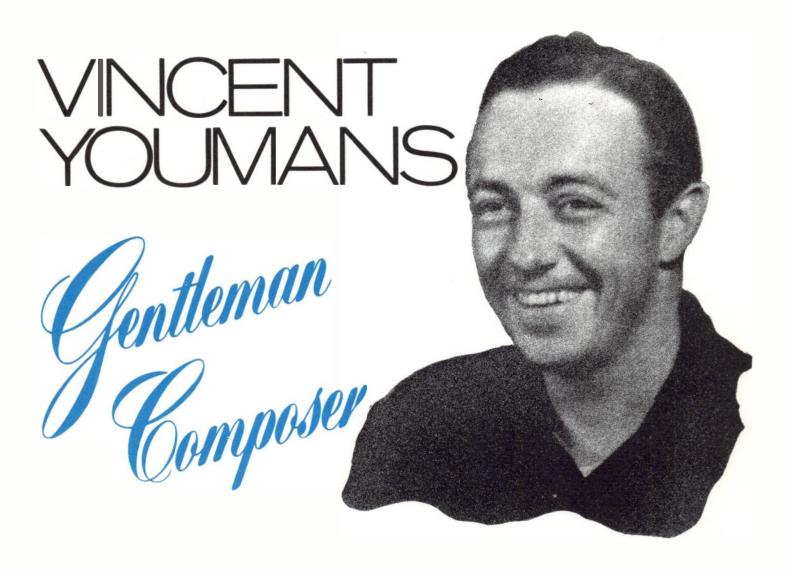
"THE SONGWRITERS' SUCCESS MANUAL" should be very helpful to the beginning songwriter, for it contains a great deal of valuable information about fundamentals (non - musical). Treating key business questions and procedures, this slim 160 paperback by publisher Lee Pincus is well worth the \$6.95. Realistic and practical, it can be ordered from Music Press at Box 1229, Grand Central Station, NYC 10017.



"DICTIONARY OF CONTEMPORARY MUSIC" fills 834 pages with a vast amount of useful information, more than 1,000 articles — many brief biographies of important classical - symphonic composers. Orchestration, notation, electronic music and jazz are only a few of the subjects treated more fully by the many authors and able editor John Vinton. Quite useful, \$25 and Dutton.



"JOHN PHILIP SOUSA" by Paul E. Bierly is a timely and lively biography of the ASCAP charter member and band giant recently voted into the Hall of Fame. Rich with anecdote and stirring as history, this readable 261 page volume published by Appleton-Century-Crofts is engagingly illustrated (\$8.95).



The bronze plaque on the exterior of the Mayflower Hotel in New York (Central Park West at 61st Street) celebrates the birth of Vincent Youmans in a previous house on that site on September 27, 1898. He was a major composer for the American musical theatre, a brilliant and private sort of man of immense talent, taste and determination. He earned that plaque, and more.

His well known family ran the Youmans Hat Stores in New York, and his middle name—Millie—is said to be an Irish nickname for a miller. He attended Trinity School in suburban Mamaroneck, and completed preparation for college at Heathcote Hall in fashionable Rye. There was no question of which college. It had to be Yale, where his uncle had won renown on the crew earlier. Although he'd studied the piano since the age of five, young Vincent had no thought of a career as a composer and seemed set on Yale's Sheffield School of science and engineering.

Something changed his mind shortly before graduation from prep school, and he took a "modest job" on Wall Street

in the summer of 1916. The U.S. entered World War I in 1917, and Vincent Youmans enlisted immediately. He was sent to Great Lakes Naval Training Station, where he was swiftly assigned to an entertainment unit as soon as his substantial musical talents were discovered. Youmans had been trained in Bach. Brahms, Beethoven and Mozart, and had a modest interest in popular entertainment. He found the new work surprisingly attractive, however, and amused himself by turning out a lively march to greet ASCAP founding member John Philip Sousa who visited the base. That melody became Hallelujah! (lyrics by Leo Robin & Clifford Grey), a hit song in the 1927 show entitled Hit the Deck which ran 352 performances.

Bitten by the "pop" bug, he took his melodic gifts and remarkable harmonic talents to Tin Pan Alley after the war and in 1920 joined ASCAP and the extraordinary songwriting crew that legendary Max Dreyfus assembled — a group that included George Gershwin. During the next twelve years, Youmans contributed the melodies to 97 published songs.

The ASCAP BIOGRAPHICAL DICTIONARY lists his chief collaborators as Ira Gershwin, Herbert Stothart, Otto Harbach, Oscar Hammerstein 2nd, Irving Caesar, Ann Caldwell, Leo Robin, Clifford Grey, Billy Rose, Edward Eliscu, Edward Heyman, Harold Adamson, Mack Gordon, B. G. DeSylva and Gus Kahn.

Youmans wrote the music for thirteen Broadway shows and one film, Flying Down to Rio. His first stage success was Two Little Girls in Blue which launched Oh, Me, Oh, My, Oh, You as a hit. Wildflower two years later spawned two more successes, Bambalina and the title song No, No, Nannette lit up New York in 1925, and left us two major smashes -Tea For Two and I Want to be Happy. I Know That You Know is the standard that lives from Oh, Please (1926), and Hit The Deck (produced by Youmans in 1927) contributed Sometimes I'm Happy. Youmans was also the producer of Great Day (1929), ablaze with Great Day. Without a Song and More Than You Know. Time On My Hands and Through the Years live on from Smiles

(1930) and Through the Years (1931, which also birthed Drums In My Heart. Film musicals were beginning, and Youmans' 1933 score for Flying Down To Rio was a triumph that included Carioca, Orchids in the Moonlight and the lovely title song.

Then his doctors, upon discovering that he had tuberculosis, advised him to seek the pure air of Colorado. Youmans spent most of his remaining years in poor health, and died in Denver on April 6, 1946. He was only 47, and is reported to have spent much of his final decade studying and composing chamber and symphonic works such as those he

learned as a boy.

What sort of man was he? An ASCAP biography issued in 1947 describes him as "extremely modest, almost shy, until he warmed up to discussion of music . . . Youmans was dark, of small, well knit stature. His deep sea fishing was accomplished in speed boats of his own design. His ruddy complexion and lithe active body bespoke the effects of much time out of doors. He made his eastern home in a Westchester suburb of New York, with a fishing headquarters on another home on the Jersey coast. His winter quarters were in New Orleans, where life was a happy combination of fishing in the Gulf and study at Loyola.'

Some people considered him elusive or aloof because he visited Broadway and Tin Pan Alley only intermittently, but he actually had many friends in the musical, stage and film worlds. He worked hard on his melodies, whistling expertly as his fingers demonstrated a new song. His taste in clothes and food and wine was as elegant as his music reflecting not only an aristocrat but a

perfectionist.

He generally created the melodies first, and they were as handsome as he was. The recent revival of No, No, Nannette delighted but hardly surprised his daughter, Dr. Ceciley Youmans, his son, Vincent Youmans III, and Robert Lissauer who administers the catalogue for the estate. The Youmans songs have been popular year after year, and several adorn the new Streisand film titled Funny Lady.

Those songs—like their composer—are worth remembering. On this 50th birthday of *Tea for Two*—his biggest hit, it is only fitting that his colleagues celebrate the lasting legacy of Vincent Youmans.

W. W.



At Great Lakes Naval Training Station, where he composed his first "pop" melody in 1917.



Child Vincent and his father, a rare family snapshot.



Vincent Youmans enjoying his second favorite activity — deep seat fishing.

☐ ROY ACUFF — celebrated his 36th anniversary with the Grand Ole Opry and was profiled in the Nashville Tennessean. ☐ STANLEY ADAMS — named Vice President of Country Music Association and elected to Washington's prestigious Alfalfa Club.	in M For I cussic Mello Enser in N prome of Co Mello L his
☐ BASIL ADLAM — his composition Recollections, written for nine trombones and rhythm, reached the finals in the Trombone Ensemble Compositions contest, held under the auspices of the International Trombone Association. ☐ DENES AGAY — was	Knee by th in W tober SI first f Marsh the C citatio
Featured lecturer at Slippery Rock State College piano workshop, held in the school's Miller Auditorium. JOSEF ALEXANDER - the Dal Segna Ensemble premiered his song cycle titled Aspects of Love in January.	the pand it Produced mayor Appre Award J. — has visor
□ VERNA ARVEY — by- lined an article titled "Sym- phonies In Black" in MUSIC JOURNAL. □ PEARL BAILEY — was awarded the Egyptian Or- der of Arts (First Class) from President Anwar Sa- dat.	munit Young Educa THOI his 5 memb
☐ ROBERT BAKSA — his article on Man As Music Listener featured in the February issue of MUSIC JOURNAL.	in the ber of profile Bela in CO
DAVID A. BAKER – awarded the Doctor of Music degree from the Florida State University School of Music.	ceived ate of the P of M Friend and h
LEONARDO BALADA — has had world premieres of Ponce De Leon, for Nar- rator and Orchestra, Wer- ner Torkanowsky conduct- ing the New Orleans Phil- harmonic and Jose Ferrer narrating; Auroris, by the	the None of the North Negro

National Orchestra of Spain

ladrid; and Concerto Piano, Winds and Peron by the Carnegieon University Wind mble at Carnegie Hall YC. Balada has been oted to full Professor omposition at Carnegie-OUIS W. BALLARD Incident At Wounded was world premiered e Music Conservatory arsaw, Poland on Oc-12th. EYMOR BARAB - his ull-length opera Philip hall was premiered by Chautaqua Opera Assoon in Chautaqua, N.Y. GEORGE BARRIE president of Faberge ts film subsidiary, Brut actions, received the r of NY's Certificate of eciation Straw Hat RONALD BARRON s been named superof school and comty relations for the gstown, Ohio Board of ation. ARSHALL BAR-LOMEW – celebrated 0th anniversary as a per of the Society. ELA BARTOK - honby Hans Heinsheimer e February 22nd numf OPERA NEWS in a e titled Man of Quality, Bartok. OUNT BASIE - rean honorary doctormusic degree from hiladelphia Academy Iusic last August. ls and fans of the man is music gathered at Waldorf Astoria on 22nd to offer him a I Salute" to help celehis 70th birthday. eds from the benefit went to the United College Fund and the Catherine and Count

Basie Scholarship Fund of

the National Conference of

Christians and Jews.

☐ BLACK OAK ARKAN-SAS — the top rock group MARTHA BECK - her Placido - from Americana earned its first gold record Suite has received its debut with certification of their performance. Also premiered debut LP for Atco, Black was her Four Sketches for String-Quartet in Albany, Oak Arkansas. ☐ EASLEY BLACKWOOD New York. HORTENSE GOLD - the Minnesota Opera in-BELSON - her poem, troduced Gulliver, a fantasy O (H!) De To Spring, pubwritten with ELLIOT KAP-LAN, FRANK LEWIN, lished in The Daily Item. ROBERT KARMON and Port Chester, N.Y. LOUIS PHILLIPS, on Feb-☐ JEAN BERGER - the ruary 22nd at the Guthrie Dickinson State College Theatre in Minnesota. Chorus premiered his Old ☐ EUBIE BLAKE - has Sayings in North Dakota on received a Dr. of Fine Arts November 1st, and another commissioned work titled degree from Rutgers, Dr. of The Cherry Tree Carol had Music from the New England Conservatory and Dr. its first performance by of Humane Letters from staged chorus and instru-Dartmouth. On his 92nd ments at Livingston Univerbirthday, the composer was sity in Alabama on March honored at Harvard and at 6th. a surprise birthday party by ☐ ALAN & MARILYN the AGAC in New York. BERGMAN - honored with a profile in the L. A. Times. ☐ RALPH BLAINE - af-Couple's The Way We fectionately profiled in December 15, 1974 TULSA Were was voted Best Origi-WORLD. nal Song From a Motion Picture by the Hollywood GENE BONE & HOW-Foreign Press Association. ARD FENTON - had their Marilyn was profiled in The Harlem in the Evening Hollywood Reporter. Their (Langston Hughes) pre-miered at Harvard's Loeb "Concert" and Talk at the Lyrics and Lyricists Series Drama Center. in the N.Y.C. YM-YWCA ☐ EDDIE BONNEMERE was hailed by critics. - was a guest participant ☐ IRVING BERLIN with the Senior High named among charter in-Campers and Rev. Kenneth ductees into the Entertain-Larkin at Camp Mowana in ment Hall of Fame. Mansfield, Ohio. The Bonne-LEONARD mere Quartet was invited STEIN - New York Drama by the Office of the Staff Critics Circle voted Can-Chaplain Headquarters, USdide Best Musical of the AEUR and 7th Army in 73-74 season. Dybbuk, Europe to perform for the music by Bernstein, was troops. premiered at the New York CHARLES BOONE -State Theater. Bernstein has will be Composer in Resibeen appointed Institute dence in Berlin as guest of Lecturer at M.I.T. Deutscher Akademisher Au-GORDON BINKERD stauschdienst from June his Sonata for Violin and 1975 to June 1976. Piano was premiered in

TALITHA BOTSFORD

had her art, including 37

original piano manuscripts,

hand painted, at the Gmein-

er Art Center in Wellsboro.

Pa.

Washington, D.C.

□ KARL BRATTON — University of Cincinnati College - Conservatory of Music was site of the pre- miere of The Giggling Gob- lin, a musical play with his libretto. □ THOMAS BRICCETTI — named Music Director/ Conductor of the Omaha Symphony. He has resigned as Music Director of Cleve- land Institute's University Circle Orchestra. □ RADIE BRITAIN — re- ceived the First National Prize for her Translunar Cycle for voice and piano from the National League of Pen Women. The work is dedicated to N.A.S.A. and is in the Archives of the Space Center in Houston. Ms. Britain's Barcarola for 8 Celli and Soprano won the Arizona Cello Society's 1974 composition competition. □ RAYNOR BROWN — first performances of his Chaconne for Violin and Organ in January at Biola College, and Sonata Breve for Piano at Stanford Uni- versity. □ JACKSON BROWNE — appeared on the November 9th cover of CASH BOX. □ DR. ÇARLTON BUCK — First Christian Church of Eugene, Ore. honored him with an evening of sacred music. □ CARDON BURNHAM has been named chairman of the Music Department of Indiana State University at Terre Haute. □ JERRY BUTLER — Chi- cago chapter of NATRA voted him Best Male Vocal- ist when the chapter pre- sented awards for excellence to Chicago based talent. □ JOHN CAGE — three new piano works were pre- miered at Alice Tully Hall in New York City on Janu- ary 25th. He was profiled by Tom Johnson in Febru- ary 3 number of the VIL- **TOTALLED TOTALLED TOTA	□ LUCIEN CAILLIET — awarded Dr. of Music by Carthage College in Kenosha, Wisconsin. □ LOUIS CALABRO — his First Piano Concerto was premiered by the Sage City Symphony. □ MARGARET CARREAU—honored in WHO'S WHO OF AMERICAN WOMEN and DICTIONARY OF INTERNATIONAL BIOGRAPHY. □ CASHMAN & WEST—were subjects of a long "dialogue" with Robert Adels in Record World. □ CARLOS CHAVEZ—his Initium was premiered by the Akron Symphony Orchestra. Mexican Mornings, Symphonic Variations for Band received its first performance from the Goldman Band during 57th season of the Guggenheim Memorial Concerts. □ CHEECH & CHONG—appeared on the cover of the Nov. 2nd issue of RECORD WORLD. The duo were voted "Best Comedy Act" in the CASH BOX and RECORD WORLD yearend polls. □ PAUL SEIKO CHIHARA—debut performance of his Suite from Shinju during the Claremont Music Festival at Pomona College in Claremont, Cal. □ ALF H. CLAUSEN—When Jeremiah Sang The Blues, a jazz-rock oratorio written with Tommy Wolf, was premiered by the Golden West College Choir and Orchestra with jazz soloists Conte Candoli and Jerome Richardson, and motion picture personality Joseph Campanella, on the school's campus in Huntington, Cal. The performance was made possible by a National Endowment For The Arts In Jazz Composition Fellowship Grant. □ JERRY CLOWER—has been named "Citizen of the
by Tom Johnson in Febru-	☐ JERRY CLOWER — has
LAGE VOICE in NYC. SAMMY CAHN – his	been named "Citizen of the Year" by the Nashville based
Words and Music has won both the Theater World and	Civitan Civic Club. ARTHUR COHN — has
Outer Circle Critics awards.	been appointed to the post of Director of Serious Mu-
He was a recipient of the Freedom Cup of the Wo-	sic for Carl Fischer, Inc. in
men's League for Israel,	NYC.

and was profiled in many publications including the October 23rd VARIETY.

☐ PETER COPANI — his
"Street Jesus," played throughout NYC this past
summer, and opened at the
summer, and opened at the Provincetown Playhouse in
that city on Nov. 16th. DAVID COPE – world
premiere of his Streams was
performed by the Indian-
apolis Symphony Orchestra during Indiana State's Con-
temporary Music Festival.
Cope, resident composer at
Miami University, presented
a concert of his music dur- ing the school's 1974 Festi-
val of New Music.
☐ JIM CROCE — the late
writer/artist was voted Best New Male Vocalist, Best
Male Vocalist and his I Got
A Name was voted Best Album by NARM. He was
honored with a tribute on
the syndicated Don Kirsch-
ner's Rock Concert TV show, and his single Time
In A Bottle has been certi-
fied Gold by the R.I.A.A.
☐ MICHAEL CUNNING- HAM — composed music
for a theater production of
Berthold Brecht's Caucasian Chalk Circle and had eight
performances at the Univer-
sity of Wisconsin at Eau
Claire. GENE CURTY - Co-
wrote with NITRA
wrote with NITRA SCHARFMAN and
CHUCK STRAND The Lieutenant whose Broadway
premiere was March 9th.
□ BILLYE DAVID -
named to the Bronx Council
on the Arts. EDDIE DEANE — alter-
nate Council member of AGAC, he is now General
AGAC, he is now General
Professional Manager of Burlington Music Corpora-
tion and Burlington Produc-
tions.
HOWARD DEITZ -
profiled by Jack O'Brian and in the DAILY NEWS.
His memoirs. Dancing in
the Dark, published by Quadrangle, and the lyri- cist was honored at parties
cist was honored at parties
at New York's St. Regis Hotel and Lincoln Center
Library. Also, honored on
November 3rd at the 92nd
Street YM-YWHA at "Lyrics and Lyricists" evening cele-
brating his contributions.
CONRAD DE JONG -
recent premieres include Resound for flute, guitar,
percussion, tape delay and
percussion, tape delay and

slide; The Silence of the Sky In My Eyes, for 1/2 track stereo tape, large group of musicians, light sources, and optional dancers and audience, and Four Songs, for high voice and piano. ☐ JOHN DENVER among several recent "gold" albums was Back Home Again, voted Album of the Year by the Academy of Country Music. TELIZABETH DEUTSCH - profiled in the Newton. New Jersey HERALD, Sept. ☐ ALBERT DE VITO has received Honorary Doctorate degree from Eastern Nebraska Christian College. ☐ NEIL DIAMOND — his Twelve Greatest Hits became Diamond's 7th LP certified "gold" by RIAA. ☐ ROGER DICKERSON New Orleans Philharmonic-Symphony Orchestra offered the world premiere of Orpheus An' His Slide Trombone March 18th. ☐ ANNE DOUGHERTY interviewed in December on WDEL "Bill Horlemon Show" honoring the composer and her music. ☐ JOHN DOWNEY – an ASCAP Standards Awards winner, Downey had his composition A Dolphin premiered at the University of Wisconsin Composer's Showcase. ☐ JAMES M. DREW – his composition West Indian Lights received the Union Panamericana's 1974 Prize for Music in Buenos Aires. ☐ JACOB DRUCKMAN represented ASCAP at December meeting in Paris of the International Council of Authors and Composers of Music. GEORGE DUNING -ASCAP Board member has donated his extensive collection of scrapbooks, tapes. and original television and motion picture scores to the University of Southern California's Doheny Library. ☐ QUAINTANCE EATON discussed her new book, Opera Production, II, on Robert Sherman's Listening Room program on station

WOXR, NYC.

DA EL KAN profiled in
☐ IDA ELKAN-profiled in WHO'S WHO OF AMERICAN WOMEN AND
WHO'S WHO OF AMERI-
CAN WOMEN AND
WORLD NOTABLES.
☐ DUKE ELLINGTON —
DOKE ELLINGION -
honored at spectacular De-
cember 16th New York City benefit for Duke Ellington
benefit for Duke Ellington
Cancer Center.
☐ MERRILL ELLIS -
Baylor University School of
Music faculty members pre-
miered his Dream Fantasy.
The piece was the result of
a joint commission from
Baylor and the Society for
the Commissioning of New
Music.
HAROLD FARBERMAN
 led the Oakland Sym-
phony in the world pre-
- led the Oakland Symphony in the world premiere of his <i>Paramount</i>
Piano Concerto on KRON-
TV.
☐ HOWARD M. FELD-
SHER – selected to appear
in the first edition of The
in the first edition of The World Who's Who of Mu-
World Who's Who of Mu-
sicians.
☐ EDVARD FENDLER —
was visiting conductor of
the University Community Orchestra of the University
Orchestra of the University
of South Alabama.
THEODORE H. FET-
TED THEODORE H. FEI-
TER – appointed curator of
the Theater and Music Col-
lection of the Museum of
the City of New York.
☐ VIVIAN FINE — origi-
nal manuscript scores exhibited at Music Division of
hibited at Music Division of
the New York Public Li-
brary at Lincoln Center in
brary at Lincoln Center in NYC. The 1974 exhibition
ivity. The 1974 exhibition
was titled "Vivian Fine and
Five Dancers."
☐ MICHAEL FINK — his
Tell Out! (Magnificat) pre-
migrad by the University of
miered by the University of
Texas Choir at the Texas
Music Educators Associa-
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Dark Hills for mixed choir

A Capella, performed by

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☐ JACK GOLD - has re-
the Springfield, Ill. Munici-
pal Choir; and Cinco De
                            joined Columbia Records as
                            Director of Popular Music
Mayo ballet suite for sym-
phonic orchestra, performed
                            (A&R) on the West Coast.
by the Arizona State Uni-
                            ☐ BENNY GOODMAN -
versity Symphony Orches-
                            The New York Jazz Muse-
tra. He has recently been
                            um, in conjunction with the
elected to the 1975 edition
                            New York Junior League,
of the WORLD WHO'S
                            featured a Benny Goodman
WHO OF MUSICIANS.
                            exhibit in November. He al-
                            so received the American
CARLISLE FLOYD -
the main speaker at Febru-
                            Federation of Musicians'
                            highest honor, the Honorary
ary choral festival of Ameri-
                            Gold Life Membership Card.
can music at Columbus Col-
                            presented to him by A.F.M.
lege in Georgia.
                            president Hal Davis.
☐ LUKAS FOSS - Con-
                            ☐ JACK GOTTLIEB - ap-
ductor of the Brooklyn Phil-
                            pointed Director of Special
harmonia and the Jerusalem
                            Events and Composer in
Symphony Orchestra, re-
                            Residence at the School of
ceived the Alice M. Ditson
                            Sacred Music, Hebrew
Conductors Award for 1974
from Columbia University
                            Union College, in NYC.
in NYC.
                            ☐ JOHN GREEN - the
                            composer of Body and Soul
MRS. MURRAY FRANK
                            received an honorary award
 - profiled in the Fort Lau-
derdale News.
                            from the University
                            Southern California chapter
CHARLES FUSSELL -
                            of Delta Kappa Alpha.
the Springfield Symphony
                            ☐ RAY GRIFF — inducted
Orchestra premiered his
                            into the Country Music Hall
Three Professionals for Or-
                            of Fame Walkway of Stars
chestra.
☐ MILTON GABLER -
                            exhibit. The Walkway is the
                            terrazzo walk leading to the
received New Jersey Jazz
                            Hall of Fame and Museum.
Society Award of the Year
                            ☐ RICHARD "PEK" GUN
on February 16th.
                            Tennessee's poet laureate
   BILL AND GLORIA
                           was featured speaker at Leb-
GAITHER - received spe-
                           anon, Tennessee Chamber of
cial award from John T.
Benson Company at Febru-
                           Commerce January 27th.
ary 26th reception held in
                             WILLIAM GUNTHER
ASCAP regional headquar-
                            the founder of the Bronx
ters in Nashville.
                            Philharmonic Orchestra and
   MARVIN GAYE - his
                            Music Director of station
album, "Marvin Gaye Live,"
                            WEVD has received a Rob-
certified
         Gold by the
                            ert Stolz Medallion from Vi-
                            enna for his friendship and
R.I.A.A.
                            association with the world-
GARY GELD and PE-
                            famous Viennese composer
TER UDELL - Contributed
                            and conductor Prof. Robert
the music and lyrics to
                           Stolz.
Shenandoah which opened
on Broadway on January
                               RICHARD M. HAD-
                            DEN - FRANCES ROOTS
7th.
☐ DON GEORGE - elec-
                           HADDEN - the world re-
ted to the council of the
                            nowned concert pianists and
American Guild of Authors
                           composers were profiled in
and Composers.
                           the Rutgers Alumni maga-
DR. THOM RITTER
                            E. Y. "YIP" HARBURG
GEORGE - International
                              Acclaimed with Fred
Trombone Association chose
                           Saidy in NYC 92nd Street
his Aria and Dance as win-
                           "Y" evening in new series
ner of the 1974 Trombone
                           honoring librettists.
Ensemble Composition Con-
                            ROSS HASTINGS – his
                            Man and Majesty, with li-
☐ ALBERTO GINASTE-
                           bretto by Alan Adams and
RA - conducted the Cham-
                            Richard Wyatt, first per-
ber Music Society of Lincoln
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□ PETER HAZZARD – Arlington, Massachusetts Philharmonic premiered his Concertante Opus 30 which it commissioned. NEAL HEFTI-Leonard Feathers profile appeared in the December 22nd number of the LOS ANGELES TIMES and many other papers. ☐ JERRY HERMAN - Acclaimed on November 24th when he deftly hosted "Lyrics and Lyricists" evening focusing on his songs at the 92nd Street YM-YWHA in NYC. ☐ LEJAREN HILLER interviewed in December 26th BUFFALO COURIER EXPRESS. ☐ ALLAN HOTLEN named Program Director of KNBR in San Francisco. ☐ LANGSTON HUGHES - the late writer/composer was honored on the ABC-TV new series "Americans All". WARNER HUTCHIN-SON - the New Mexico chapter of the Music Teachers' National Association lauded the February 9th premiere of his commissioned Mass: For Abraham Lincoln, Requiem for Prepared Piano, Soprano and Tape. ☐ JANIS IAN — profiled in Jan Hodenfield's Pop Scene column in the NEW YORK POST. ROBERT JAMESON his Third Concerto for Piano and Orchestra was premiered by the Dearborn Symphony Orchestra, and A Symphony Awakening was premiered by the Allan Park Symphony Orchestra. □ DR. EVA JESSYE – the first black woman to earn international distinction as a choral conductor has donated her extensive personal collection of black music memorabilia to the University of Michigan. She was honored at ceremonies there. KATHLEEN JOHNSON profiled in syndicated Reuter's feature in February. CHARLES JONES - his Allegory For Divided Orchestra received its premiere performance by the Aspen Philharmonia Orchestra.

Ind.

Center in the premiere per-

formance of his Serenata at

Alice Tully Hall.

formed by the Choir of St.

Paul's Church in Evansville,

PATRICK JOYCE — profiled in the NEW YORK AGE, and honored at Jan. 26 concert in Carnegie Recital Hall, N.Y.C. DEAN KAY — the writer of That's Life and member of ASCAP's West Coast Writer's Advisory Council has been named vp & General Manager of Lawrence Welk's music publishing companies. He was also elected to the board of directors of Welk's parent organization, Telekew Productions, Inc. NORMAN KAYE — named a member of the Nevada State Council of the Arts. ISADOR KLEINMAN — The Song of Songs (SHIR HASHIRIM), a Cantata set to Original music by Kleinman, received its first preview performance at the fourth annual Young Israel of Mosholu Parkway concert in NYC. GLADYS KNIGHT — AGVA voted her and the Pips best vocal group of the year. KARL KOHN — his Encounters, for Bassoon and Piano was premiered at the Claremont Music Festival at Pomona College, Claremont, Calif. LEO KRAFT — elected to the position of Memberat-Large for Theory on the executive board of the College Music Society at its annual meeting in Atlanta. His Sestina, a piano piece in one movement, was world premiered at a Composers Theater concert in NYC. WILLIAM KRAFT — recent premieres include: Des Imagistes for six percussionists and reader, performed by the Los Angeles Percussion Ensemble; Tintinnabulations: Collage No. 3 for orchestra, performed by the Chapman Symphony in Anaheim, Calif.; In Memoriam: Igor Stravinsky for violin and piano, by the Goldman Duo in Palm Desert.	Cottle Pieces Nati Cwww good gepre Children Cwww and Can
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7 PHILLIP LAMBRO -
                              GODDARD LIEBER-
                            SON - CBS Records Group
omposer and conductor of
he music for the hit Roman
                            prexy was the first recipient
olanski film Chinatown, re-
                            of the Richard Rodgers
eased by Paramount, Con-
                            Award, an accolade estab-
ert pianist Roman Rudnyt-
                            lished by the Professional
ky premiered Lambro's
                            Children's School to honor
Night Pieces in both his U.S.
                            the composer, a longtime
nd European tours.
                            trustee.
DR. JOHN LARGE-the
                             □ MORT LINDSEY –
                            Pepperdine College in Los
vell - known authority on
oice is heading a new pro-
                            Angeles was the site of the
                            premiere of his ballet, The
ram in the University of
                            Seven Ages of Man. He has
California, San Diego Music
                            received his Dr. of Educa-
Department
            emphasizing
                            tion degree from Teachers
raduate studies in vocal
                            College at Columbia Uni-
erformance, literature, and
                            versity.
esearch.
THENRY LASKER -
                            ☐ NORMAN LLOYD — his
amed a member of the Col-
                            Rememories, a three move-
                            ment work for winds and
egium of Distinguished
                            percussion, commissioned
lumni of the College of
                            by the American Wind Sym-
liberal Arts of Boston Uni-
ersity.
                            phony, was premiered by
                            that organization in Pitts-
 ¬ WILLIAM LATHAM →
                            burgh, Pa.
\overline{V} orld premiere of his A
Lenten Letter, Solo cantata
                            ☐ DAVID J. LOEB — was
                            awarded 3rd prize in the
or dramatic soprano, strings
nd percussion, was per-
                            Stowe Institute (Vermont)
                            1974 Composer's Competi-
ormed by soprano Jeannine
Crader and the North Texas
                            tion for his composition
tate University School of
                            String Quartet No. 3.
Music Graduate Chamber
                              KENNY LOGGINS and
Orchestra on October 9th.
                            JIM MESSINA-celebrated
  DR. MORTEN LAU-
                            in Tom Nolan's major fea-
\overline{RIDSON} – his Symphony I,
                            ture in the February 27th
 20-minute work for large
                            issue of ROLLING STONE.
rchestra, was awarded the
                            ☐ MARIO LOMBARDO –
immy McHugh Composi-
                            world premiere of his Sym-
ion Prize at the University
                            phonic Ode was performed
of Southern California at Los
                            by the Kalamazoo Sympho-
Angeles.
                            ny Orchestra under the di-
¬ WILLIAM LEE — open-
                            rection of Erich Kunzel in
ng night dedication at Uni-
                            Kalamazoo, Mich.
ersity of Miami's Gusman
                             ¬ RONALD LoPRESTI –
Concert Hall featured the
                            his ballet, The Scarecrow,
world premiere of Eight
                            commissioned by the Arizo-
Vignettes for a Festive Oc-
                            na Cello Society, was pre-
casion – a Simul-sensory
                            miered during the Society's
Experience.
                            Fifth Annual Scholarship
□ BENJAMIN LEES -
                            Concert in Phoenix.
ames Dick and the Houston
                            ☐ JOSEPH LOSH - the
Symphony introduced his
                            Band Director of the NY
ive new etudes, commis-
                            Air National Guard Band
ioned by the Albritton
                            was elected Vice President
Foundation, on October
                            of the Armed Forces Band-
28th.
                            masters Association. He has
 ALAN JAY LERNER
                            also been placed in the
and FREDERICK LOEWE
                            World's Who's Who of Mu-
- Hollywood Foreign Press
Association awarded Golden
                            ☐ HOWARD LOVETT -
Globe to The Little Prince
                            named Minister of Youth
as best original score in
                            at Pine Forest Methodist
notion picture for 1974.
                            Church in Dublin, Georgia.
¬ ROBERT H. LEWIS –
                            ☐ HERBIE MANN - inter-
 member of the Goucher
                            viewed by Edmund Newton
College (Maryland) facul-
                            in the October 24th NEW
ty, Lewis has been named an
                            YORK POST.
Outstanding Educator of
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☐ EDDY LAWRENCE MANSON - his biography in THE INTERNATIONAL WHO'S WHO IN MUSIC and BICENTENNIAL BOOK OF NOTEWOR-THY AMERICANS. GERALD MARKS profiled in December 13th number of EVENING NEWS in Trenton, New Jersey, where he spoke on ASCAP at the State College. In February, he addressed students and faculty at the University of Wisconsin in Madison, as reported in a major feature in the WIS-CONSIN JOURNAL. In January, the Starkville, Mississippi DAILY NEWS profiled him when he delivered a \$2,000 Raymond Hubbell Scholarship check at Mississippi State University. JOHNNY MARKS – feted on December 13th at his alma mater, Colgate U., at party celebrating the 25th birthday of Rudolph, the Red-nosed Reindeer. Marks, a Colgate trustee, received a special citation. ☐ VERNON MARTIN his Orchestral Piece with Birds was selected to receive one of the two top awards in the Iowa Composers' Competition. Martin was profiled in the SIOUX CITY JOURNAL. PEARL MARTUFI profiled in Fullerton, California NEWS TRIBUNE on January 14th. ☐ MARGARET M. MAT-LACK - the premiere of her I've Been To The Mountain Top, a musical dramatization of the life of the late Dr. Martin Luther King, was performed at the Biennial National Convention of the National League of American Pen Women in Miami. BISHOP RAYMOND $\overline{M}AURO$ – profiled in the October 16th Warwick, R.I. BEACON. DR. W. FRANCIS Mc-BETH - resident composer and professor of music at Ouachita Baptist University in Arkadelphia, Arkansas, was named one of the 10 outstanding educational music directors in the U.S. and Canada by the School Musician Director and Teacher Magazine.

America for 1974.

CHARLIE McCOY -
saluted in a special section
in December 21st BILL-
BOARD.
☐ PETER MENNIN — the
President of the Juilliard
School was hailed at world
premiere of his Symphony No. 8 by the New York Phil-
No. 8 by the New York Phil-
harmonic on November 21st
at Avery Fisher Hall.
SUSANNA MILDONI AN-awarded the Grand Prix
AN-awarded the Grand Prix
Nationaux Du Disque Fran-
cais for her Decca recording
of the Debussy Danses, So-
nata No. 2 pour Flute, Alto
et Harpe and the Introduc-
tion et Allegro of Maurice
Ravel.
□ ROY H. MILLIGAN -
elected President of the New
York State Council of Ad-
ministrators of Music Educa-
tion, Suffolk County.
☐ ISSACHAR MIRON —
his We Are One with words
his We Are One, with words by LAN OKUN, was the object of a "special" on
object of a "special" on
WQXR on March 9th.
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☐ SIDNEY MOBELL – received San Francisco radio
ceived san riancisco radio
station VARI's Citions of
station KABL's Citizen of
station KABL's Citizen of the Day award for his "Out-
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geles Music Center, and was awarded the Debut Award in Composition by the Young Musicians Foundation. ☐ BEN OAKLAND awarded the Department of Defense Certificate of Esteem in appreciation for participating in an entertainment tour of Armed Forces installations in Thailand. Taiwan and the Philippines. He was also profiled in STARS AND STRIPES. □ VLADIMIR PADWA honored at all-Padwa concert at Thiel College, Pennsylvania. Works premiered were Sonata Bravis for Bassoon and Piano and July 1969 - Date of the First Moon Landing. tion ☐ LOUIS PALANGE widely honored in press and public ceremonies celebrating the 25th birthday of Beach Cities' Symphony Association in Los Angeles County on November 15th. ROBERT PANERIO his composition for winds, Jubiloso, has received the American Bandmasters' Association National Award for 1974 and was premiered by the U.S. Army Band at the ABA Convention in New Orleans on March 8, 1975. STEPHAN PARK - honored at November concert at University of Tampa "homecoming.' THOMAS PASATIERI - premieres include the critically acclaimed The Seagull, performed by the Houston Grand Opera; Rites De Passage, introduced by the Fort Lauderdale Symphony; Three Poems of James Agee, performed by Miss Shirley Verrett at Hunter College, N.Y.C., and his Opera The Penitentes, at the Aspen Music Festival on August 3rd. Pasatieri authored an article titled "American Singer: Gold Mine for Composers" in the MUSIC JOURNAL, and was profiled in HIGH FIDEL-ITY MAGAZINE. ☐ LES PAUL - subject of major Chet Flippo interview

☐ WILLIAM PENN -☐ VIOLET REISER — was scored "A Midsummer Night's Dream" produced by presented with Honorable Mention Award of Merit in Joseph Papp at Lincoln Centhe 1974 Parade of Ameriter as part of the New York can Music, under the aus-Shakespeare Festival. His pices of the National Feder-Chamber Music II for cello ation of Music Clubs. and piano was a winner in DR. WILLIAM D. REthe recent California Cello VELLI - the University of Composition Contest. Michigan at Ann Arbor, GEORGE PERLE - the where he has retired as conductor of bands, recently February 18th world premiere in Carnegie Hall of dedicated Revelli Band Hall Songs of Praise and Lamenin his honor. tation, commissioned by CHARLIE RICH - win-Dessoff Choirs under a New ner of numerous awards in York State grant, won excelboth pop and country areas, lent reviews. The work, a and was the subject of a 20 memorial to Noah Greenpage special in the Septemberg, has words by poet ber 14th number of BILL-JOHN HOLLANDER and BOARD. was presented by the Na-tional Orchestral Associareceived from the Performing Arts Honor Awards ANNE PHILLIPS -Committee an Award of Exelected a trustee of NARAS. cellence in the Field of Per-MAXWELL POWERS forming Arts, signed by Los profiled in the October Angeles Mayor Tom Brad-24th NEW YORK POST. ley. □ WILLIAM PRESSER -MARGA RICHTER -Belhaven College Concert her Landscapes of The Mind Choir and the Jackson Symwas premiered by violinist phony Orchestra premiered Io Margaret Farris, with the his commissioned Mississipcomposer at the piano, at a pi Heritage of Folk Songs on Long Island Composers' Al-January 27th. The Decemliance concert at Oyster Bay. ber issue of INSTRUMEN-☐ JOHN D. ROBB - Laud-TALIST featured an article ed at January 18th concert on his goals and methods. of his works in Carnegie Hall FLORENCE B. PRICE NYC. On March 16th, anthe University of Arkansas other all-ROBB concert at requested her Violin Conthe U. of Albuquerque bencerto for the American Revefitted the Music Departolution Bicentennial Celement's Scholarship Fund. bration in that state. ☐ HOWARD ROBERTS — ☐ H. OWEN REED - his the musical director of For the Unfortunate has "Raisin" and the Alvin Ailey won the \$3,000 1975 Neil Dance Theater Season, Kios Memorial Award for has composed, arranged and conducted the music for Lord "Shango," Bryanston the most significant contribution to band literature. Distributors' film release PAUL REIF - recent which has completed filming. premieres include: Quintet for Clarinet, Viola, Piano, VINNY ROMA - pro-Percussion and Folk Singer, filed in the ITALO-AMERIperformed by the Long Is-CAN TIMES. land Chamber Ensemble of □ NED ROREM - Sep-N.Y. at Carnegie Recital tember number of HIGH Hall; Duo for Three (Clari-FIDELITY featured his artinet, Cello and Mezzo-Socle titled Why I Compose prano), same performance as The Way I Do. His new above with guest artist Barbook, The Last Diary, was bara Martin; and Curse of published in October. Mauvais-Air, performed by ☐ EVELYN RUDIE—both the Gregg Smith Singers, her musicals, "Aleichem Cubiculo, New York. Sholom" and "Back Street" were premiered in the Santa

Monica Playhouse in Cali-

fornia

in February 13th ROLLING

STONE.

ROMAN RYTERBAND Recent premieres include his cantata Pray for the Peace of Jerusalem, introduced at Our Savior's Lutheran Church in Palm Springs, Calif., and Russian Rhapsody introduced at Orchestra Hall of Chicago. The International Exchange School of Salt Lake City bestowed on him its Achievement Award for "outstanding contributions to the education of American students in Europe and the promotion of good will and understanding between nations." BUFFY SAINTE-MARIE — subject of feature articles in ROLLING STONE, N.Y. POST and many dailies. LARRY SAMPSON — has completed eight lectures on recording experiences and realities for Moorpark College Community Services in Camarillo, Calif. in February. GERHARD SAMUEL — his Requiem for Survivors ("and suddenly its evening") was world premiered by the Los Angeles Philharmonic under Zubin Mehta at the Dorothy Chandler Pavillion. DOLLI SCHNEIDER — appointed Historian of Phoenix Branch of the National League of American Pen Women. Her biography appears in the 1974-75 edition of INTERNATIONAL WHO'S WHO IN POETRY. ARNOLD SCHOEN-BERG — September number of HIGH FIDELITY featured articles on the composer by Leonard Marcus, Charles Rosen, and David Hamilton plus a Schoenberg Photo Album. Special issue concentrated on the century of his birth. PAUL SCHOOP — his composition The Wishing Tree was world premiered at El Camino College Auditorium, and he was profiled in the Van Nuys, Calif. NEWS.	HENRY AND BOBBIE SHAFFNER — husband and wife team that wrote Philadelphia (Philly I Love You) also dedicated a new work to the Philadelphia baseball team. Recently premiered song is tiled The Phillies Are Winning Again. RAVI SHANKAR — authored an article titled "Communication: Faith, Honesty, Emotion & Love" in MUSIC JOURNAL. ARNOLD SHAW — delivered a paper on The Anatomy of Rhythm ₺ Blues at the annual meeting of the Southern California Chapter of the American Musicological Society. GLADYS SHELLEY — the noted composer is doing a music personality column for the monthly fan magazine TV-RADIO TALK. ALAN SHULMAN — wrote a feature article on the Violoncello Society for ALLEGRO, the official publication of Local 802, A.F. of M. ELIE SIEGMEISTER — recent premieres: Five Cummings Songs, Beverly Dick, soprano, at the Contemporary Music Symposium at the University of Wisconsin, Eau Claire; String Quartet No. 3 on Hebrew Themes, performed by the Vieux-temps String Quartet at the Hebraic Arts Chamber Series in Elkins Park, Pa.; A Cycle of Cities, at the Wolftrap Farm Academy, Vienna, Va. EDMUND J. SIENNICKI — his Improvisation for Flute and Tape was premiered by flutist Michelle Worthing in recital at Kent State University. GEORGE SIMON — an enlarged and updated edition of his best selling book on The Big Bands was published by Macmillan in hard and soft covered versions on January 30th. FRANK SINATRA — unanimously elected Abbot of the Friars Club.
composition The Wishing	lished by Macmillan in hard
at El Camino College Audi-	January 30th.
in the Van Nuys, Calif.	
NEWS. ☐ DR. JAMES S. SCLA-	
TER – has been awarded the 1974 Ostwald Prize for	
his composition Visions,	
which was premiered by the University of Southern Mis-	
sissippi Band.	

DR. LEONARD SMITH	
 Awarded the 1974 Valley Forge Honor Certificate for 	n F
Americanism Activities by	F
the Freedoms Foundation.	te
MICHAEL SMOLA-	S
NOFF - will be included in the new World Who's	d
in the new World Who's	S
Who of Musicians.	tı
☐ ROBERT STARER — world premiere of his Holy	n
Jungle, commissioned by	L
Martha Graham, took place	
at the Mark Hellinger Thea-	
ter in NYC. ORA PATE STEWART	m
- Her work titled This is the	В
Land won National First	b
Prize (Choral Division) in	aj
the 1974 competition of the	0
National League of American Pen Women.	of th
	T
☐ WILLIAM GRANT STILL— Profiled by Frank	Г
Hains in the March HIGH	T
FIDELITY.	ir
☐ LARRY STOCK — Sub-	a
ject of Frank Rooney of the	
ASBURY PARK EVENING PRESS on February 4th.	g C
☐ ERIC STOKES — The	P
Minnesota Orchestra pre-	
miered his nine-part work	tl
for orchestra and mime, The	N
Continental Harp and Band Report on March 5th in	o h
Minneapolis at Orchestra	p
Hall.	C
☐ ROBERT SUDERBURG	u
- Milton Katims conducted	B
the Seattle Symphony in the October 21st premiere of his	ti
concerto, within the mirror	С
of time. His Winds/Vents,	C
commissioned by the Hinde-	tl
mith Foundation, was intro- duced by the Winterthur	L
Orchestra.	p
☐ DANA SUESSE — Hon-	ĥ
ored and lauded at Decem-	N
ber all - Suesse concert at Carnegie Hall. Cy Coleman	S
was the pianist, Frederick	t:
Fennell the conductor and	
John Motley led the All-City	ν
Concert Choir. Miss Suesse	ŗ
also performed at the piano. WILLIAM SVARDA —	t
Profiled by Irene Wright in	k
THE CINCINNATI EN-	Г
QUIRER of December 8th.	e
☐ BILLY TAYLOR — Interviewed by Steven Marks	ti
in CASHBOX on February	L
22nd.	n
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	JERRE IANNER – pre-
	miere of his The Naupaka Floret performed by the
	Hawaiian Charala Pana
	Hawaiian Chorale, Repertory Singers and Wind En-
١	semble at Hilo College Au-
	ditorium in Hawaii.
ı	
١	☐ NICHOLAS TGETTIS—
١	Subject of Peggy Shehan fea- ture in the December 19th
	number of BOSTON HEL-
ı	LENIC CHRONICLE.
ı	DR. JOSEPH WAGNER
	- his Twelve Concert Prel-
ľ	udes for Organ was pre-
	miered by organist James
	Bossert in Los Angeles. New
	biographies of his work now appears in the 1974 editions
	of both the DICTIONARY
	of AMERICAN MUSIC and
ı	the DICTIONARY of CON-
	TEMPORARY MUSIC.
Į	
	☐ GEORGE WALKER -
	The Houston Symphony has
	introduced his new Spiritu-
1	als for Orchestra.
	WAR − the top rock
Į	group interviewed in the
	October 18th NEW YORK
	POST.
	☐ HARRY WARREN —
	the UCLA Department of
	Music and the Committee
	of Fine Arts Productions
	honored the illustrious com-
	poser during its third annual
	Cavalcade of American Pop-
	ular Music.
ı	DR. ROBERT B. WASH-
ı	BURN - named to the Na-
	tional Board of the Ameri-
١	can Youth Symphony and
	Chorus.
	☐ MARION WEAVER —
	the Musical Art Society of
	Lancaster, Pa. presented a
	program honoring her and her music as part of the
	National Federation of Mu-
	sic Clubs celebration of Na-
	tional Music Week.
	LOUIS WEINGARDEN
	- The Denver Symphony,
	which commissioned his new
	piano concerto, introduced
	the work on February 17th
	with Garrick Ohlsson at the
	keyboard.
	HUGO WEISGALL -
	elected to prestigious Na-
	tional Institute of Arts and
	Letters in January.
	☐ EDDIE WHITE — the
	music consultant of the fea-
	ture motion picture "We're
	Not The Jet Set," which fea-
	tures the singing of Tammy
	Wynette and Joe Stampley.

BILL WILLIAMS the Southeastern Editor of BILLBOARD and Director of the Country Music Association was honored by the Communications Arts Council at their second annual Encore Awards Dinner in Nashville. Williams was profiled in the CMA Close-up, and taught a course on the recording industry at Middle Tennessee State University in Nashville. HANK WILLIAMS, JR. interviewed in the October 17th Pensacola, Florida NEWS. MARY LOU WILLIAMS - profiled in the September issue of MUSIC JOURNAL. PAUL WILLIAMS profiled by Ron Baron in CASH BOX. ☐ BOB WILLS - his contributions to the history of

American popular music were recognized by the Li-

brary of Congress on July 10th when the Library formally accepted his album, "For The Last Time", as an historical document.

- OLLY WILSON his article "The Black American Composer" featured in the 1st issue of the new publication THE BLACK PERSPECTIVE IN MUSIC, edited by Deems Taylor Award-winner Eileen Southern.
- PHIL WILSON the jazz composer / arranger / trombonist has been named Chairman of the Jazz Division of the Afro-American Music Dept. of the New England Conservatory of Music.
- ☐ BUD WINGARD profiled in the NASHVILLE BANNER, and was the subject of feature interview in the January '75 issue of the COUNTRY SONG ROUND-UP.

- STEVIE WONDER his many recent honors include five Grammies from NARAS and NARM Presidential Award "to a man who embodies every facet of the complete musical artist." (March 6, 1975)
- DALE WOOD chosen by San Francisco's Bohemian Club as composer for the 69th annual Grove Play, Armada.
- DR. ALEC WYTON former organist and choirmaster for twenty years at the Cathedral of St. John the Divine in NYC has assumed the same duties at St. James Episcopal Church in that city.
- DR. GORDON YOUNG
 his composition O God
 Our Help In Ages Past was
 world premiered by the
 Golden State Honor Chorus
 during the 42nd annual TriState Music Festival in Enid,
 Oklahoma.

- STAN ZABKA the NBC-TV documentary titled Tornado Xenia, Ohio and his score for it have been nominated for Christopher Awards.
- EUGENE ZADOR Los Angeles Bureau of Music presented world premiere of his Christmas opera, Yehu, on December 21st.
- ☐ JOHN ZAMECNIK affectionately and ably profiled by ASCAP's RANDY SAULS in October number of THEATRE ORGAN.
- ☐ VICTOR ZISKIN he and his piano book for children, "Scotty and the Magical Kingdom" subjects of feature in the New York SUNDAY NEWS.

JUNE 3rd CLOSING DATE FOR AMERICAN SONG FESTIVAL ENTRIES

June 3rd has been fixed as closing postmark date for entries in the second edition of the American Song Festival. Major winners in last year's competition at Saratoga Springs, N.Y., included ASCAP writers Tim Moore, who collected \$30,500 in the rhythm and blues category, and Estelle Levitt and Rod McBrien who shared the same sum for their easy listening/MOR success.

Prizes this year will total nearly \$130,000 plus merchandise. There will be six categories in which a writer or team may compete (1) Rock (2) Country (3) Folk (4) Easy Listening/Middle of the Road (5) Soul or Rhythm and Blues (6) Gospel or Religious. There will also be a special competion for patriotic or historical songs to honor the U.S. Bicentennial, with a cash award of \$1,776. Quarter-finalists in each of the six categories will get \$500, and writers of songs that make the semi-finals are to receive \$5,000. Prize for the Best Song of the festival has been set at an additional \$25,000. Each of the 250 "honorable mention" songs will be rewarded with \$100.

Entries must be made on cassettes (\$10.85 each) in the entry kit, which may be secured from the American Song Festival (P.O. Box 57, Hollywood, Calif. 90028) or from any of the 3,000 units of the Radio Shack chain across

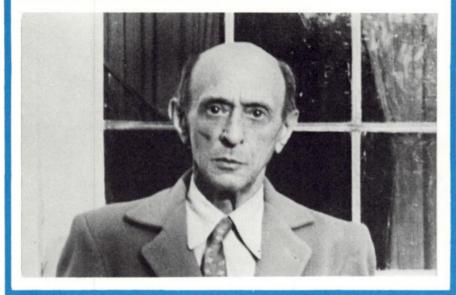
the country. All ASCAP members are considered professionals, and must compete in the professional category.

Writers may enter as many songs as they wish, or may enter the same song in more than one category. Only one song may be recorded on each cassette. "No musical composition may be entered that has been recorded or printed and released or disseminated for commercial sale in any medium in the United States prior to October 1, 1975, or the public announcement of the quarter-finalists, whichever occurs first. All winners will be notified and all prizes awarded no later than 12/31/75."

No materials will be returned to entrants. This year's festival will not be a series of large public concerts, but is scheduled to take place in a Hollywood television studio in late autumn. Full details and rules and entry cassettes-kits are available from the festival offices, not from ASCAP — which has no official connection with this or any other song contest.

This competition is a commercial venture sponsored by Sterling Recreation Organization of 5900 Wilshire Boulevard in Los Angeles. Foreign entries are eligible, and entry kits are reported to be available in other large countries.

SCHOENBERG CENTENNIAL — 1974



The 100th anniversary of the birth of Arnold Schoenberg was celebrated throughout the civilized world during 1974. Performances of the ASCAP composer's music have been more frequent and usually better prepared than at any previous time in history. Particularly noteworthy have been the presentations of some of Schoenberg's large-scale works. The composer's mammoth Gurrelieder, for example, figured prominently as special events on both the West and East Coasts. Seiji Ozawa, Music Director of both the San Francisco and Boston Symphony Orchestras, scheduled the Gurrelieder for performance in San Francisco during the Spring of 1974, and then included the work as a highlight of the 1974 Berkshire Festival in Tanglewood. Angel Records will be releasing a recording of the Gurrelieder taken from the archives of the Danish radio, and there are plans to have still another new recording of the Gurrelieder made in England with Pierre Boulez conducting.

Boulez will also be making a new recording of Schoenberg's unfinished opera, Moses and Aaron. Ever since Georg Solti conducted a series of memorable performances of Moses and Aaron at London's Covent Garden some years ago. interest in this fascinating work has been growing. Solti conducted widely-acclaimed concert presentations of the work in both Chicago and New York with the Chicago Symphony Orchestra, and the Hamburg Opera Company stages it regularly. The Hamburg production was a feature of the 1974 Israel Music Festival, with outstandingly effective performances given at the outdoor amphitheatre in Caesarea. Earlier, Israeli audiences were also treated to Gurrelieder performances during the regular subscription season of the Israel Philharmonic Orchestra; the conductor was the Israel Philharmonic's Music Advisor, Zubin Mehta, and American soprano Jessye Norman was one of the featured singers.

At the Kennedy Center in Washington, D. C. an entire series of Schoenberg concerts is a feature of the 1974-75 season. For the most part the performances enlist the services of college and university forces. One of the most unusual of these concerts was given in October by the symphony orchestra and choral forces of Yale University. The central focus of the program was Schoenberg's Variations for Orchestra, perhaps the composer's most fully-realized orchestral score. Also included were Schoenberg's Cello Concerto, a reworking of an earlier score by an 18th century composer named Monn, and Schoenberg's Koussevitzky Music Foundation commission, A Survivor From Warsaw. This latter work also figured at Tanglewood on a special Koussevitzky Memorial Concert, with Vera Zorina as narrator.

Mainstream performances of Schoenberg's music are on the increase as well. The violinist Zvi Zeitlin, who has made a specialty of Schoenberg's Violin Concerto in recent years, has been playing it with major orchestras in the United States, Europe and the Far East. Zeitlin has also recorded the Concerto with the Bavarian State Radio Orchestra conducted by Rafael Kubelik, And Peter Serkin, who has made the Schoenberg Piano Concerto one of his special repertory favorites, has been playing it even more frequently during the past year with noteworthy Boston and New York performances with Seiji Ozawa and the Boston Symphony Orchestra.

DR. RUDOLPH NISSIM APPOINTED CONSULTANT FOR SYMPHONY AND CONCERT

Dr. Rudolph Nissim has been named Consultant to the Society for Symphony and Concert Music. Dr. Nissim, who has an international reputation in both the classical music field and the world of performing rights, recently completed his 34th year with ASCAP.

Dr. Nissim was born and educated in Vienna. He is a graduate of the University of Vienna (Law Degree) and the State Academy of Music (Music Theory). Dr. Nissim practiced law there before joining the staff of the Austrian performing rights society—AKM. He was Managing Director of AKM before the Nazi invasion compelled him to leave, and a recognized authority on licensing and foreign relations in the world of music. He founded ASCAP's Serious Music Department in 1942, and served the Society as head of that department and as Foreign Manager.

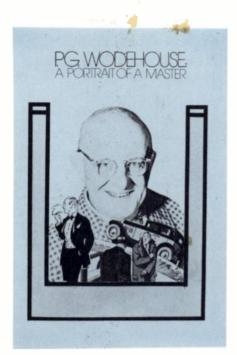
ARNOLD A. GURWITCH HEADS FOREIGN DEPARTMENT

Arnold A. Gurwitch has been appointed head of the Foreign Department of ASCAP. Mr. Gurwitch has been associated with the Society since 1964, and is well known in the global music community as ASCAP's International Representative.

He studied law in Switzerland and the United States, and is a member of the New York Bar. Before joining ASCAP, Mr. Gurwitch practiced law and his clients included Leeds Music which is now a part of MCA Music Incorporated. He is a member of the Copyright Law Committee of the Federal Bar Council, and the National Panel of Arbitrators of the American Arbitration Association.

CATALOG OF 1790-1840 COMPOSITIONS ISSUED

An 81 page catalog of U.S. orchestral and choral compositions "published and in manuscript between 1790 and 1840" may be secured free from The Music Fund Society of Philadelphia, Presser Place, Bryn Mawr, Pa. 19010.



P.G. Wodehouse, humorous novelist and ASCAP lyricist, was knighted by the Queen of England shortly before he died in Remsenberg, Long Island (NY) at the age of 93. Mason & Lipscomb published David Jasen's affectionate biography (with complete song and show list) only two months earlier.

P. G. WODEHOUSE & LYRICS

It doesn't seem possible that one man in one lifetime could write as many novels, plays, essays, short stories, musical comedies and lyrics as did P.G. Wodehouse—and they were all good. He was a master of light prose.

Not enough has been said about his claim to fame as a lyric writer. He is the reason many of us lyric writers took up lyric writing. He didn't write many popular songs but they were popular with those who had graceful palates.

When I first knew him, Plum Wodehouse was part of a trio known as Bolton, Wodehouse and Kern. They were quotably clever.

Besides being witty, Wodehouse had great sweetness and was a loving friend. A difference in age, any more than a difference in race, color, gender or even breed, meant nothing to him. When I first met him, I was over awed. It wasn't so much that he was 15 years older, but he was a successful writer of librettos and of lyrics, which I admired. In fact, I was trying to copy him.

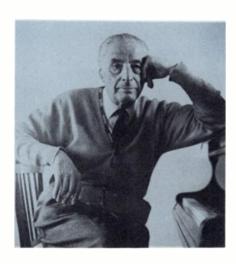
I first met him during "Oh Kay" when George got me to write lyrics so that Wodehouse, who was writing the libretto, wouldn't be asked to do them, as Ira was in the hospital. I was frightened as well as thrilled, but to my incredulous relief, the Great Pelham Grenville Wodehouse was warm and friendly and

told me to call him Plum. We have been friends ever since, though in the last 20 years or so that he has lived in Remsenberg with his lovely and cherished wife Ethel, while I have been beset by Parkinson's, I haven't seen him but we corresponded. His letters revealed his charm. It doesn't seem possible that working on hundreds of novels and plays, he had time for writing letters, but he did. He had time for everything.

I had a letter from him dated January 22, 1975. He said his favorite period was the thirties. He preferred Kern to George Gershwin, but he loved Ira, as who does not. Lately he had seemed younger than me, though he was 15 years older. He was so well, and I so ill. He advised me to do the daily dozen and to take walks (advice I also got from the most eminent specialists). I took his advice and I am much better. He also advised watching soap operas if I must watch television, not news programs. At one time when I was very ill, I did watch soap operas, especially "The Secret Storm" and "Edge of Night" (The latter was his favorite.) and it had such a quieting effect on my nerves that I gave up taking Librium. Plum thought spats (for shoes) were very practical and couldn't understand them going out of style. He lived to be 93 but it wasn't long enough.

He will be missed by his fans, that is, he will be missed by millions.

Howard Dietz



The tenth anniversary of the death (October 1, 1964) of Vienna-bred composer Ernst Toch is being honored with a major Toch Festival in Los Angeles, where he spent the last 24 of his 77 years. By May 13th, there will have been fifteen concerts by a broad variety of musicians—including the Los Angeles Philharmonic under Zubin Mehta (May 1, 2). The Los Angeles critics hailed this tribute, and many other performances of Toch works are scheduled elsewhere during the year. A distinguished professor and avant-garde composer, Toch also wrote for films and earned three "Oscar" nominations.

Musically Speaking

Compiled by Paul Steiner

"Strings in the wrong hands can be pretty bad." - Duke Ellington

"You can learn to write within the limits of the musicians you have in mind."

— Wild Bill Davis

"So far the greatest martial music ever written is the wedding march." — Henny Youngman

"No one ever talked music to me (as a child) or took me to a concert. Music as an art was a discovery I made all by myself." — Aaron Copland

"Contemporary music has many friends, but only a few lovers." – Igor Stravinsky

"All I ever really wanted was to make enough money from the theatre to be able to write for the theatre." — Stephen Sondheim

"Nowadays cats try to make the music as hard as possible, so you think they're really playing. They ain't." — Louis Armstrong

"I write about peoples inability to communicate with each other. And that, to me, is almost a mission in life." - Rod McKuen

"Most people who call themselves great admirers' of my music do not know one note of it." — Arnold Schoenberg

"I'm a composer-singer. That's different from being a singer-singer." - Cy Coleman

"You can't be a songwriter and do something else. I'd rather be a songwriter than a successful oil man, because no-body hums your derrick." — Sammy Cahn

FRANK W. ASPER, ASCAP 1957 d. Salt Lake City, Utah, date unknown

BETH BROWN, ASCAP 1963 d. New York, date unknown

JEFFREY M. CARP, ASCAP 1972 d. Illinois, date unknown

LYNN F. COWAN, ASCAP 1942 d. Florida, date unknown

FRANCISCO DE MADINA, ASCAP 1963 d. Brooklyn, New York, date unknow

JUANITA EAMES, ASCAP 1957 d. Chicago, Illinois, date unknown

HERBERT C. GRIEB, ASCAP 1960 d. Alabama, date unknown

LILLIAN ANNE MILLER, ASCAP 1963 d. New York, date unknown

McELBERT MOORE, ASCAP 1924 d. California, date unknown

DOLLY ANN PAUL, ASCAP 1967 d. Florida, date unknown

d. New York, date unknown

GEORGE S. SCHULER, ASCAP 1956 d. Florida, date unknown

MURRAY SHAKTER, ASCAP 1972 d. New York, date unknown

JOSEPH W. SHAPIRO, ASCAP 1965 d. Maryland, date unknown

PEARL TEMPLETON, ASCAP 1959 d. Alabama, date unknown

LEONARD WEINLES, ASCAP 1959

NEALE WRIGHTMAN, ASCAP 1968

d. California, date unknown JAMES N. PETERSON, ASCAP 1959

d. New York, April 26, 1967

LLOYD FRY GARRETT, ASCAP 1925 d. California, April 15, 1969

ALEXANDER VON KREISLER, ASCAP 1967 d. Texas, August 21, 1969

LUCIUS DEL GUERCIO, ASCAP 1951 d. New Rochelle, New York, February 2, 1971

HERMAN FISHKIN, ASCAP 1966 d. Florida, February 9, 1971

H. LEOPOLD SPITALNY, ASCAP 1943

TERRI (HARRIET) TOWNSEND, ASCAP 1958 d. New York, June 1972

> **EDITH ROSE, ASCAP 1971** d. Illinois, November 12, 1972

JAMES MORTON MILLER, ASCAP 1954 d. New York, February 15, 1973

PAUL WHITE, ASCAP 1941 d. Rochester, New York, May 31, 1973

HELEN S. FARRIES, ASCAP 1963 d. Los Angeles, California, June 5, 1973

RALPH T. SCHNARR, ASCAP 1968 d. Indiana, June 9, 1973

MAX D. WALTER, ASCAP 1963 d. California, June 12, 1973

HUGH E. SANDEFUR, ASCAP 1971 d. Kentucky, June 16, 1973

JAMES F. PATTON, ASCAP 1963 d. California, June 17, 1973

JACQUES WOLFE, ASCAP 1933 d. Florida, June 22, 1973

BRUCE C. BEACH, ASCAP 1961

d. Pennsylvania, June 30, 1973 HARRY (C.) JACKSON, ASCAP 1966

d, New York, July 30, 1973 **VERA LINNEA GUSTAFSON, ASCAP 1961**

d. California, July 1, 1973

BEN TRACE, ASCAP 1948 d. California, July 7, 1973

HYMAN GUBERNICK, ASCAP 1963 d. New York, July 21, 1973

In Memoriam

BLANCHE FRANKLYN, ASCAP 1922 d. California, July 22, 1973

HAROLD C. BERG, ASCAP 1926 d. Michigan, July 24, 1973

ANTHONY CARUSO, ASCAP 1965 d. Pennsylvania, July 29, 1973

EDDIE CONDON, ASCAP 1958 d. New York City, August 4, 1973

RAYMOND H. SACHSE, ASCAP 1963 FREDERICK WILMOTH HENDRICKS, ASCAP 1957 d. New York, August 6, 1973

> **DOMENICO SAVINO, ASCAP 1924** d. New York, August 8, 1973

EDUARDO J. DI BIASE, ASCAP 1961 d. New York, August 14, 1973

STEPHEN PONDER PERRON, ASCAP 1970 d. Texas, August 14, 1973

ROBERT S. LEE, ASCAP 1965 d. California, August 16, 1973

ENRIC MADRIGUERA, ASCAP 1963

ELMER SCHOETTLE, ASCAP 1969 d. Texas, September 11, 1973

AL SHERMAN, ASCAP 1925

HUGO WINTERHALTER, ASCAP 1952 d Connecticut, September 17, 1973

ROB ROY PEERY, ASCAP 1935 d. Ohio, September 18, 1973

JAMES J. CROCE, ASCAP 1969 d. Louisiana, September 20, 1973

MAURICE T. MUEHLEISEN, ASCAP 1971 d. Louisiana, September 20, 1973

BENJAMIN FRANCIS WEBSTER, ASCAP 1962

JOHN NEEL, JR., ASCAP 1970 d. California, September 22, 1973

CHARLES PREVIN, ASCAP 1953 d. California, September 22, 1973

W. H. AUDEN, ASCAP 1958 d. Vienna, Austria, September 28, 1973

WILLIAM BENSON RICHTER, ASCAP 1954 d. Pennsylvania, October 4, 1973

CURTIS (M.) CLARK, ASCAP 1972 d. Hamilton, Bermuda, October 8, 1973

PERRY L. BOTKIN, ASCAP 1950

GENE KRUPA, ASCAP 1966 d. New York City, October 16, 1973

PABLO CASALS, ASCAP 1962 d. Puerto Rico, October 22, 1973

JACOBUS C. LANGENDOEN, ASCAP 1959 d. New Hampshire, October 29, 1973

MILAN S. ZIMA, ASCAP 1963 d. Indiana, November 3, 1973

CLIFFORD H. DAWSON, ASCAP 1969 d. California, November 4, 1973

LOUIS J. COBEY, ASCAP 1944 d. New Jersey, November 9, 1973

ANTHONY P. MANNO, ASCAP 1970 d. New Jersey, November 12, 1973

ALLAN SHERMAN, ASCAP 1959 d. California, November 21, 1973 **WILL JAMES, ASCAP 1950**

d. Missouri, November 24, 1973

BRUCE YARNELL, ASCAP 1965 d. California, November 30, 1973

JESSE O. ROGERS, ASCAP 1955 d. Texas, December 2, 1973

EDDIE LUND, ASCAP 1952 d. California, December 4, 1973

WILLIAM G. BEECHER, JR., ASCAP 1944 d. Virginia, December 7, 1973

WILLIAM HAID, ASCAP 1936 d. New York, December 11, 1973

ALLIE WRUBEL, ASCAP 1933

HELEN THOMAS, ASCAP 1945 d. New York, December 17, 1973

RUDOLF FORST, ASCAP 1970 d. New York, December 19, 1973

HENRY B. O'CONNELL, ASCAP 1968 d. Connecticut, December 19, 1973

ALVIN S. KAUFMAN, ASCAP 1938 d. New York, December 21, 1973

EDWARD J. KAY, ASCAP 1946 d. California, December 22, 1973

BYRON D. STOKES, ASCAP 1966 d. California, January 5, 1974

MAX KENDRICK, ASCAP 1971 d. New York, January 7, 1974

BENNIE BONACIO, ASCAP 1950 d. Florida, January 10, 1974

DAVID RUDOLF, ASCAP 1971 d. New York, January 11, 1974

HARRY PHILIP MAXWELL, ASCAP 1952 d. Illinois, January 12, 1974

CLARA EDWARDS, ASCAP 1925 d. New York, January 17, 1974

LEONARD FREEMAN, ASCAP 1963 d. California, January 20, 1974

LENA K. MACHADO, ASCAP 1962 d. Hawaii, January 22, 1974

ALEXANDER MAISSEL, ASCAP 1972 d. Pennsylvania, January 24, 1974

JOSEPH R. BENJAMIN, ASCAP 1966 d. New York, January 26, 1974

SYLVIA W. VAN CLIEF, ASCAP 1967 d. Wisconsin, January 27, 1974

MELODY ANNE PERRY, ASCAP 1973 d. California, January 27, 1974

ROBERT L. TRAUTMAN, ASCAP 1971 d. Ohio, January 28, 1974

WILLIAM SCHWARTZ, ASCAP 1969 d. California, January 31, 1974

DUKE ENSTON, ASCAP 1955 d. New York, February 1974

SAMMY MYSELS, ASCAP 1935 d. California, February 5, 1974

RICHARD FRANCIS MAGUINESS, ASCAP 1963 d. Nebraska, February 12, 1974

FLORINE W. SHEAROUSE, ASCAP 1956 d. Florida, February 14, 1974

ARTIE WAYNE, ASCAP 1956 d. California, February 14, 1974

GUS KONDAS, ASCAP 1968 d. Ohio, February 20, 1974

HARRY RUBY, ASCAP 1917

JULIAN DASH, ASCAP 1952 d. New York, February 25, 1974

ADAM CARROLL, ASCAP 1954 d. New York, February 28, 1974

FREDERICK PIKET, ASCAP 1956 d. New York, February 28, 1974

OTIS YOUNGREN, ASCAP 1962 d. Minnesota, March 6, 1974

QUINTO MAGANINI, ASCAP 1932 d. Connecticut, March 10, 1974

LOUIS HERSCHER, ASCAP 1920

MERTON H. BORIES, ASCAP 1957 d. California, March 20, 1974

JOEL REISNER, ASCAP 1966 d. California, March 26, 1974

DOROTHY FIELDS, ASCAP 1929 d. New York City, March 28, 1974

LEONARD WARE, ASCAP 1947 d. Bronx, New York, March 30, 1974

MORT GILBERT, ASCAP 1960 d. Florida, April 5, 1974

HAROLD ALFRED FIMBERG, ASCAP 1955 d. California, April 6, 1974

PETE WENDLING, ASCAP 1919 d. New York, April 7, 1974

WILLIAM B. MANN, ASCAP 1965 d. New York, April 14, 1974

FRANK G. WILSON, ASCAP 1956 d. New York, April 16, 1974

F. DUDLEIGH VERNOR, ASCAP 1946 d. Michigan, April 23, 1974

JAMES D. CRAM, ASCAP 1959 d. Texas, April 24, 1974

GLENN STEVENS, ASCAP 1964 d. California, April 28, 1974

KIM GANNON, ASCAP 1940 d. Florida, April 29, 1974

MAXINE LOUISE GARDNER, ASCAP 1966 d. Florida, May 5, 1974

MARY CAROLYN DAVIES, ASCAP 1939 d. New York, May 11, 1974

TYREE GLEN, ASCAP 1956 d. New Jersey, May 18, 1974

LOUIS PROCHUT, JR., ASCAP 1959 d. Illinois, May 18, 1974

DUKE ELLINGTON, ASCAP 1953 d. New York, May 24, 1974

IRENE SHANNON, ASCAP 1961 d. New York, May 29, 1974

L. LESLIE LOTH, ASCAP 1940 d. New York, June 3, 1974 LEWIS R. FOSTER, ASCAP 1957

d. California, June 10, 1974 SHOLOM SECUNDA, ASCAP 1954 d. New York, June 13, 1974

GIL RODIN, ASCAP 1966 d. California, June 17, 1974

ARCHIE FLETCHER, ASCAP 1937 d. Florida, June 18, 1974

TONY FONTANE, ASCAP 1964 d. California, June 30, 1974

CLIFF FRIEND, ASCAP 1922

SAXIE DOWELL, ASCAP 1941 **DONALD GOHMAN, ASCAP 1956**

d. New York, July 1974 **EDMUND HAINES, ASCAP 1956**

d. New York, July 5, 1974 **GEORGE D. WIEST, ASCAP 1942** d. New York, July 12, 1974

MANNING SHERWIN, ASCAP 1954 d. California, July 26, 1974

ASCAP Country Music Awards 1974

A GOOD WOMAN'S LOVE Writer: Cy Coben Publisher: Delmore Music Corp. Producers: Chet Atkins/Jerry Reed Artist: Jerry Reed, RCA

A LOVE SONG Writers: Kenny Loggins/Dona Lyn George Publishers: Gnossos Music/Portofino Music Producer: Brian Ahern Artist: Anne Murray, Capitol

ALL IN THE NAME OF LOVE
Writers: Jerry Foster/Bill Rice
Publisher: Jack and Bill Music Company
Producer: FARAH Productions
Artist: Narvel Felts, Cinnamon

ANNIE'S SONG Writer: John Denver Publisher: Cherry Lane Music Producer: Milton Okun Artist: John Denver, RCA

BACK IN THE COUNTRY Writer: Eddy Raven Publisher: Milene Music, Inc. Producer: Wesley Rose Artist: Roy Acuff, Hickory

BODGIE WOOGIE (A/K/A T.D.'s BODGIE WOOGIE) Writer: Clarence "Pine Top" Smith Publisher: Edwin H. Morcia Co., Inc. Producer: Charlie McCoy Artists: Charlie McCoy/Barefoot Jerry, Monument

BORN TO LOVE AND SATISFY Writers: Jerry Foster/Bill Rice Publisher: Jack and Bill Music Company Producer: Jerry Bradley Artist: Karen Wheeler, RCA

CITY OF NEW ORLEANS Writer: Steve Goodman Publishers: Buddah Music, Inc. /Turnpike Tom Producer: Jim Malloy Artist: Sammi Smith, Mega

COME HOME Writer: Jim Mundy Publisher: Chappell and Co., Inc Producer: Don Gant Artist: Jim Mundy, ABC

COUNTRY SUNSHINE
Writer: Billy Davis
Publisher: Shada Music, Inc.
Producer: Billy Davis for Perfect Harmony Productions
Artist: Dottle West, RCA

DARLIN'
Writer: Ray Griff
Publisher: Blue Echo Music
Producers: Ray Griff Jim Foglesong
Artist: Ray Griff, Dot

EVERYBODY NEEDS A RAINBOW Writer: Rory Bourke Publisher: Chappell and Co., Inc. Producer: Don Gant Artist: Bobby Wright, ABC

FINER THINGS IN LIFE
Writer: Jim Weatherly
Publisher: Keca Music, Inc.
Producer: Glenn Sutton
Artist: Red Steagall, Capitol

FOR OL' TIMES SAKE
Writer: Tony Joe White
Publishers: White Haven Music, Inc./
Tennessee Swamp Fox Music
Producer: Felton Javis
Artist: Eivis Presley, RCA

HANGIN' ON TO WHAT I'VE GOT Writer: Bob Millsap Publisher: Ironside Music Producer: Bob Millsap Artist: Frank Myers, Caprice

HARLAN COUNTY
Writers: Bill Emerson/Billy Large
Publisher: Golden Horn Music, Inc
Producer: Walter Haynes
Artist: Wayne Kemp, MCA

HEY THERE GIRL Writers: Jerry Foster, Bill Rice Publisher: Jack and Bill Music Company Producer: Pete Drake Artist: David Rogers, Atlantic

HOUSTON (I'M COMING TO SEE YOU) Writer; David S. Paich Publishers: Kaytekkay Music, Inc./Hudmar Pub. Co., Inc Producer: Jimmy Bowen Artist: Glen Campbell, Capitol

I DON'T PLAN ON LOSING YOU Writers: Arthur Kent, Frank H. Stanton Publisher: Two Rivers Music Producer: Jim Foglesong Artist: Brian Collins, Dot

I DON'T SEE ME IN YOUR EYES ANYMORE Writers: Bennie Benjamin/George David Weiss Publisher: Music of the Times Pub. Corp. Producer: Chet Atkins Artist: Charlie Rich, RCA

I GAVE UP GOOD MORNING DARLING Writer: Sidney L. Linard Publisher: Willex Music Publishing Co. Producer: Joe Allison Artist: Red Steagall, Capitol

I NEVER GET THROUGH MISSING YOU Writers: Biff Collie/Arthur Kent, Frank H, Stanton Publisher: Golden Horn Musne, Inc. Producer: Earl Richards Artist: Bobby Lewis, Ace of Hearts

I USE THE SOAP Writer: David Gates Publisher: Kipahulu Music Company Producers: Dickey Lee, Roy Dea Artist: Dickey Lee, RCA

I WANT TO STAY
Writers: Jerry Foster/Bill Rice
Publisher: Jack and Bill Music Company
Producer: FARAM Productions
Artist: Narvel Felts, Cinnamon

I'LL BE YOUR BRIDGE Writer: Royce Porter Publisher: Ma-Ree Music, Inc. Producers: Bud Logan/Mary Reeves Davis Artist: Wilma Burgess, Shannon

I'LL THINK OF SOMETHING
Writers: Jerry Foster/Bill Rice
Publisher: Jack and Bill Music Company
Producer: Jim Vienneau for Guib-Vienneau Productions
Artist: Hank Williams, Jr., MGM

(I'M A) YO YO MAN ,Writers: Rick Cunha/Martin Cooper Publishers: Fargo House, Inc./ Martin Cooper Music Producer: Ken Mansfield Artist: Rick Cunha, GRC

I'M YOUR WOMAN Writer: Bob Johnston Publishers: Milene Music, Inc./Glen Leven Music, Inc. Producer: Walter Haynes Artist: Jeanne Pruett, MCA

IT'LL BE HER Writer: Billy Ray Reynolds Publishers: Kimtra Music/Roarin' Music Producer: Pete Drake Artist: David Rogers, Atlantic

I'VE GOT A THING ABOUT YOU BABY Writer: Tony Joe White Publishers: White Haven Music, Inc./ Tennessee Swamp Fox Music Producer: Felton Jarvis Artist: Elvis Presley, RCA

I'VE JUST GOT TO KNOW (HOW LOVING YOU WOULD BE). Writers: Bill Emerson/Jodie Emerson Publisher: Golden Horn Music, Inc. Producer: Billy Sherriil Artist: Freddy Weller, Columbia

Writer: Jim Weatherly Publisher: Keca Music, Inc. Producer: Glenn Sutton Artist: Bob Luman, Epic

JUST ENOUGH TO MAKE ME STAY

KENTUCKY SUNSHINE Writer: Charles Arrington Publisher: Tema Music Producer: Walter Haynes Artist: Wayne Kemp, MCA

LADY LOYER
Writers: Bobby Lewis/Gene Kennedy
Publisher: Golden Horn Music, Inc.
Producer: Earl Richards
Artist: Bobby Lewis, GRT

LAST TIME I SAW HIM
Writers: Michael Masser/Pamela Sawyer
Publisher: Jobete Music Co., Inc.
Producer: Billy Davis for Perfect Harmony Productions
Artist. Dottle West, RCA

LET'S HEAR IT FOR LONELINESS Writer: Ronald Dickson Publisher: Blue Moon Music Producer: Dick Heard Artist: Mundo Earwood, GRT

Writer: Ray Griff Publisher: Blue Melody Music Producer: Walter Haynes Artist: Wayne Kemp, MCA

LOVIN' ON BORROWED TIME Writer: Dick Heard Publisher: Music of the Times Pub. Corp. Producer: Dick Heard Artist: Mel Street, Metromedia Country

LOVIN' SOMEONE ON MY MIND Writer: Don Cook Publisher: Milene Music, Inc Producer: Don Gant Artist: Bobby Wright, ABC

LOVING YOU HAS CHANGED MY LIFE Writers: Jerry Foster Bill Rice Publisher: Jack and Bill Music Company Producer: Pete Drake Artist: David Rogers, Atlantic

MY PART OF FOREVER Writers: Jerry Foster/Bill Rice Publisher: Jack and Bill Music Company Producer: Billy Sherrill Artist: Johnny Paycheck, Epic

OH, DH I'M FALLING IN LOYE AGAIN
Writers: Al Hoffman Dick Manning Mark Markwell
Publisher: Planetary Music Publishing Corp.
Producer: Mike Curb
Artist Eddy Arnold, MGM

PAPER ROSES

Writers: Janice Torre/Fred Spielman Publisher: Lewis Music Publishing Co., Inc Producer: Sonny James Artist: Marie Osmond, MGM

PRECIOUS MEMORIES FOLLOW ME Writer: Frances Rhodes Publisher: Fall Creek Music Producer: Ray Pennington Artist: Josie Brown, RCA

ROSIE CRIES A LOT Writers: Jerry Foster/Bill Rice Publisher: Jack and Bill Music Company Producer: Don Gant Artist: Ferlin Husky, ABC

SECRET LOVE
Writers: Sammy Fain Paul Francis Webster
Publisher: Warner Brothers Music
Producer: Buck Owens
Artist: Tony Booth, Capitol

SMILE FOR ME
Writer: Rory Bourke
Publisher: Chappell and Co., Inc.
Producer: Glenn Sutton
Artist: Lynn Anderson, Columbia

SOMETÍME SUNSHINE Writer: Johnny Wilson Publisher: Pana Publishing Producer: Bob Ferguson Artist: Jim Ed Brown, RCA

SOMEWHERE BETWEEN LOVE AND TOMORROW Writers: Bud Reneau/Tom Lazaros Publishers: Chess Music, Inc. Charlie Boy Music Producer: Jim Foglesong Artist: Roy Clark, Dot

SONG AND DANCE MAN Writers: Jerry Foster Bill Rice Publisher: Jack and Bill Music Company Producer: Billy Sherrill Artist: Johnny Paycheck, Epic

STOP AND SMELL THE ROSES Writer: Doc Severinsen Publisher: Colgems Music Corp Producer: Fred Carter, Ir. Artist: Henson Cargill, Atlantic

STORMS OF TROUBLED TIMES Writer: Jim Weatherly Publisher: Keca Music, Inc. Producers: Don Law/Ron Bledsoe Artist: Ray Price, Columbia

SUNDOWN
Writer: Gordon Lightfoot
Publisher: Moose Music
Producer: Lenny Waronker
Artist: Gordon Lightfoot, Reprise

SUNSHINE ON MY SHOULDERS
Writers: John Denver/Dick Kniss/Mike Taylor
Publisher: Cherry Lane Music, Inc.
Producer: Milton Okun
Artist: John Denver, RCA

SWEET MAGNOLIA BLOSSOM Writer: Rory Bourke Publisher: Chappell and Co., Inc. Producer: Ron Chancey Artist: Billy "Crash" Craddock, ABC

TAKE GOOD CARE OF HER Writers: Arthur Kent/Ed Warren Publisher: George Paxton Corporation Producer: Felton Jarvis Artist: Elvis Presley, RCA

TELL ME A LIE Writer: Barbara Wyrick Publisher: Rick Hall Music Producer: Sonny Limbo Artist: Sami Jo, MGM

THAT GIRL WHO WAITS ON TABLES
Writer: Bobby P. Barker
Publisher: Chess Music, Inc.
Producers: Tom Collins & Jack D. Johnson
for Gemini Productions
Artist: Ronnie Milsap, RCA

THE BEST DAY OF THE REST OF OUR LOVE
Writer: Royce Porter
Publisher: Above Music Publications
Producers: Bud Logan/Mary Reeves Davis
Artists: Bud Logan/Wilma Burgess, Shannon

THE LAST OF THE SUNSMINE COWBOYS Writer: Eddy Raven Publisher: Milene Music, Inc. Producer: Don Gant Artist: Eddy Raven, ABC

THE RIVER'S TOO WIDE Writer: Robert E. Morrison Publisher: Music City Music, Inc. Producer: Don Gant Artist: Jim Mundy, ABC

THE UPTOWN POKER CLUB
Writers: Bert Williams/W. H. Vodery Jean Havez
Publisher: Warmer Brothers Music
Producers: Chet Afkins/Jerry Reed
Artist: Jerry Reed, RCA

THE WHOLE WORLD'S MAKING LOVE AGAIN TONIGHT Writers: Bobby G. Rice Charlie Fields' Donald L. Ri Publishers: Americus Music Uncle Ben's Music Producers: Johnny Moward/ Dick Heard Artist: Bobby G. Rice, Metromedia Country

TOO MANY MEMORIES Writer: Rory Bourke Publisher: Tomake Music Producer: Earl Richards Artist: Bobby Lewis, Ace of Hearts

TOO MUCH PRIDE
Writer: Mack White
Publisher: Milene Music, Inc.
Producer: McDowell Productions
Artist: Mack White, Commercial

UNTIL THE END OF TIME
Writers: Jerry Foster/Bill Rice
Publisher: Jack and Bill Music Company
Producer: FARAH Productions
Artists: Narvel Felts Sharon Yaughn, Cinnamon

WAKE ME INTO LOVE
Writers: Royce Porter Tom McKeon
Publisher. Cross Keys Publishing Co.
Producers: Bud Logan/Mary Reeves Davis
Artists: Wilma Burgess/Bud Logan, Shannon

WHAT GOT TO YOU Writer: Ray Griff Publisher: Blue Echo Music Producers: Ray Griff/Jim Foglesong Artist: Ray Griff, Dot

WHEN YOUR GOOD LOVE WAS MINE Writers: Jerry Foster/Bill Rice Publisher: Jack and Bill Music Company Producer: FARAH Productions Artist: Narvel Felts, Cinnamon

WHEREFORE AND WHY
Writer: Gordon Lightfoot
Publisher: Warner Brothers Music
Producer: Al De Lory
Artist: Glen Campbell, Capitol

WHO LEFT THE DOOR TO MEAVEN OPEN Writer: Betty Duke Publisher: Bob Moore Music Producer: Larry Butler Artist: Hank Thompson, Dot

YOU CAN'T BE A BEACON (IF YOUR LIGHT DON'T SHINE)
Writer: Martin Cooper
Publishers: Martin Cooper Musir/Fargo House, Inc.
Producer: Stan Sliver
Artist: Donna Fargo, Dot

YOU MAKE ME FEEL MORE LIKE A MAN
Writer: John Riggs
Publisher: Prater Music, Inc.
Producer: Jimmy Peppers for Prater Productions
Artist: Mel Street, GRT

YOU'RE WEARIN' ME DOWN Writer: Ray Griff Publisher: Blue Echo Music Producer: Ray Pennington Artist: Kenny Price, RCA