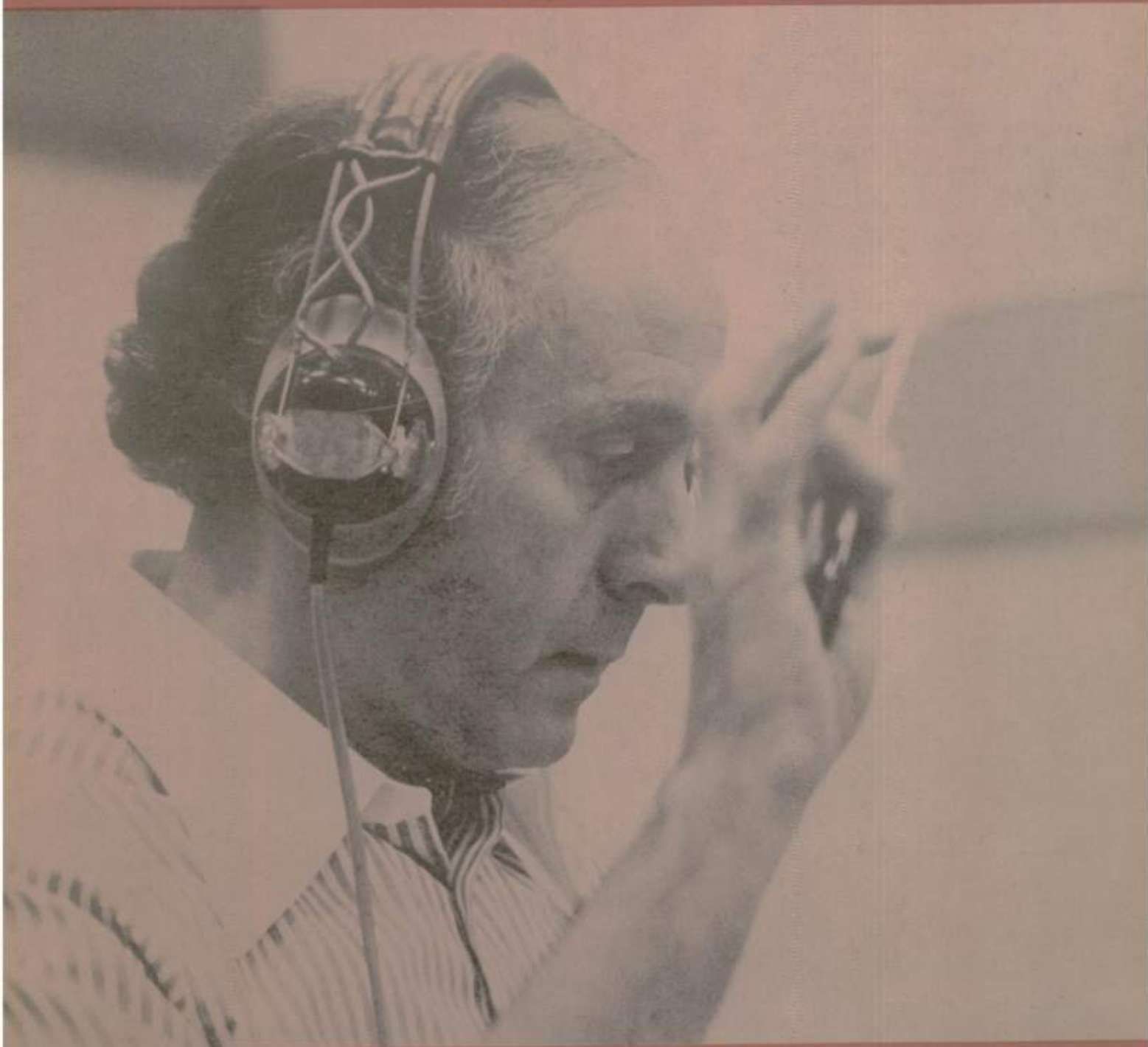


ASCAP

Vol. 9, No. 1
Spring, 1978

Today



Henry Mancini – Modest Master

President's Report

The crusade for revision of the 1909 copyright law has been a long and difficult one, and the signature of the new U.S. Copyright Act of 1976 by President Ford marked the end of a difficult battle and an equally difficult era. The new era began on January 1, 1978 when the 1976 law became effective. While it is not perfect and reflects a number of compromises, it is a major step forward for the men and women who write and publish American music.

The changes that come with this new statute are numerous. Most important is the extension of the term of copyright to the life of the creator plus fifty years — the same duration that most other countries have had for decades.

The new law also opens up for licensing of public performances new areas in which ASCAP will act energetically on behalf of the members. The jukebox industry, which had been exempt from paying for public performances under the 1909 law, will now pay, although the initial fee—under a compulsory license—will be only \$8 per year per jukebox. Two other important users—cable television operators and the public broadcasters—will also have compulsory licenses and will pay for the use of music for the first time.

In a significant change, users who claimed they were not performing “for profit” under the 1909 law will now be liable because the general “for profit” limitation on our right to license public performances has been eliminated. In its place are very specific and very limited exemptions for certain noncommercial performances — such as those

during religious services in places of worship or in face-to-face classroom instruction. It is also worth noting that the definition of “public performance” has been clarified. Factories, offices to which the general public is not admitted and organizations such as country clubs, fraternal and veterans’ groups and “private clubs” will all now need licenses for the performance of ASCAP music, and the licensing process is rapidly moving from the planning to the operational phase.

The precise impact of the new law is not yet entirely clear, and it probably won’t be for some time. We can reasonably expect more income from new licensees, but exactly how much this will be will only emerge during the next few years. For example, the \$8 annual compulsory license fee per jukebox will be divided among performing rights organizations after the administrative costs of collection by the government are deducted. The cable television compulsory license fees for secondary transmissions will be divided among all copyright owners whose works are used, including motion picture companies and broadcasters, as well as performing rights licensing organizations.

The new statute does not set the rates to be charged for public broadcasting. If a mutually satisfactory voluntary license agreement is not reached, the fees will have to be set by the new Copyright Royalty Tribunal established by the 1976 statute. The Tribunal is considering the fees now. The five

members of the Tribunal, who have been named by President Carter and sworn in, will play an important role in the future. The Tribunal will determine division of compulsory license fees in the absence of any agreement among copyright owners, and will also periodically review and adjust those fees. It is an important improvement in our copyright world that adjustments in statutory fees will not require Congressional action, but can be made by the Tribunal.

There is a great deal of hard work ahead for the Society, and probably for the Federal Courts since it is likely that a number of the provisions of the new statute may require precise judicial interpretation. In addition, the Copyright Office is preparing new regulations, new forms and new explanatory pamphlets. One change many members will notice is the rise in the copyright registration fee from \$6 to \$10. It obviously makes sense for all of us to learn about these changes which will affect our profession.

A lot of things will not change, and there is no reason to feel uneasy simply because certain procedures will be different. It is merely a matter of learning, and we will all be learning together. Our excellent Legal Department is carefully monitoring every aspect of the situation, and, where appropriate, commenting on the proposed new rules, new forms and new licensing arrangements. That is our obligation to the membership, and we will strive to meet it fully.

Stanley Adams

ASCAP *Today*

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STATE OF ISRAEL BONDS HONORS PRESIDENT ADAMS

More than 500 prominent composers, lyricists, music publishers, record industry executives and music world leaders from across the country gathered at New York's Plaza Hotel for a June 29th dinner-dance at which State of Israel Bonds honored ASCAP President Stanley Adams with the prestigious Jerusalem Medal. The presentation was made by former ASCAP Board Member Aaron Copland, dean of American symphonic composers.

Mr. Adams was cited for his dedication to supporting Israel's economic defenses, and for his leading role in the American entertainment and cultural communities. The main speaker at the event, which drew prominent personalities from Nashville, Hollywood and

other music centers, was the Honorable Gideon Rafael, former Israeli Ambassador to Great Britain and distinguished diplomat. Five top songwriters entertained the star-studded audience. Billy Taylor and three of Broadway's brightest luminaries, Cy Coleman, Charles Strouse and Arthur Schwartz, offered splendid medleys of some of their major works, and lyricist Sammy Cahn added to the delights with a bouquet of specially written parodies that filled the room with warmth and laughter. The memorable evening concluded with the moving comments of President Adams, who expressed his appreciation for this tribute and his commitment to continuing support for Israel.



ASCAP's George Simon, who won one of the Society's Deems Taylor Awards for his book on the big bands some years ago, accepted his Grammy (February 23, 1978) at New York City ceremonies. Simon, honored for his liner notes for "Bing Crosby: A Legendary Performer" is seen flanked by Helen Merrill and Rex Reed.

LYRICS SERIES AT NEW YORK YM-YWHA

The 8th season of the Lyrics and Lyricists Series at New York City's 92nd Street YM-YWHA is featuring composers discussing their collaboration with lyricists, and the three outstanding composers featured this year are all major ASCAP talents. Sammy Fain appeared on January 8th. Charles Strouse on March 5th and ASCAP Board Member Arthur Schwartz starred on March 19th in this series produced in cooperation with the Billy Rose Foundation.

Newly released recordings on earlier evenings in this series have been hailed by critics, including an LP covering an evening with the late Johnny Mercer. The three-album set has been released by Laureate Records, and produced by the Artistic Director of the series — Maurice Levine.

RESOURCES OF AMERICAN MUSIC HISTORY PROJECT LAUNCHED

The National Endowment for the Humanities has established at the University of Illinois in Urbana-Champaign a Resources of American Music History project which will provide scholars and performers with a guide to source materials of American music from Colonial times through World War II.

It will cover sheet music and song books, manuscripts and performance libraries, instruction books, recordings, concert programs, literary writings about music, official documents of organizations, and the correspondence and memorabilia of musicians. An extensive field work program will survey known materials in institutional and private libraries, historical societies and institutional archives, and will search for new materials. The reference book should be ready for publication during the summer of 1979.

For further information, please contact Resources of American Music History, Music Building, University of Illinois, Urbana, Illinois 61801 (telephone: 217-333-0183).

EDEN CROSS NAMED ASCAP MEMBERSHIP REPRESENTATIVE

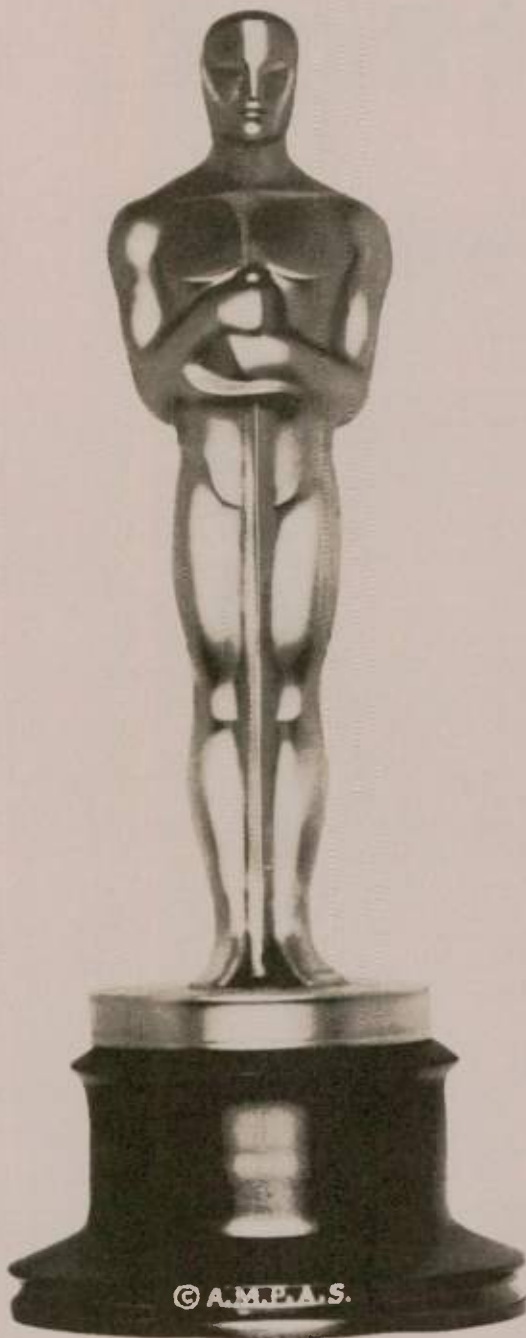


Ms. Eden Cross has been appointed a Membership Representative at the Society's New York office, Membership Director Paul S. Adler announced in February.

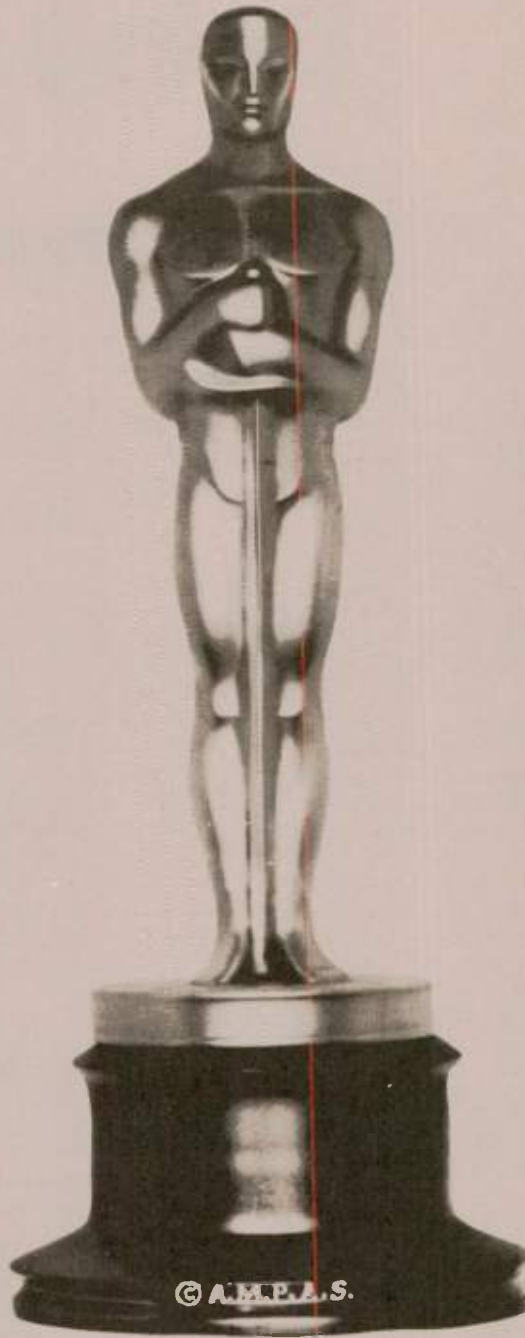
Ms. Cross will be involved in ASCAP's dynamic membership program, and the developing and maintaining of music/record industry contacts. She comes to ASCAP from Free Flow Productions, where she was Administrative Assistant to President Michael Brovsky and Vice President Steve Frank. At Free Flow, she was involved in the firm's A. & R. and publishing activities.

Ms. Cross, who has lived in England, Spain and Switzerland and attended Franklin College in Lugano, Switzerland, resides in New York City with her film producer husband.

And the winners are:



Joe Brooks
Best Song
"You Light Up My Life"



Jonathan Tunick
Best Score Adaptation
"A Little Night Music"

ASCAP

We've Always Had the Greats

Henry Mancini- Doing it Right

by TOM PAISLEY

Many of today's successful artists have a flair for self-dramatization, and live in a flamboyant manner. They attend opening night galas, and are rarely photographed wearing anything but evening dress. Many of these "shooting stars" of the Arts will seldom speak of their work. One gets chitchat about the social season, discourses on what direction Music and Literature seem to be taking — almost anything but the work which has brought them to prominence. At times, it seems as though their own contributions are not significant enough to discuss.

Happily, Henry Mancini is not a star of this sort. He obviously loves his work as a composer of scores for motion pictures, and will talk freely about this most difficult of musical arts. He takes an extremely workmanlike attitude toward his profession. There is little of the "composer's anecdote" in a Mancini interview. You will hear no tales of how when Mancini was looking at the ocean one day, he was seized by a creative urge and dashed off a deathless piece of contemporary music. Is it possible these things never have happened, and are a myth perpetuated by novels and films that find most composers' lives too dull to be good box office attractions.

Mancini clearly has a no-nonsense attitude toward his work. He composes, he says, only for specific projects. He works in a den/library-cum studio in his home. It's not soundproofed, and its proximity to the garage in his Holmby Hills home often makes it a passageway for the Mancini family into the rest of the house. Unintentional interruptions are not uncommon.

Further, he burns no midnight oil. He works usually for three hours in the morning, after breakfast. He says he's found he can accomplish more working from eight to eleven A.M. than he could with a much longer day and keeping exotic hours. In fact, a description of Mancini's workday sounds more like that of a man involved in the design of

putty knives than in the creation of major film scores, and some may find it difficult to reconcile this matter-of-fact attitude with the results it has achieved: Three Motion Picture Academy "Oscars" and thirteen nominations; twenty National Academy of Recording Arts and Sciences "Grammy" Awards, enough Gold Records (each representing a million dollars in sales or over) to cover a studio wall, and enough film credits to take up six double column pages in a recent cinema magazine article.

He is an innovator, though he denies it. His score for *Peter Gunn*, for instance, brought the jazz idiom to the filmed detective story, a form never noted for standout musical contributions. His choices of instrumentation, though sometimes initially thought to be *outré*, have proven to be exactly right for the effects he has sought. In scoring the suspense chiller *Wait Until Dark*, he employed a device which is still talked about. Using a pair of matched pianos, he tuned one instrument a quarter tone lower than the other. For particularly eerie sections of the film, he would have one piano play a given phrase, then the other would echo it, a quarter tone "off". The effect was not only as haunting as desired; it gave the musicians who played the pianos an unsettling sensation. One even complained of dizziness! Mancini modestly deprecates this contribution, saying that: "Quarter tones aren't new, they've been used for a really long time. But in this particular device, it was new."

Mancini goes further in reducing the creation of Art to commonplace. Recalling his first film score attempt, he said "The first thing was very simple: trying to get enough music to fit the exact amount of what was needed on the screen. That's the basic problem of the film composer. I mean that's the basic technical problem, to make it fit. Now, to make it fit, a shoemaker can make it fit, that's what you make shoes for, or you make shirts that fit. You tailor them.

But what it's made out of is another thing. The fit is technical. What it is, is something else."

The "something else" Mancini has contributed to his field, as well as his hit songs (which he considers merely parts of his film scores) have placed him among the ranks of America's finest composers — in or out of films. To find the source of that something else, one must reflect on the life of the man. For as surely as his attitude may reflect a craftsman's attack, the man does not deal in shoes or shirts. He is a creator of music.

Henry Mancini was born in Cleveland, Ohio on April 16, 1924. His father, Quinto, and his mother, Anna, were immigrants from the Italian province of Abruzzi. Soon after Henry's birth, the family moved to the steelmill town of Aliquippa, Pennsylvania. It was here that Henry grew up, attended high school and began his musical career. The memories of Aliquippa are still strong for Mancini. He recently premiered an extended work for orchestra entitled *Beaver Valley '37*, which he acknowledges to be autobiographical. (Aliquippa is located in the Beaver Valley of the Ohio River.) He speaks warmly of Aliquippa.

"I lived in a small town, an Italian community in Pennsylvania; well in West Aliquippa, the smallest part . . . across the well-known tracks . . . literally. It was a very ethnically oriented upbringing, you know. My mother and an Italian community. I grew up eating Italian food three meals a day. Just the way they did it in the Old Country. My parents came from Italy as teenagers themselves, so they brought everything with them. I'm very thankful for that, because it gives me something to relate to as far as things I like and things I was brought up with.

"I started taking lessons on the flute at age eight. It was just thrust upon me by my father, who played. I think the piano was just something I wanted to do. So my father bought a piano. He



Henry Mancini — Doing it Right

thought he was getting a great deal on it. It turned out it had a cracked sounding board and was out of tune all the time. I forget who sold him that. He must have paid at least twenty dollars for it.

"I practiced a good deal, though I was very sports oriented as a kid. I used to play ball, football . . . everything. My father used this. Knowing I wanted to get out there, he'd say: 'You practice 'til this time, then you can go play! So that's what I did.'"

Though a steelmill town, there was evidently no lack of music in Aliquippa. This may have been due to the influence of the Italian community. Mancini recalls how he "played in every kind of band there is: *Sons of Italy*, High-School, later, even the Army Band. I've come up through the ranks, so far as Band Music is concerned. We used to have this *Sons of Italy* Band that played at Feasts . . ."

(In the Catholic faith, each saint has his or her own Feast Day, which is a combination of religious and secular activities. In Europe, certain cities and even some trades have their own Patron Saints. Americans of Italian descent still observe Feast Days here, and the tradition of having Patron Saints for individual Italian communities in the New World is still strong.)

"Every town had a saint, or a couple of saints they would pay tribute to during the summer, when the weather was nice. In our town, St. Anthony was one of them. They used to get a statue of the saint from the church, put a ribbon around him and then parade through the streets with the band playing. Yeah, parade . . . going all through the streets . . . people would come up and pin money on St. Anthony. And the band



Young Master Mancini — can that be the RCA dog?



Ambridge, Pa. Community Band in 1937 — with Henry Mancini fourth from the right in second row and Papa Mancini on the far right in the front row.

would play. We'd be marching along, and unless you've ever seen an Italian Band marching, you haven't seen anything. No matter what the tempo of the piece is, everybody is walking at a different pace!

"But those are the bands that I played with. We used to get paid to do these Feasts. It was usually a weekend and on Saturday night there was a concert. Sunday morning there was a parade around town to get money for the Saint. Then Sunday night was the final big concert, with the fireworks. For all that, we got three dollars."

Lest this story give the impression that Aliquippa and Western Pennsylvania were a cultural desert, it must be added that Mancini did study music "legitimately" while he grew up. He was a student of Max Adkins, conductor and arranger at Pittsburgh's Stanley Theatre, and played flute in the Pennsylvania All State Band. On finishing his studies at Aliquippa High, young Mancini was accepted by the prestigious Juilliard School of Music in New York City. But the year was 1942, and shortly after beginning his courses at Juilliard Mancini was drafted into the Army.

After his discharge from the Army in 1945, he joined the Glenn Miller-Tex Beneke Band as pianist-arranger. It was at this time that the Mancini the public knows began to emerge. It was also while with the Miller Band that he met his wife of thirty years, the former Ginny O'Connor. She was then singing with the band's vocal group, and had also sung with the almost legendary Meltones. Ginny and Henry were wed in Hollywood in 1947.

Married, and soon a family man (his son Chris was born in 1950, and twin daughters, Monica and Felice in 1952),

Mancini continued to study and refine his art. Among his tutors were composers Ernest Krenek, Mario Castelnuovo-Tedesco and Dr. Alfred Sendry.

1952 was a pivotal year, for it was then Mancini went to work for the Music Department of Universal-International Studios. Many who have read about Mancini have gained the impression that once he began at U-I the streets turned to gold and trucks loaded with laurels began pulling up in front of the Mancini home. Actually, he worked on some 100 films . . . ranging in scope from *The Glenn Miller Story*, for which he received his first Academy Award nomination, to the somewhat less acclaimed, *Abbott and Costello: Lost In Alaska*. Mancini still thinks fondly of the score he did for Orson Welles' masterful *Touch of Evil*, which has become something of a film buff's favorite and a Late-Late Show staple on TV.

As Mancini recalls the early days at Universal, "I wanted all my life to write for films and it's what I learned to do at Universal. I was there for six years . . . six of the best years. It was like taking a master's or doctorate in film writing, because I did everything that came along for six years. At that time, they were making 30 or 40 pictures a year, and I'd go from one right to another."

"We had a staff up there and I learned a great deal, both about life and writing. There was a fellow named Herman Stein, who was a fine composer. Usually, Herman and I were assigned to do a picture . . . usually they were ten reel pictures. We might flip a coin and say: 'Okay. You take the first five and I'll take the second five.' If I happened to get the love theme in



Flying high in the Army Air Corps, 1942-45.

my five, then I gave it to him. If he happened to get some other theme in his five reels, he'd give it to me and we'd be working back and forth . . ."

Though his work at Universal gained him some recognition and a degree of security, it wasn't until his association with producer Blake Edwards that the name of Henry Mancini became extensively known outside of the Movie Industry. It was Blake Edwards who produced the fantastically successful *Peter Gunn* TV series. How Mancini came to write the score is somehow typical of Hollywood.

"I've known Blake for years. He was a friend of my wife's during the heyday of MGM Studios. At that time, Ginny was a member of the *Meltones*, which was one of the finest vocal groups ever assembled. Mel Tormé had it, and they made some great records. They were kind of the insider social group of people who didn't have any bread at the time. So they were invited to a lot of parties and they would sing and Mel would play. It was a whole gang that hung out together and went to the various parties. Blake was in that social group. He was a writer. Ginny knew Blake from before, and after a few parties when I came out (to L.A.) we got to know each other.

"I had done a couple of things before for Blake, only because I was assigned to him. He was doing work at the Universal lot. We had been on the periphery of being great friends, and we met one day by accident when he was at Universal, on the lot. He was thinking about the *Gunn* thing he was going to do, and it was just on the street where he asked me to do it."

The score to "the *Gunn* thing" turned out to be a major stepping-stone in Mancini's career. Not only did the TV show itself establish Mancini's music firmly in the public's ear and mind, it

led to another Blake Edwards series, *Mr. Lucky*, and two more "Grammy" Awards to match Hank's first two for *Gunn*. In 1960, he also received a Grammy for his Jazz tour de force, *The Blues and The Beat*. But the motherlode was yet to come.

"In *Breakfast at Tiffany's*, we were confronted with doing this song . . . Johnny Mercer wrote the lyrics . . . and I did my job first. Normally if there's going to be a love theme in a film, I do that, and the lyricist comes in afterward. So we were supposed to tell in two minutes or so, an awful lot about Holly Golightly, who was played by Audrey Hepburn. I thought of it as her 'Over the Rainbow' . . . kind of her hopes and dreams and something that told a great deal about her; a wistful kind of thing. So I came up with . . . for lack of a better phrase . . . a sophisticated Country song, which I think *Moon River* basically is. It's a very simple kind of a piece. Once I got that, the writing of it was actually less than an hour."

The "very simple kind of a piece" won for Mancini his first two Oscars, (*Best Score*; *Best Song*) and no less than FIVE "Grammy" Awards for: *Song of the Year*, *Best Performance by an Orchestra*, *Best Soundtrack Album*, *Record of the Year* and *Best Arrangement*! It has since been recorded over 600 times, all over the world! Yet, ever diffident in the face of fame's thunderclap, Mancini is quick to share credit with his lyricist on *Moon River*, the late Johnny Mercer, himself a titan of pop music.

"I think Johnny Mercer was great," says Mancini. "He had something that's purely American . . . He had the ability to zing it. Take that phrase from *Moon*

River, 'huckleberry friend'. No one had ever heard it before, but the instant they heard it, everyone knew what it meant!"

The American listening public seemed to know what Henry Mancini meant as well. The next years brought more honors where there seemed to be no room left for honors. To name but a few: Oscar number three came along for Best Song, *Days of Wine and Roses* (also a Mercer lyric), ten more Grammys for work ranging from *Baby Elephant Walk* from *Hatari!* through his bestselling recordings of *Love Theme from Romeo and Juliet* and *Theme from 'Z'*.

Space must be reserved for Hank's fabulous beast, *The Pink Panther*. Through the medium of a syndicated cartoon series, his *Pink Panther* theme is instantly recognizable to an entire generation of kids who never saw the comedy series of films from which the theme derives. They know the music and identify it with a favorite cartoon character. As children never seem to forget childhood songs, these are the roots in which immortality is found, though Mancini himself would probably dismiss such a thought. Too busy with his next project, no doubt.

Were writing for films and TV not enough, Mancini keeps a heavy schedule of concerts each year. Over the years, he has conducted almost every major symphony orchestra in the Western world. Surely, such a white-tie, jet-setting life inspires great changes in Mancini's attitude toward his Art?

"When we do a concert," says Mancini, "the orchestra is well-rehearsed and prepared. Nothing is left to chance. And the audiences respect and admire this, you can tell. The coordination of everyone starting together, doing the same thing, then stopping together. The audiences love watching this fine musi-



One of the great teams, composer Mancini with lyricist Johnny Mercer.

cal precision."

Craft, workmanship, precision . . . my job . . . doing what I was trained for. These are words and phrases heard again and again from Mancini. In all probability, they'll be heard again from him. A man who practices a most demanding musical Art, yet calls it a business; a job. But he does own a Rodin sculpture . . . a collection of oils which include Foujita. He sketches and he paints in water colors. He travels worldwide at a rate which gives pause even to today's mobile society. Yet, he has a family relationship that has been praised by magazines and Sunday papers.

But hints of a different Mancini can be noted. Even, as he would say, "on the job". In a recent interview for a film magazine, he was asked about his score for the motion picture *Charade*, which earned him a 1963 Oscar nomination. How did that theme come?

"Audrey Hepburn comes back to this empty room, and all she has is a suitcase. She's sitting on the suitcase in a

very dimly lit room and she's very down. But just before Cary Grant comes in, the director has her all alone, to kind of set the mood. And that's where the theme for *Charade* comes in: that moment, where I knew it . . ." The interviewer then asked Mancini "Was it literally her performance that inspired the theme?" "No, it was her face," he replied. It is in such an aesthetic light that one might wish to remember the music of Henry Mancini.

Mancini himself has stated how he would like his music remembered. "Often! And I would like to be thought of as having done the right things more often than the wrong things. Nobody is

perfect . . ." There seems to be little doubt that Mancini has done the right things more often and more consistently than almost any other composer for the cinema. As to the "Often!" part, one has only to go to the movies or turn on your TV or radio. Listen to Mancini, as millions do.

Tom Paisley is a free lance writer, novelist and member of ASCAP. He has served as Contributing Editor to HIGH FIDELITY magazine, and as a biographer of artists for both RCA and CBS Records. His current novel, THE MORTAL INSTRUMENTS, has been highly acclaimed, as have the three which preceded it. He lives in California.



H. Mancini, lovely twin daughters, son Chris and gifted wife Ginny, at home.

MICHAEL GORFAINE NAMED MEMBERSHIP REPRESENTATIVE IN HOLLYWOOD



Michael Gorfaine has been appointed a Membership Representative in the Hollywood Office of the Society, joining the staff of West Coast Regional Executive Director John Mahan.

Educated at San Francisco Valley State College where he was a music major, Mr. Gorfaine began composing at 15 and at 17 led and managed a rock group. He was subsequently active as a performer and recording artist, worked in television and record retailing and has recently been heading sales, advertising and customer relations for AT&T Recording.

"Michael Gorfaine is a versatile and capable young man familiar with many aspects of contemporary music," Mahan said today, "and he will be a solid addition to our West Coast Membership operation." Mr. Gorfaine is a resident of Pacific Palisades, California.

ASCAP WINNERS IN DAILY NEWS POLL

Multi-talented members of the Society swept the top spots in the New York Daily News Front Page Music Poll in December. Count Basie was the winner in the Jazz category, and in the Latin field the Tito Puente Orchestra was rated number one in the hundreds of thousands of ballots received over a six-week period. In the Rhythm and Blues category, Gladys Knight and the Pips grabbed the crown easily.

Among female recording artists, Ella Fitzgerald was number one in Jazz, Olivia Newton-John the queen of Country and Cecilia Cruz the monarch of Latin music. The Daily News Front Page Music Poll, directed by syndicated columnist Ace Adams, is believed to be the first consumer balloting for top music talents ever held by a major newspaper.

ASCAP TALENTS TOP BILLBOARD NO. 1 AWARDS

ASCAP's powerhouse talents in the contemporary music scene collected a large haul of awards during the Dec. 11th NBC-TV telecast of the new BILLBOARD No. 1 Music Awards. Barbra Streisand was top easy listening artist, Kenny Rogers scored as Country artist of the year and Stevie Wonder triumphed as both the best Soul artist and best pop male vocalist. Foreigner was best new artist.

Number 1 single was *Tonight's the Night* by Rod Stewart. There was a warm special tribute to the late Goddard Lieberson by such major creators as ASCAP's Leonard Bernstein and Marvin Hamlisch.



Cy Coleman has two hits lighting up Broadway. He contributed the music to multiple-award winning "I Love My Wife," with lyrics and book by ASCAP colleague Mike Stewart, and looks forward to more major awards for "On the Twentieth Century" whose book and lyrics were written by Betty Comden and Adolph Green — two of ASCAP's major theatre talents.

HANDY FIRST PRINTINGS TO BEALE STREET FOUNDATION

Katharine Handy Lewis has donated a number of historic first printings of the sheet music of her late father, the legendary W. C. Handy, to the Beale Street National Historic Foundation in Memphis. Foundation Director Aubrey Howard and Memphis Mayor Wyeth Chandler thanked Mrs. Lewis and her son for their donation of this important memorabilia and accompanied them to Handy Park where Mrs. Lewis placed a wreath at her father's memorial.



L. to R. at the January dinner of the prestigious Alfalfa Club in Washington, President Adams, former Secretary of State Henry Kissinger, ASCAP Director of Public Affairs James Rule and ASCAP V.P. George Dining

ASCAP SCORES AGAIN IN PLAYBOY MUSIC POLL

Writer performers who license through ASCAP have again fared extremely well in the Playboy's Annual Music Poll. Winners in the Pop/Rock field included Stevie Wonder as the top composer, Elton John as number one on the keyboards and Peter Frampton as king of the guitar. Doc Severinsen hailed as the best in brass and Chick Corea won as the outstanding keyboards performer and composer.

In Rhythm and Blues, Stevie Wonder swept as the best male vocalist and composer. CAPAC's Gordon Lightfoot, who licenses through ASCAP in the USA, won as the outstanding composer and male vocalist in the wide world of Country. "Frampton Comes Alive" was named the Best Pop/Rock album and Stevie Wonder's "Songs In The Key Of Life" was the number one Rhythm and Blues album. Many other ASCAP talents scored with 10 of the top 15 Pop/Rock LPs ASCAP licensed.



One of the famed ladies of popular music, Nola Arndt, departed on July 19th. Immortalized by her late husband, Felix Arndt, in "Nola," she was herself a writer member of the Society and a noted singer and teacher. She died in N.Y.C. at the age of 88.

What's Happening



RONNIE MILSAP won three Country Music Association Awards—including Entertainer of the Year, and has been a golden success on RCA disk and in concert.



CHARLES STROUSE (at piano) and **MARTIN CHARNIN** (in shades) are flying high with "Annie," with Tony and Grammy awards confirming their talents. Both gifted gents are preparing new Broadway entries, and the "By Strouse" revue of the composer's nifty songs — many written with **LEE ADAMS** — is thriving.

Photo by Martha Swope



CHICK COREA is getting the recognition of his peers with award after award. Starting with his Grammy in 1977, he's been honored in **DOWNBEAT**, **CONTEMPORARY KEYBOARD** and **PLAYBOY** and a gang of other polls of The Best. A half-dozen magazine cover stories and two torrid albums ratify his achievements.



KENNY ROGERS earned a C.M.A. award for best single, a Grammy for best Country vocal performance—male, and a lot of respect for his outstanding live and recorded performances. He's happening big.

JOE BROOKS grabbed national attention with his film and title song for "You Light Up My Life," which topped the charts for months and won both Golden Globe honors and a Grammy (tie) for best song.





THE EAGLES happen and happen, having sold an amazing 1,000,000 LPs per month for 18 months and grabbed up so many awards—including the Grammy for Record of the Year with "Hotel California."



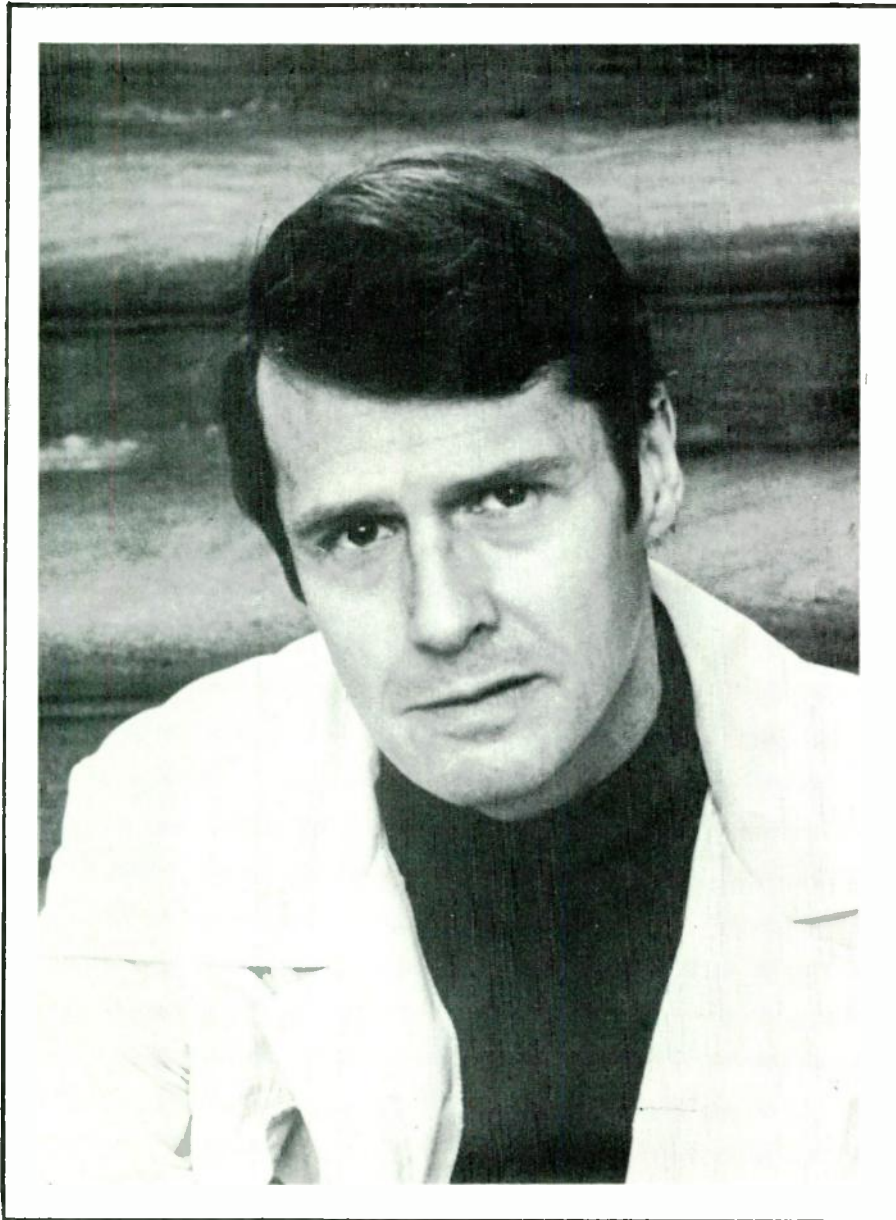
RICHARD WERNICK, distinguished composer and educator on the faculty of the University of Pennsylvania, won the 1977 Pulitzer Prize in music with his "Visions of Terror and Wonder."

VINCE MONTANA (R.), whose varied talents have done so much for the success of the Salsoul Orchestra, celebrates his Billboard Number One Album — Instrumental — Award with record and publishing tycoon Joe Cayre.



BARBRA STREISAND, accepting a Grammy with co-writer PAUL WILLIAMS (r) from ASCAP colleague JOHN DENVER, has earned herself a Billboard award and many others as both composer and performer. Mr. Williams, no slouch himself, took one of this year's Golden Globes.





Winner of the 1976 Pulitzer Prize and many other awards.

Ned Rorem

by JOHN GRUEN

How does it feel to win the Pulitzer?
Totally satisfying. It's a once-in-a-decade refashioner carrying the decree that bitterness is henceforth unbecoming. And if you die in shame and squalor at least you die Official. I never counted on it. Not because I felt undeserving but because academics presumably frowned on my wayward ways. That the judges should prove unbiased fills me with cheer for the Establishment. Except there is no more Establishment. Composers of every size and shapes warmly phoned or wrote, though very few performers. That's because doers and makers move in quite separate professional — hence social — orbits. Players face out, composers in.

Ironically it was for an orchestral rather than for a vocal piece. My reputation, such as it is, has always centered around song, or the various tentacles of song: opera, chorus, cantata. *Air Music*, commissioned by Tommy Schippers for the Cincinnati Symphony, is a half-hour work in ten balletic sections each of which uses smallish and unusual groups of instruments. Yet although all the sections are, as they say, abstract, in that they eschew the human voice and don't "mean" anything, I conceived them as I conceive all music, vocally. Whatever my music is written for — tuba, tambourine, tubular bells—it always is the singer within me crying to get out.

What does the Pulitzer mean? It means the kind of honor which allows your basic fee to go up. Beyond that, it's a joy to play with, like a new sled which you finally put away, and go back to work.

You're a most prolific worker, aren't you? In spurts. I will have had seven major premieres in twelve months, but that windfall is mainly due to the Bicentennial frenzy which already is subsiding. The seven works, though of different sonic species, are thematically related inasmuch as they all spouted from one flow. The first, a grand symphonic affair called *Assembly and Fall*, was played last autumn by the magnificent North Carolina Orchestra. Then came *Air Music. Book of Hours*, for flute and harp, had its first performance in February. One week later in Kennedy Center the coruscating Emanuel Ax premiered my *Eight Piano Etudes. Serenade* for voice,

viola, violin and piano, commissioned by a group in Akron was first heard there last month, and this month *Sky Music* for solo harp gets launched in Albuquerque. The seventh and last new work, and the closest to my heart, is a large set of songs called *Women's Voices* which Joyce Mathis will sing here next November. It is, so to speak, an uncomfortable privilege — a pleasureable torture — to sit in the audience and hear a really good performer execute one's intimate sounds, hitherto so private, now hopelessly public.

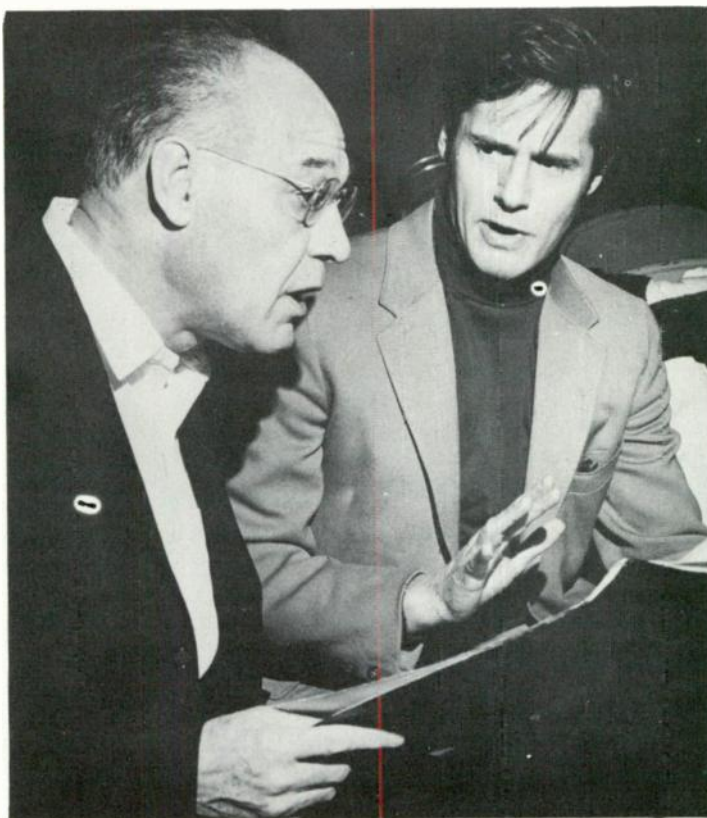
Your brash outspoken "Diaries" are a public part of yourself too, yet you have vetoed discussion of your personal life in this interview. Why? My literary outspokenness, if such it be, is a mode of art which cannot be extended to published conversation. I'm a very closed person, really, and surely your *Times'* readers are above prurience. Besides, the *Diaries* belong to the past, as does that form of brashness which is youth's prerogative. Meanwhile I do have four printed books of objective essays which no one reads, but which are also a part of myself.

You say there is no more Establishment. Where do you fit into the spectrum of your musical peers? You'd have to ask the peers. Or rather, objective bystanders. Some of those so-called peers have no use for me, although I admire them, while others seem perversely overrated. One can't know what people say behind one's back, but by and large composers' opinions about each others' work are no longer voiced *ex cathedra* from rival camps. Rather than belittle each others' dialects, they concentrate on how the dialects are phrased. There are exceptions. If a Boulez, for instance, does not take seriously a certain sort of tonal melodism, I myself am incapable of digging electronics or aleatories. Anyway, I've never run with the pack, composing according to fashion; I've always been a lone wolf, composing according to need. The Red Queen said you've got to run fast to stay in one place. I stayed in one place. Now it's clear I've run fast.

What one American composer do you most love? Paul Bowles.

What American singers do you admire? How tell the singer from the song? Insofar as we applaud music rather than the glittering bodies from which music issues, I admire Phyllis Curtin be-

cause she knows how to utter English, a rarer gift than you might suppose. Let me quickly add Beverly Wolff, Betty Allen, Susan Daveney, Bethaney Beardslee, Cathy Berberian, Judith Raskin, Jan de Gaetani, Phyllis Bryn-Julson. Few known male singers are admirable, except Donald Gramm and Charles Bressler. As for superstars, Leontyne Price is



Ned Rorem with maestro Maurice Abravanel, distinguished conductor of the Salt Lake City orchestra - 1966.



Ned Rorem, an American master of the art song, with soprano Phyllis Curtin - 1968.

unique in giving even a remote damn about today's music. Indeed, Price is the only American opera diva who has any notion of song, thanks partly to her training as an intelligence rather than as a computerized thriller of non-music. As representatives of vital music, there are no superstar mezzos of interest in our country. One British Janet Baker equals a dozen Marilyn Hornes. It might be useful to note here that my lifelong affair with songwriting stems from a love not of singing but of poetry. Virtuosity for its own sake accounts for my indifference to *bel canto* literature, and perhaps for my failure thus far to create a viable opera in the soap tradition. I'm incapable of musicalizing words whose literary value I don't believe in. The texts of most arias embarrass me no less than the expository parts of librettos.

How about music critics? There are fewer decent critics than decent composers in the U.S. today. Using Virgil Thomson as an absolute, only three or four critics come up to par. They share Thomson's perception, and may even exceed his scope, but none boasts his unquenchable panache — his gift for cracking square center with that perfect little Fabergé hammer. No good critic is now, as Virgil was (and remains) also a composer activated from within the core of sound, endowing his subject with compassion rather than with contempt, or, at the very best, with musicological cant. A critic's chief crime as composers see it rests in a casual viewpoint toward new music. Admittedly most new music, like most everything, is mediocre and the critic must say so; but let him say so with sorrow, not sarcasm. His problem is partly occupational, for good criticism abounds in related fields. Movie, art, dance and drama critics review mostly the new. Only music critics must still think up phrases for Beethoven because only they review performance equally with what's performed. In other arts the past is exception, in music the past is rule. Music reviewing is music rehearsing.

Dare I ask where you think music is heading? Behind that familiar question lurks a modern uneasiness, as though art had a moral obligation to endure (a conclusion which would never have occurred to Bach), while suspecting that only a fraction of it deserves room in a time capsule. There also lurks a modern implication that art, as a value, is precarious — that it should last but won't. Well, a mere composer is the last person to question since, by definition, he's in no position to see beyond his nose. That answer is evasive, for I flatter myself that I'm more than a mere composer. However, the matter doesn't concern me much. Replies to such questions invariably prove fallacious within a year. Still,

trends are clear. For example, scandal in music seems to be gone. Earlier in the century the biggest *causes célèbres* were scandals, and all, except *Sacre*, were vocal works: *Pierrot*, *Noces*, *Wozzeck*, *Four Saints*. But those sixties firecrackers of, say, Berio and Saltzman and Austin, spluttered insofar as they offered themselves as outrageous. Perhaps the scandal of Vietnam dwarfed such adventures. In any case true scandal can't be planned, and might come today only via the quintessentially pristine. Meanwhile the current example of an *enfant terrible* is not even an Alice Cooper or a loud Lukas Foss, but a muffled Morton Feldman or gentle George Crumb.

Are you pleased with yourself? My self-assured tone clothes an insecurity. I know my worth, yet that worth lies in past works which now lead their own life and no longer concern me. I feel unprotected and, in spite of dear friends, alone. I no longer smoke, drink, carouse, or go to parties. Sugar is my sole vice and reading my joy. My mind is on work, or related elements, 24 hours a day, which accounts for the egocentricity of all artists and hides them from their own vulnerability. No, I'm not pleased with myself because I'm continually alarmed by the ongoing present of which I am a part.

Does politics enter into art? How does it not? Musicians can be as dumb as anyone, but they are surely no dumber, and as a rule have quicker instincts than "real" people. But as for Big Statements, artists shouldn't bother, since they all, no matter how sterile or derivative, reflect the times simply by dint of inhabiting the times.

What are you working on now? Orchestration of a miniopera for the National Endowment. The scenario by Jim Holmes is based on Kenneth Koch's *Hearing* which I set to music years ago. I also have three books in the oven: another diary, a batch of essays about esthetics, and a treatise on song. This summer I'd like to do a long organ piece, and think about a new opera. I will never NEVER write another soap opera of sound-effects smeared on a European classic like *Miss Julie* (though that's all opera companies take chances on), but I might consider some Forster novel. After that, I have no ideas. Have you any?

My dear Ned Rorem, who are you? My dear John Gruen, who is anyone? The search for an answer keeps us forever evolving — which accounts for the poignance of Madame Dubarry's last words, "Just one more moment, Mister Headsman." I don't know who I am, but I've a notion of what I am. The what is a special fact, distorted through one's personal lens, then flashed, for better or worse, into the world.



Rorem in Paris — with Marais on the actor's houseboat on the Seine - 1952.



Young Ned Rorem (r) with pianist Julius Katchen during his Paris years.

ASCAP'S Songwriter's Workshop West; New Hope for the Writer

by EILEENE WINTERS



The world of the songwriter is a lonely one. The working rules of the profession usually dictate solitude, but sometimes the creator needs another human being to turn to and ask, "What do you think? Is it good? How can I make it better?"

The Society has taken a step to help alleviate the new writer's dilemma with the creation of The ASCAP Songwriters' Workshop West, appointing dynamic ASCAP member Annette Tucker to conduct the program.

An attractive veteran of twenty years in the music business, she was barely out of her teens when her records began to soar on the charts. All phases of the music business are part of her background: recording, publishing, plus contracts with Motown, Warner Brothers, Shapiro-Bernstein, Don Costa and Jobete. Her writing for Snuff Garrett (now with United Artists) led to songs in "gold" albums recorded by Sonny and Cher and Tom Jones.

Two years ago, she began a workshop that she called The Composium. The classroom was in her hilltop home looking down over Los Angeles, the city that is a formidable bastion for the fledgling songwriter.

ASCAP Board Member Arthur Hamilton, who had co-written chart songs with her, visited her class, and was so enthusiastic that he became an unofficial advisor. ASCAP Vice-President George Dunning, gifted film and TV scorer, often dropped by to observe, and he too was impressed. The word began to spread that The Composium was a boon not

only to the songwriters who were new to the business, but also to established writers who were not wholly familiar with the new methods and trends.

The practical workshop program worked, but there were many talented songwriters in difficult straits who were unable to avail themselves of the instruction. It was to cope with this that Hamilton asked ASCAP President Stanley Adams and the Board whether the Society could underwrite the cost of the classes by funding scholarships — retaining Annette Tucker as the director..

In September of 1976, the ASCAP Songwriters' Workshop West was born. There was no discrimination; even non-affiliated or non-ASCAP members were welcome. The only qualification was ability. Two classes of fifteen students were begun, each group meeting one night a week. The semester time, originally six weeks, was extended to ten weeks. Now, the number on the waiting list for places consistently hovers around one hundred.

The concept of a workshop where one exchanges ideas and receives critiques is not a new one, but the ASCAP Workshop West goes further. What makes this workshop unique is that the writer is advised not only how to improve his or her song, but how to exploit it when it is ready.

Arthur Hamilton is an active observer and participant who seldom misses a class, and John Mahan, new Director of the Society's West Coast office, is also a frequent visitor. Ms. Tucker lauds Ma-

han as "a dynamic personality, who will be responsible for more moves to ASCAP." Both Arthur Hamilton and John Mahan are deeply interested in new writers, relating to their problems with empathy. Annette Tucker herself is a brilliant teacher, whose special gift is the ability to hear a song once, and sense immediately what it may lack, or the ingredient necessary to make it work.

A typical evening at the workshop goes something like this:

A writer brings to class one song, which he or she will play on the piano, guitar, or on tape. The class listens attentively. Ms. Tucker begins the discussion, usually asking, "Did you like it? Would you want to hear it again?" After all the comments are heard, she may suggest changes.

"The song is good," she explains "We're just trying to make it super. We want you to be successful. We care about every one of you. We don't want to hurt anyone's feelings. Just listen to what everyone has to say, and make your own choice."

Other students pitch in with comments, criticism, commendation. The discussion is frank, constructive. The last meeting of the class is the night when one of the leading publishers or record producers is invited to hear one song from each student, the song that the class has agreed is the most commercial.

In the short time since the workshop was born, more than twenty-five students have been signed to publishing or recording contracts, and at least ten records have already been cut. Songs have been recorded by such noted artists as Peggy Lee, Billie Jo Spears and Glen Campbell. Motown and Holland-Dozier have also cut records. Publishers and producers call continually, asking to be invited to the workshop. Both Annette Tucker and Arthur Hamilton try to give as much advice as possible when they feel a song is ready to be placed. Now under discussion is a showcase, where the best of the songs from each group will be presented.

When President Adams visited the workshop on a trip to California for a west coast membership meeting, he was impressed with the abundance of talent in the class. "We've always had the greats," he said, "and this program is a

(Continued on page 23)

New Members

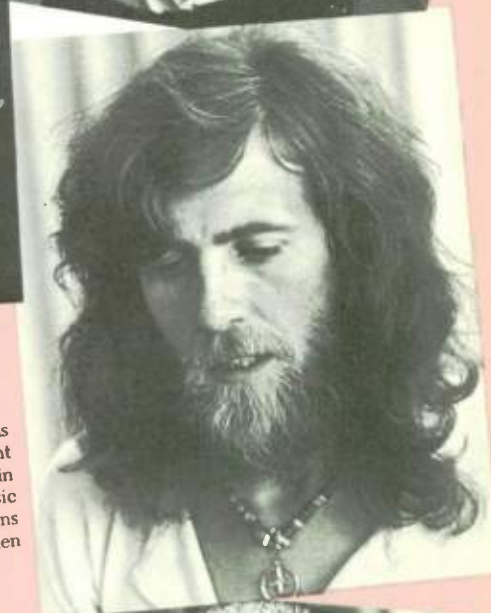


MICKEY NEWBURY is a major Country writer-performer widely respected as a unique talent. He's one of the "hot" ones.

MICHAEL MORIARTY has won Tony and Emmy Awards as an outstanding actor. His other substantial gifts include composing, writing lyrics and playing a dandy jazz piano.



PETER FRAMPTON is internationally rated as a superstar writer and performer, as his album sales and recent BILLBOARD award confirm.



GRAHAM NASH is a major and brilliant writer-performer in today's popular music community, and joins colleague Stephen Stills in ASCAP.



OLIVIA NEWTON JOHN — seen at ASCAP's Country Music Awards dinner in Nashville with Mayor Richard Fulton (L.) and President Adams (R.) — is a top recording artist and concert star around the world and a rising writer.

ED BULLINS is well known as one of the best young American dramatists, and he's also an excellent lyricist.





QUINCY JONES is a multi - talented "heavy", a distinguished composer with important film-tv-pop credits, a fine producer and recording artist and a very good musician.



WILD CHERRY catapulted sweetly onto the charts with their "Play That Funky Music," and have been riding high as writers and performers since.



ANDREA TRUE is moving up swiftly as a contemporary singer - writer, and her disco-style disks thrive.



BETTY JEAN ROBINSON is a notable young Gospel talent. She recently joined in Nashville, to the delight of ASCAP's Merlin Littlefield (L.) and Southern Region Executive Director Ed Shea (R.).



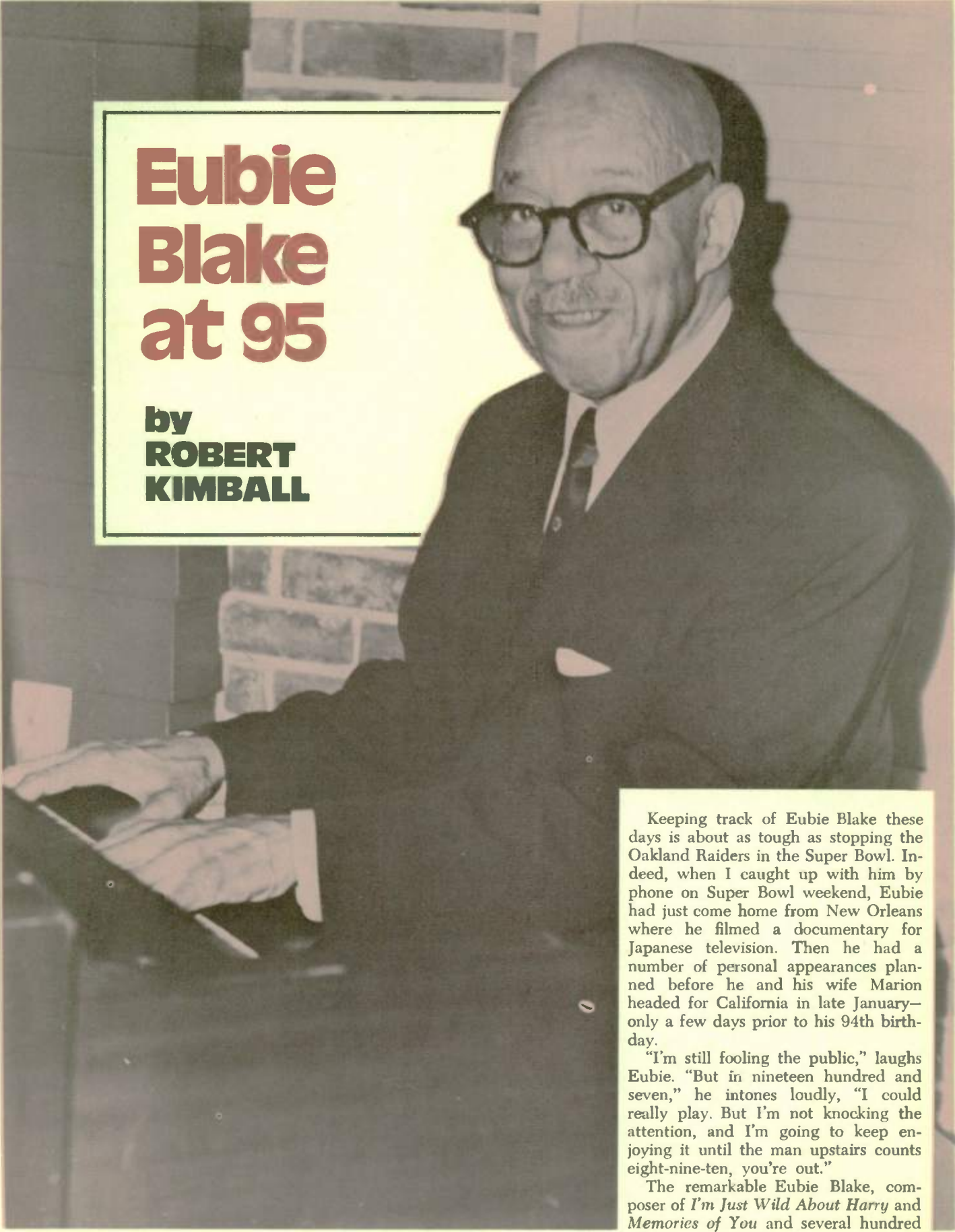
BILLY JO SPEARS is a more than gifted lady. An esteemed Country artist and writer, she's one of the classy new members signed by the Nashville team.



OLIVER BERLINER, versatile engineer - producer - publisher and grandson of the inventor of the microphone disk record and mass production of disks, has joined the Society as a writer. He's also head of Gramophone Music Company.



GARY PAXTON has to be one of the truly extraordinary creators in Gospel music, so special that he won a 1977 Grammy.



Eubie Blake at 95

by
**ROBERT
KIMBALL**

Keeping track of Eubie Blake these days is about as tough as stopping the Oakland Raiders in the Super Bowl. Indeed, when I caught up with him by phone on Super Bowl weekend, Eubie had just come home from New Orleans where he filmed a documentary for Japanese television. Then he had a number of personal appearances planned before he and his wife Marion headed for California in late January—only a few days prior to his 94th birthday.

"I'm still fooling the public," laughs Eubie. "But in nineteen hundred and seven," he intones loudly, "I could really play. But I'm not knocking the attention, and I'm going to keep enjoying it until the man upstairs counts eight-nine-ten, you're out."

The remarkable Eubie Blake, composer of *I'm Just Wild About Harry* and *Memories of You* and several hundred other songs and instrumentals, clearly relishes his new role as television talk show humorist and sole surviving great of the ragtime era.

But there is much more to Eubie than ragtime, as he would be the first to insist on. His idols were Leslie Stuart, composer of "Florodora," which Blake saw in his native Baltimore in 1900, and Victor Herbert, the composer-founder of ASCAP. "I worship them in their graves," he says.

With his partner of over sixty years, Noble Sissle (who died in December 1975), he wrote the score of the epochal Broadway musical "Shuffle Along". An exciting synthesis of ragtime and operetta, it was the show which helped start the Negro cultural renaissance of the 1920's. It also restored Blacks to the Broadway stage, from which they had been absent for over a decade, and shaped much of the development of music and jazz dancing in the musical theater.

It helped launch the careers of Florence Mills, Josephine Baker and Fredie Washington and other luminaries such as Paul Robeson, William Grant Still, Hall Johnson and Catarina Yarborough, the first black woman to sing with a white American opera company.

Eubie was born James Hubert Blake in Baltimore on February 7, 1883. His 95th birthday was just celebrated nationally in print and on T.V. from coast to coast. His parents, stevedore John Sumner Blake, and laundress Emily Johnston Blake, were former slaves. Eubie was born fifty years to the day after his father, and was the only one of his parents' eleven children to reach adulthood.

When Eubie was six years old, he strayed from his mother's side while she was shopping for groceries in the stalls and wagons that lined Baltimore's South Broadway and found his way to a music shop where he climbed up on an organ stool. "I didn't do much. Just enough for the manager to convince my mother to make a \$1 down payment on a Weaver organ which was placed in our home at a cost of 25c a week."

His first lessons came from neighbor Margaret Marshall. He heard his first ragtime when he was no older than twelve. "I also played the cornet in Charlie Harris' Monumental City Guards Band. That band marched in the torchlight parades announcing the picnics, and in the funerals that went out Orleans Street to Laurel Cemetery playing Chopin and came back playing ragtime.

Eubie's ragtime life provoked his mother's ire when she heard him playing church hymns in ragtime on the organ at home. "Take that ragtime out my house. Take it out," she cried,



Mr. Blake and Mr. Sissle, collaborators extraordinary and devoted friends.

never realizing how much his playing had been influenced by the shouts of worshippers and the rhythmic responses of the congregation in her own church.

The story of Eubie's ragtime life is a fabulous one. It began in Agnes Sheldon's sporting house when he was fifteen ("A \$5 house," recalls Eubie, "with lots of big time men, beer and champagne"). Eubie made his professional stage debut on July 4, 1901 playing the melodeon in Dr. Frazier's medicine show, did some buck dancing on the end of a truck and spent years in the saloons, cabarets and rathskellars of Baltimore, New York and Atlantic City. One of the wildest of all the places where Eubie worked was Alfred Greenfield's Saloon on the corner of Chestnut (now Colvin) and Low in Baltimore where sometime in 1903 he became the relief pianist for "Big Head" Wilbur, the Baltimore march king. In the quiet hours at Greenfield's, "a real dump", recalls Eubie, with thick sawdust on the floors, the big round iron tables, the beer kegs and boxes as chairs, he somehow found time to practice his first ragtime piece, *The Charleston Rag*, which he composed in 1899 before he could actually write music.

These days seem colorful to people today but, says Eubie, "believe me when I say it was a terrible life. I always wanted to escape from it. I want-



Composer at work.

ed to write beautiful melodies for the theater. I used to play in pit bands. I ran errands for Sissieretta Jones who was known as the Black Patti because of her voice. But it wasn't until I met Sissle that my life changed."

Noble Sissle helped many people in show business including Lena Horne, but his greatest discovery of all was Eubie Blake.

"He was my partner," says Eubie, "from May 15, 1915 until the day he died." (The story of their careers is told in *REMINISCING WITH SISSLE AND BLAKE* by Robert Kimball and William Bolcom, The Viking Press, 1973).

Their collaboration on "Shuffle Along", which opened May 23, 1921 and featured such songs as *Love Will Find a Way*, *Gypsy Blues*, and, above all, *I'm Just Wild About Harry*, was the high point of their careers. But they also wrote a song called *You Were Meant For Me* (not the *Broadway Melody* song by Brown and Freed) which became the first song Noël Coward and Gertrude Lawrence ever sang together on the stage.

Their 1924 show "Chocolate Dan-dies" contains what Eubie believes was his finest score with *Jasmine Lane*, *The Slave of Love*, *Dixie Moon* and *Manda*. But it was increasingly tough for black artists to write for the stage for even the Blackbirds and the Cotton Club Shows used white writers and Hollywood was totally off limits.

Times were rough in the 1930's. While Sissle was leading a band in Europe, Eubie teamed with Andy Razaf to compose the score for the "Black-birds of 1930," which numbered *You're Lucky to Me*, *My Handy Man Aint*

Handy No More and *Memories of You* among its standouts.

During the 1930's Eubie has his own band, composed scores for W.P.A. shows with Milton Reddie and wrote floor shows with Andy Razaf including "Tan Manhattan" (which has some marvelous songs recorded for the first time in a just released album by William Bolcom and Joan Morris). There were more scores with Sissle, but more bad times than good.

One time when I was talking to Eubie he recalled that "things were so bad then I didn't know where my next dime was coming from. My first wife, Avis, died. Then the War came and I played U.S.O. shows. Later I was lucky to find Marion." Eubie and Marion were married in 1945 and moved into Marion's family home—a brownstone

in Brooklyn. Eubie proudly proclaims: "I got the coop with the chicken." Marion, a lovely former dancer and an outstanding cook, became Eubie's business manager.

The publication of "They All Played Ragtime" by Rudi Blesh and Harriet Janis in 1950 both heralded and intensified a widespread interest in ragtime. Many things have happened since then to Eubie and Marion. Now they are constantly on the go, having the time of their lives.

Some time ago I visited Eubie Blake's Baltimore, 319 East Street, where Eubie played at Annie Gillye's sporting house, was down but 317 and 321 were still standing. That brought howls of laughter from Eubie who said, "So they tore it down. And what about Greenfield's?" Well, on the corner of Chestnut (now Colvin) and Low was an American Service Station. How ironic? For what could have been more American than the teeming life and the vital music that once filled the old place.

As recently as four years ago Eubie had never traveled in an airplane. Today he flies everywhere. He took his first plane trip to Buffalo to make some piano rolls. "You know I was losing too many good jobs by not flying," he says. He's not losing them anymore.

Robert Kimball was the Curator of Yale's American Musical Theater Collection before resigning to co-write acclaimed books on Cole Porter and The Gershwins and "Reminiscing With Blake and Sissle." He currently contributes regularly to the music-dance pages of the NEW YORK POST.



Eubie sings to his wife, Marian, and ASCAP colleagues at 90th birthday party hosted by the Society.

JOHN MAHAN WEST COAST REGIONAL EXECUTIVE DIRECTOR



Robert Gordy, John Mahan and John Green at a reception at The Bistro honoring Mahan's appointment as ASCAP's new West Coast Regional Executive Director.

John Mahan, veteran music publishing, radio-TV and record company executive has been appointed West Coast Regional Executive Director for the Society. He reports to Membership Director Paul S. Adler.

Born and educated in Philadelphia, Mahan was active as a radio personality and radio and television production executive before becoming East Coast manager for Epic Records. He subsequently opened Epic's first West Coast office. He has also had experience with MGM Records.

His music publishing career began when he launched the first West Coast office for Sunbury/Dunbar Music, publishing arm of RCA, where he worked

closely with writers, artists, managers and producers. He was later West Coast General Professional Manager for the Lawrence Welk firms, Vice President-General Manager of Playboy Records, whose recording and music publishing divisions he helped to establish, and General Professional Manager of April-Blackwood's West Coast office.

In announcing Mahan's appointment, President Adams said "John Mahan's wide-ranging experience in the music industry allows him to blend an appreciation of the contemporary music scene with a knowledge of the great standard repertory. We welcome him to our executive team."

CASTELNUOVO-TEDESCO CATALOG ISSUED

The publication of the *Catalogue of Works* by Mario Castelnuovo-Tedesco compiled and edited by Nick Rossi of LaGuardia Community College of the City University of New York has been announced by the International Castelnuovo-Tedesco Society. Over two years were spent in the preparation of this *Catalogue*, including research by Dr. Rossi into the collection of manuscripts at the late ASCAP composer's home in Beverly Hills, the collection of holograph scores in the Music Section of the Library of Congress, and in the archives of the more than two dozen publishers of Castelnuovo-Tedesco's music in the United States, Europe and Japan.

The 160-page book, lists the composer's works by major genres: operas, cantatas, orchestral music, incidental music, ballets, chamber music, concertos, instrumental solos, vocal solos, and choral music. The *Catalogue* also contains a complete listing of the Maestro's film scores as well as his written publications in the field of books and articles. The

Appendixes include a complete discography, a listing with addresses of all publishers of the Maestro's music, and a listing of the holograph manuscripts available in the Music Section of the Library of Congress. The *Catalogue* also contains an illustrated biographical sketch of the composer by Dr. Rossi.

The *Catalogue* is available to members of the Castelnuovo-Tedesco Society free of charge, and will be available to music libraries in cities, universities and colleges throughout the world on a cost basis. Others may purchase copies (\$7.50) from the International Castelnuovo-Tedesco Society, 55 West 73rd Street, New York City 10023.

—(Continued from page 17)—

significant part of our effort to help the young writers who will be the greats of tomorrow. The next group of Irving Berlins and Stevie Wonders, Carole Kings and Richard Rodgers, Bob Dylans, John Denvers and Duke Ellingtons, Mancinis and Neil Diamonds, Carly Simons, July Stynes and perhaps even

Gershwins may emerge from workshops such as this. ASCAP is committed to helping young talents all across the country, and the possibility of other ASCAP workshops cannot be excluded."

Further information about the Workshop may be secured from John Mahan at the ASCAP office at 6430 Sunset Boulevard in Hollywood (213) 466-7681.

Eileene Winters is a Los Angeles writer of articles and songs, and a graduate of the ASCAP Workshop.

ASCAP SONGWRITER WORKSHOP ALUMNI SCORE IN AMERICAN SONG FESTIVAL

Winners in the 1977 American Song Festival included quite a few alumni of the ASCAP - Songwriters Workshop West. Grand prize winner in the lyric competition (Country) category was Dianne Lincoln who wrote *Riverview Motel*.

Andy Sills was among the semi-finalists in the rock/soul division (top 40) as co-writer of *Makin' It Alone* and *Stronger With Time*.

Another semi-finalist in the lyric department was Roberta "Bobby" Kassan.

Workshop alumni who reached the quarter finals include Jon Hansell and K. A. Parker with *Song For The Captain* and *When the Dancin' Is Done*, Phyllis Molinary who co-wrote *All the Way to Love* and *How Can I Say Goodbye to You* plus *Who Was That Lady* and *We Don't Make the Music* and *Carnival*, Chris Monsan and David Fox who contributed *Friends*, Andy Sells co-writer of *How Do I know (If It's Over)*, Bruce Singer who co-wrote *I Don't Want to Want You* and Edward Tree who wrote *Instant Love*.

JACOB DRUCKMAN AND GEORGE PERLE TO AMERICAN ACADEMY AND INSTITUTE

Writer members Jacob Druckman and George Perle have been honored for their outstanding cultural contributions by election to the American Academy and Institute of Arts and Letters, and will be formally inducted on May 17th at ceremonies in New York City.

Mr. Druckman, who won the 1972 Pulitzer Prize in Music and served on the ASCAP Board of Directors, is a resident of Manhattan and teaches at Yale University School of Music. Mr. Perle, who has received many commissions and awards including the ASCAP-Deems Taylor Award in 1973, also lives in New York and is Professor of Music at Queens College of the city university.

Rory Bourke

by GERRY WOOD

Southern Editor, *Billboard*



Rory Bourke is one of those fellows who looks ill at ease in a coat and tie, anachronistic in a tux and completely at home in comfortable clothes. Beneath that affable Charlie Brown exterior lies the brain of a businessman and the heart of a songwriter.

Like most persons who appear simple, Bourke is a rather complex assemblage of wit and wisdom, craft and cunning, fire and fun. He's one of the U.S. songwriters best versed in the mechanics of the music industry.

He came by the knowledge naturally. He knows how to promote his own records because he was a promotion man. He knows enough about marketing to offer advice on it to fledgling executives. He understands enough about radio to make any self-assured broadcaster cross his t's and dot his i's before glibly discussing surveys, programming philosophies and power patterns, and he comprehends enough about song publishing to cast his lot with one of the world's biggest and best publishers—Chappell Music.

Bourke doesn't look quite like a songwriter. But then Hal David doesn't either. He doesn't sound like a song-

writer. But neither does Burt Bacharach. But, like both of those gifted gentlemen, he is a songwriter—and a good one. He has written and co-written some strong and lasting songs cut by artists ranging from Elvis Presley to Percy Faith.

One of those songs—*The Most Beautiful Girl*—has been recorded by more than 40 artists. Mel Tillis enjoyed a big hit with *Neon Rose*. Billy "Crash" Craddock has scored with *Sweet Magnolia Blossom* and the country-pop crossover *Easy as Pie*. *Smile For Me* has brought both smiles and success to Lynn Anderson and Olivia Newton-John. Ronnie Prophet has scored with *Sanctuary* and *Shine On* while Tommy Overstreet worked wonders with *Here Comes That Girl Again*. Johnny Carver made *January Jones* (still one of Bourke's favorite songs) more than just a winter hit.

Other artists digging into the Bourke stockpile of song include Terry Stafford, Gary Stewart, Jeris Ross, Connie Eaton, Kenny Rogers, Bobby Borchers (who cut the catchy *They Don't Make Them Like That Anymore*), Nat Stuckey, Roy Head, Andy Williams, Engle-

bert Humperdinck, Ray Coniff and the Lettermen.

Rory Bourke — Tracer of Lost Cars. What sounds like the title of a good radio serial actually is what Bourke did before entering the music business. A native of Cleveland, Ohio, Bourke earned a B.S. in History in 1964 from Mount Saint Mary's College in Emmitsburg, Maryland, met and married a pretty lass named Rita who attended the girls' school across the street.

Then he spent 18 months tracing lost freight cars for the New York Central Railroad — and anyone who knows anything about the New York Central in the 1960s knows that Bourke had his hands full. The Central could barely keep up with entire trains, not to mention individual cars.

Working on the railroad was a hell of a way to run a music career, so Bourke — tired of wondering how a loaded freight car bound from Albany to New York City could end up in Albuquerque — was quick to take up Mercury Records salesman Don Garvey's offer to introduce Bourke to Shelley Tirk, Mercury branch manager in Cleveland. So the Tracer of Lost Cars

became the Promoter of Big Hits.

Bourke worked in Cleveland for a year, then moved to Mercury's home base in Chicago in 1967 as a national promotion man for Smash Records, then became product manager for Smash and Fontana Records. In 1969 he moved to Nashville as Mercury national sales and promotion manager for country product under Jerry Kennedy.

The writing bug had been with him for several years and the kinetic creative atmosphere of Nashville began to reach him. He dabbled in songwriting; then he became serious about it — so serious that he quit Mercury in 1971 with a personal commitment to pursue songwriting fulltime.

It was a gutsy decision because Nashville didn't need *another* songwriter. Though he had saved enough money for a rainy day, he hadn't stashed enough away for a rainy year. He gained a few cuts and spent equal amounts of time plugging, writing and keeping the wolf from the door. Half-way between hunger and hell, Bourke had some second thoughts about the life of a songwriter.

"I went to church and prayed because it looked like I was going to have to go back to work," recalls Bourke. "The next week I got a bunch of songs cut. I took that as a sign."

Producer-publisher Don Gant took a special interest in Bourke and his songs, gave him advice, solace and encourage-

ment. He also gave him direction. "You've got to be someplace where your catalog can be worked rather than just running from publisher to publisher," advised Gant.

"I'm staying free," replied Bourke, who was soon to eat his words.

In Nashville, there's usually somebody who cares when you're down and out — and Bourke was close to the bottom when Gant took an interest. "Don went a long way toward starting me out in 1972," points out a grateful Bourke. "The best way you can repay somebody that does something like that for you is to pass it on. That's what I've tried to do."

Bourke cites Bill Walker, Al Gallico, Diane Petty, Wesley Rose, Ray Griff, Paul Richey and Pete Drake as other members of the Nashville music community who helped him when he needed it most. And the people at Chappell.

Gant brought Bourke to the attention of Chappell Nashville vice president Henry Hurt — and they inked the magic contract in June of 1972. "I've been ecstatic ever since," says Bourke. "I have to contribute much of my success to Chappell and Co. From Irwin Robinson to Irwin Shuster to Henry Hurt to the women in the office—Pat Rolfe, Celia Hill and Faye Kirk—it's all been one big team effort. Without all of them I wouldn't have achieved the success I've enjoyed."

Bourke also notes some other factors important in his rise as one of Nashville's top songwriters. "Trying to grow in a spiritual and religious sense has also contributed to my success. And I really have to give credit to my wife for sticking by me through those lean, lean years. A better lady you couldn't find."

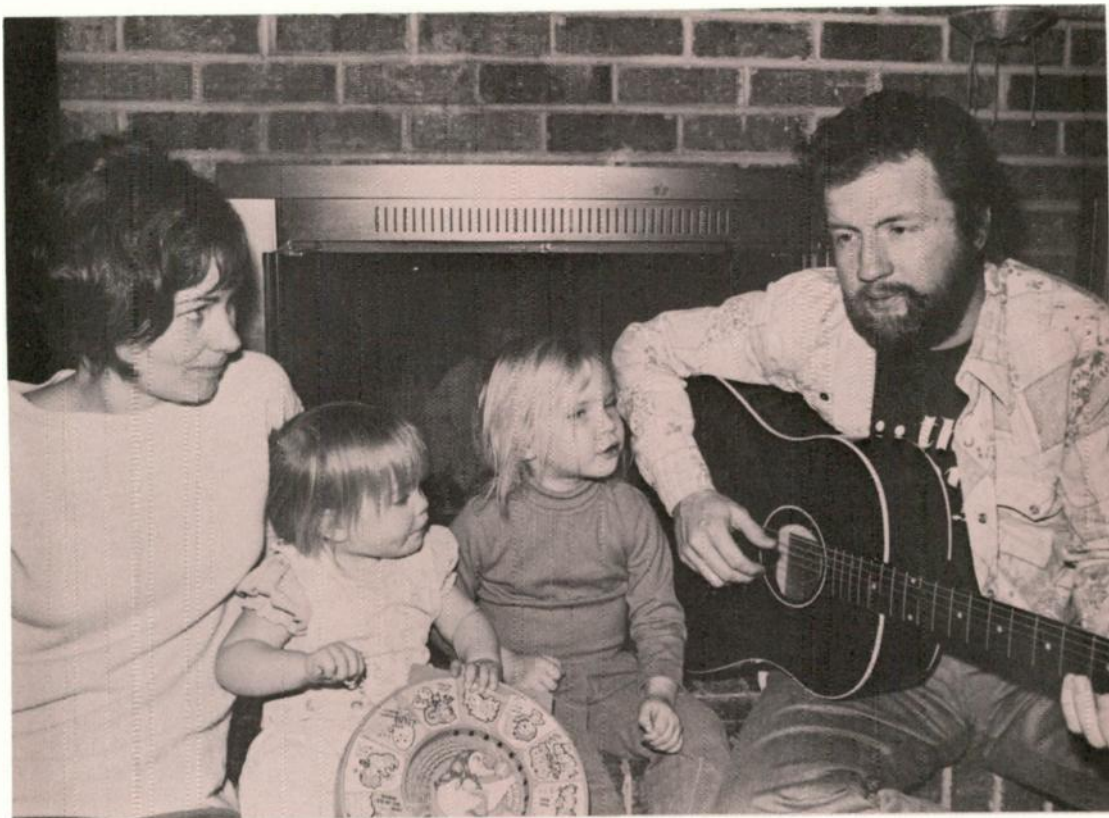
Bourke, who made the move to ASCAP in 1971, also has warm praise for ASCAP and its Nashville staff. "I studied the performing rights situation and came to the conclusion that ASCAP was the best society for me. They've done fine by me—and I'm happy to be a member. The Nashville staff is a dynamite staff—a good bunch of people."

Those years spent at Mercury in promotion have proved to be Bourke's biggest asset in the competitive songwriter market. "It gives me an edge over most writers in a business sense. I've been a promotion man, and I still am a promotion man. In many cases the promotion man is the guy who makes the record a hit in the end. He can slow it down or speed it up.

"When I write a song, I think of the promotion men. Will the song be recorded? What are my chances of being heard on the radio? It may not help me write better songs, but it'll show me which ones to reject faster. Sometimes it's better to know what's bad rather than what's good."



Young Mr. Bourke -- a music lover at 8.



At home with the creative Bourke family.

A lot of hard work and a "street ear" are also handy tools for a songwriter, according to Bourke. "John O'Hara had an ear for dialect—his greatest ability was dialogue. A real asset for a writer is to have a street ear. You can hear song ideas so many times in normal conversations with other people."

The Chappell writer also makes an annual trip to Canada where his songs have enjoyed tremendous success. "It's a good feeling to know that people in another country accept the work you do and want to heard more of it. Canada is a country that loves and understands country music and has a big market for it."

Three of the six 1976 ASCAP award songs by Bourke were recorded in Toronto, released in Canada first, then in the American market. Bourke won his first ASCAP award in 1973, has won a dozen since and gained the coveted spot as ASCAP's top writer at the 1976 awards banquet.

Bourke's regimen consists of daily doses of writing and songplugging. "It took me three and a half months to write *They Don't Make Them Like That Anymore*. That's what makes me want to write with other people. When I write a song with someone else, the chances are I write it in a day or less. When I write by myself, it takes two to three months to complete a song. So

I'm writing with anybody I think I can write a hit with."

Quick to share the glory with his co-writers, Bourke has written with some of the best in the business — Johnny Wilson, Gene Dobbins, Norro Wilson, Billy Sherrill, Gayle Barnhill, Lenny Chiriacka, Bucky Jones, Charles Silver, Hugh Moffatt and Carol and Mary Beth Anderson.

Most of his songs are co-written, and one plan in Bourke's future is to even up the percentages of the co-written songs with songs he writes alone. "I've gotten into working with so many other people that I've kind of shut myself out on my own. Now I've begun spending more time working on my own, devoting a little more time to the craft end of the Rory Bourke songs."

In 1976 he wrote 54 songs—10 by himself and 44 with others. In the coming years, Rory Bourke plans to spend a lot more time co-writing with Rory Bourke.

Tune in tomorrow for the further adventures of Rory Rourke—Writer of Hit Songs.

Gerry Wood, was has contributed articles to many magazines and just finished his second non-fiction book, was an executive in ASCAP's Nashville office before becoming BILLBOARD's Southern Editor in 1975.



Ned Washington

Gentleman Lyricist

Ned Washington, triple Academy Award winning lyricist and long a Vice President of the Society, died in Beverly Hills at the age of 75 after a long illness. He joined the Society in 1930, and had been elected to his 10th term as Vice President in 1975.

Born in Scranton, Pennsylvania on August 15, 1901, he was one of nine children. His way with words was clear as early as the age of 12, when he began contributing poetry to local newspapers and later to national magazines. He continued writing after his family moved to Norfolk, Virginia, and decided to enter show business in 1922. The only one of the nine children who never had musical training, he moved to New York and was active as a vaudeville booker and master of ceremonies until 1928 when he decided to write lyrics. His success was so

swift that Warner Bros. brought him to Hollywood the next year to write lyrics for the new "talkies," the industry that had drastically reduced his vaudeville income.

In 1930, he returned to New York, where he collaborated with such ASCAP composers as Victor Young, Allie Wrubel, Sammy Stept and Hoagy Carmichael — among others — during the next five years. Some of the standards which emerged were "Ghost of a Chance," "Smoke Rings," "Getting Sentimental Over You" and "A Hundred Years from Today." In 1935, MGM brought him back to the West Coast, launching his second and most successful career in pictures. He wrote for many studios, including Disney for whom he collaborated on the songs for "Dumbo" and "Pinocchio." The latter brought him two Academy Awards, one for best song for "When You Wish Upon a Star" and the other for best complete score for a motion picture — 1940.

While under contract to Paramount, he collaborated on such standards as "Nearness of You" (with Hoagy Carmichael) and "Stella By Starlight" (with Victor Young). At Warner Bros., Washington teamed with Max Steiner to contribute "Some Day I'll Meet You Again."

He wrote a number of film songs with Dmitri Tiompin, including their Oscar-winning "High Noon" (1952) and Oscar-nominated "The High and the Mighty." An energetic and gifted man, Ned Washington never loitered between movie assignments and turned his talents to writing radio sketches, vaudeville acts and lyrics for many Broadway revues. He also contributed to a series of concert songs for major operatic voices such as Lawrence Tibbett.

Best known for his 12 Academy Award nominations, Ned Washington was a warm and witty man with four passions. These were his family — wife, daughter, sisters and granddaughters — the training and riding and showing of fine horses — skills that won him many trophies, reading and ASCAP. He was widely recognized as one of the most dedicated and effective members of the Board, and as a brilliant crusader for the rights of the entire songwriting community. He was also known as one of the true gentlemen on the Hollywood-Beverly Hills scene, a graceful and elegant man whose style and manners matched the Rolls Royce in which he travelled around the Los Angeles area. He came East every month to ASCAP Board meetings by train, determined not to let his aversion to flying interfere with his important duties and responsibilities.

After a courageous and uncompromising struggle over six years against leukemia, Ned Washington perished on December 21, 1976. His passing was mourned by the Academy of Motion Picture Arts and Sciences, the Dramatists Guild, the American Guild of Authors and Composers, the Lyricists Guild of America, and — most profoundly — by all his colleagues in ASCAP. President Adams flew to California to deliver the eulogy before Ned Washington was interred at Holy Cross Cemetery mausoleum. A number of Ned Washington's friends and admirers spoke warmly of this remarkable man. Fellow Board Member Arthur Hamilton noted that he was "the warmest, dearest, wisest, funniest, fairest, strongest man I ever met. Loving him was easy. Inevitable. Everyone sings his songs. Some of us . . . a lucky few of us . . . sing the man."

Perhaps it was President Adams—who knew Ned Washington so long and so well—who spoke most eloquently, mentioning Ned Washington's utter devotion to and compassion for his fellow writers. "Oh, how we're going to miss him . . . to all of us who were privileged to look beneath the armor of self defense that man erects against the vicissitudes of life, it is a great source of comfort, of warmth and in a sense happiness, for having crossed his path and for having had him cross ours."

ASCAP Celebrates Greatest Country Music Year Hits with 102 Hits



Multi-talented Ray Griff, who received the most Awards of all for ASCAP this year, is pictured with President Adams on the left and Ed Shea on the right. Griff won five awards as a writer, five as a publisher, three as a producer, and another three as an artist.



Walking away with the most writer awards again this year, the team of Jerry Foster and Bill Rice share a laugh with ASCAP President Stanley Adams and Cashbox Publisher George Albert. (left to right Bill Rice, Stanley Adams, Jerry Foster and George Albert)



Metro-Nashville Mayor Richard Fulton sings "When Irish Eyes Are Smiling" as he presents ASCAP's Regional Director, Ed Shea, with the METRONOME AWARD. Fulton made the annual presentation for "Outstanding service to Music City USA" during the CMA Banquet at municipal auditorium on October 14th.



ASCAP's top country songwriter of 1976, Rory Bourke (second from right), needs help from his pretty wife Rita to carry off his stack of awards this year as ASCAP President Stanley Adams and Nashville chief Ed Shea smile approvingly.



Chappell received 10 Country Awards, making it close runner-up for top honors among all ASCAP publishers. L-R.: President Adams, Pat Rolfe, Southern Regional Director Ed Shea, Norm Weiser and Henry Hurt who runs Chappell's Nashville operation.



ASCAP presented the "SPECIAL TRIBUTE AWARD" to HEE HAW Producer Sam Lovullo. Pictured here Lovullo is flanked by President Stanley Adams and Regional Director Ed Shea.

1977 ASCAP COUNTRY AWARD WINNING SONGS

A LITTLE AT A TIME

Writers: Jerry Foster/Bill Rice
Publisher: Jack and Bill Music Co. (A Division of T. B. Harms Company)
Producer: Eddie Kilroy
Artist: Sunday Sharpe, Playboy

A MANSION ON THE HILL

Writers: Fred Rose/Hank Williams
Publisher: Milene Music, Inc.
Producer: Jim Foglesong
Artist: Ray Price, ABC/Dot

A PASSING THING

Writer: Ray Griff
Publisher: Blue Echo Music
Producer: Ray Griff
Artist: Ray Griff, Capitol

AFTER THE LOVING

Writer: Alan Bernstein
Publisher: Silver Blue Music Ltd.
Producers: Charlie Calello/Joel Diamond
Artist: Englebert Humperdinck, Epic

ALL THAT KEEPS ME GOING

Writer: Jim Weatherly
Publisher: Keca Music Inc.
Producers: Larry Gordon and Jim Weatherly for Pontotoc Productions
Artist: Jim Weatherly, ABC

ALL THE SWEET

Writer: Bob Morrison
Publisher: Music City Music, Inc.
Producer: Johnny MacRae
Artist: Mel McDaniel, Capitol

AMONG MY SOUVENIRS

Writers: Edgar Leslie/Horatio Nicholls
Publishers: Chappell & Co., Inc./Edgar Leslie/Lawrence Wright Music Co. Ltd.
Producer: Billy Sherrill
Artist: Marty Robbins, Columbia

BABY, DON'T KEEP ME

HANGIN' ON
Writer: Lloyd Schoonmaker
Publisher: Calente Music
Producer: Ray Ruff
Artist: Susie Allanson, Warner/Curb

BABY YOU LOOK GOOD TO ME

TONIGHT
Writer: Bill Danoff
Publisher: Cherry Lane Music Co.
Producer: Milton Okun
Artist: John Denver, RCA

BIG OLE BABY BOY

Writer: Mary Kay Place
Publisher: Sook Music
Producer: Brian Aherne
Artist: Mary Kay Place, Columbia

BLUEST HEARTACHE OF THE YEAR

Writer: Warren Wimberly, Jr.
Publisher: Publicare Publishing Company
Producer: A. V. Mittelstedt
Artist: Kenny Dale, Capitol

BORN BELIEVER

Writer: Gary Harju
Publisher: Filmways Music Publishing Co. Inc.
Producer: Bob Ferguson
Artist: Jim Ed Brown and Helen Cornelius, RCA

CATCH THE WIND

Writer: Donovan Leitch
Publisher: Southern Music Publishing Co., Inc.
Producer: Dave Burgess
Artist: Kathy Barnes, Republic

CHEROKEE MAIDEN

Writer: Cindy Walker
Publisher: Intersong Music
Producer: Fuzzy Owen
Artist: Merle Haggard, Capitol

COCOANUT GROVE

Writer: Harry Owens
Publisher: Famous Music Corporation
Producer: Joe Gibson
Artist: Maury Finney, Soundwaves

DESPERADO

Writers: Glenn Frey/Don Henley
Publisher: Kicking Bear Music/Benchmark Music
Producer: Jerry Kennedy
Artist: Johnny Rodriguez, Mercury

DON'T IT MAKE MY BROWN EYES BLUE

Writer: Richard Leigh
Publisher: United Artists Music Co., Inc.
Producer: Allen Reynolds
Artist: Crystal Gayle, United Artists

DON'T THROW IT ALL AWAY

Writers: Gary Benson/Harry Hyams/Dave Mindel
Publisher: Famous Music Corporation
Producer: Jerry Bradley/Charley Pride
Artist: Dave and Sugar, RCA

DOWN AT THE POOL

Writer: Bud Reneau
Publisher: Lowball Music, Inc.
Producer: Ron Chancey
Artist: Johnny Carver, ABC/Dot

EVERYTHING I OWN

Writer: David Gates
Publisher: Colgems-EMI Music, Inc.
Producer: Norro Wilson
Artist: Joe Stampley, ABC/Dot

FAN THE FLAME, FEED THE FIRE

Writer: Eddy Raven
Publisher: Milene Music, Inc.
Producer: Wesley Rose
Artist: Don Gibson, Hickory

FOR LOVE'S OWN SAKE

Writers: Julie Didier/Casey Kelly
Publisher: Bobby Goldsboro Music, Inc.
Producer: Larry Butler
Artist: Ed Bruce, United Artists

HE'LL PLAY THE MUSIC (BUT YOU CAN'T MAKE HIM DANCE)

Writers: Chic Doherty/David Wilkins
Publisher: Ash Valley Music, Inc.
Producer: Owen Bradley
Artist: Little David Wilkins, MCA

HER BODY COULDN'T KEEP YOU (OFF MY MIND)

Writer: Ray Griff
Publisher: Blue Echo Music
Producers: Russ Reeder/Bob Webster
Artist: Gene Watson, Capitol

HOLD ME

Writers: Jerry Foster/Bill Rice
Publisher: Jack and Bill Music Co. (A Division of T.B. Harms Company)
Producer: Bobby Bare
Artist: Rayburn Anthony, Polydor

HONKY TONK MEMORIES

Writers: Rory Bourke/Gene Dobbins/Johnny Wilson
Publisher: Chappell & Co., Inc.
Producer: Eddie Kilroy
Artist: Mickey Gilley, Playboy

I CAN SEE ME LOVIN' YOU AGAIN

Writers: Jerry Foster/Bill Rice
Publisher: Jack and Bill Music Co. (A Division of T.B. Harms Company)
Producer: Billy Sherrill
Artist: Johnny Paycheck, Epic

I DON'T HURT ANYMORE

Writers: Don Robertson/Jack Rollins
Publisher: Intersong Music
Producer: Johnny Morris for Gingerbread Productions
Artist: Narvel Felts, ABC/Dot

I DON'T KNOW WHY I JUST DO

Writers: Fred E. Ahlert/Roy Turk
Publishers: Fred Ahlert Music Corporation/Pencil Mark Music, Inc.
Producer: Billy Sherrill
Artist: Marty Robbins, Columbia

I DON'T WANNA TALK IT OVER ANYMORE

Writer: Eddy Raven
Publisher: Milene Music, Inc.
Producer: Ray Baker
Artist: Connie Smith, Columbia

I HATE GOODBYES

Writers: Jerry Foster/Bill Rice
Publisher: Jack and Bill Music Co. (A Division of T.B. Harms Company)
Producer: Jim Vienneau
Artist: Lois Johnson, Polydor

I JUST CAN'T TURN MY HABIT INTO LOVE

Writer: Michael Smotherman
Publisher: Royal Oak Music
Producer: Snuffy Miller
Artist: Kenny Starr, MCA

I LOVE WHAT LOVE IS DOING TO ME

Writer: Johnny Cunningham
Publisher: Starship Music Inc.
Producer: Glenn Sutton
Artist: Lynn Anderson, Columbia

I MISS YOU ALREADY

Writers: Jerry Wallace/Kevin Young
Publishers: Jerry Wallace Music
Producer: Gene Kennedy
Artist: Jerry Wallace, BMA

I NEVER SAID IT WOULD BE EASY

Writers: Jerry Foster/Bill Rice
Publisher: Jack and Bill Music Co. (A Division of T.B. Harms Company)
Producer: Jerry Kennedy
Artist: Jacky Ward, Mercury

I'M A HONKY TONK WOMAN'S MAN

Writers: Jerry Foster/Bill Rice
Publisher: Jack and Bill Music Co. (A Division of T. B. Harms Company)
Producer: Jim Vienneau
Artist: Bob Luman, Polydor

I'M NOT EASY

Writers: David Chamberlain/Jim Vest
Publisher: Hotel Publishing Company
Producer: Larry Butler
Artist: Billie Jo Spears, United Artists

I'M SAVIN' UP SUNSHINE

Writer: Sid Linard
Publisher: Wiljex Publishing Company
Producer: Bill Walker
Artist: Dale McBride, Con Brio

IN THE MOOD

Writers: Joseph C. Garland/Andy Razaf
Publisher: Shapiro, Bernstein & Co., Inc.
Producer: Ray Stevens
Artists: Henhouse Five, Plus Two, Warner Bros.

INSTEAD OF GIVING UP (I'M GIVING IN)

Writer: Billy Walker
Publisher: Best-Way Music
Producer: Ray Pennington
Artist: Billy Walker, RCA

IT COULDN'T HAVE BEEN ANY BETTER

Writer: Ray Griff
Publisher: Blue Echo Music
Producer: Billy Sherrill
Artist: Johnny Duncan, Columbia

IT WAS ALMOST LIKE A SONG

Writers: Hal David/Archie Jordan
Publishers: Casa David/Chess Music Inc.
Producers: Tom Collins and Ronnie Milsap for Gemini Productions
Artist: Ronnie Milsap, RCA

I'VE GOT YOU (TO COME HOME TO)

Writers: Don King/Dave Woodward
Publisher: Wiljex Publishing Co.
Producer: Bill Walker
Artist: Don King, Con Brio

LET ME LOVE YOU ONCE BEFORE YOU GO

Writer: Molly Ann Leikin
Publisher: Almo Music Corp.
Producer: Billy Sherrill
Artist: Barbara Fairchild, Columbia

LET MY LOVE BE YOUR PILLOW

Writer: John Schweers
Publisher: Chess Music Inc.
Producers: Tom Collins and Ronnie Milsap for Gemini Productions
Artist: Ronnie Milsap, RCA

LOOKING OUT MY WINDOW THROUGH THE PAIN

Writer: John Schweers
Publisher: Chess Music Inc.
Producer: Dick Heard for Prater Enterprises
Artist: Mel Street, GRT

LOVE LETTERS

Writers: Edward Heyman/Victor Young
Publisher: Famous Music Corp.
Producer: Norro Wilson
Artist: Debi Hawkins, Warner Bros.

LOVE SONGS AND ROMANCE MAGAZINES

Writers: Richard Reichg/Byron Walls
Publisher, W B Music Corp.
Producer: Jerry Kennedy
Artist: Nick Nixon, Mercury

LOVING ARMS

Writer: Tom Jans
Publisher: Almo Music Corp.
Producer: David Malloy/Jim Malloy
Artist: Sammi Smith, Elektra

MAY I SPEND EVERY NEW YEAR'S WITH YOU

Writer: Bud Reneau
Publisher: Lowball Music, Inc.
Producer: Bill Browder, Jack Gilmer and Ray Ruff for Penthouse Productions
Artist: T. G. Sheppard, Hitsville

MIDNIGHT ANGEL

Writer: Bob Morrison
Publisher: Music City Music, Inc.
Producer: Tom Collins
Artist: Barbara Mandrell, ABC/Dot

MOCKINGBIRD HILL

Writer: Vaughn Horton
Publisher: Southern Music Publishing Co., Inc./Cromwell Music, Inc.
Producer: Stan Silver
Artist: Donna Fargo, Warner Bros.

MY GOOD THING'S GONE

Writer: Ted Fuller
Publisher: Driftaway Music
Producer: Johnny Morris for Gingerbread Productions
Artist: Narvel Felts, ABC/Dot

MY PRAYER

Writers: Georges Boulanger**/Jimmy Kennedy
Publisher: Skidmore Music Company, Inc.
Producer: Johnny Morris for Gingerbread Productions
Artist: Narvel Felts, ABC/Dot

NEAR YOU

Writers: Francis Craig/Kermit Goell
Publisher: Supreme Music Corporation
Producer: Billy Sherrill
Artists: George Jones and Tammy Wynette, Epic

NEW KID IN TOWN

Writers: Don Henley/Glenn Frey/John David Souther
Publisher: W B Music Corp./Ice Age Music
Producer: Bill Szymczyk for Pandora Productions
Artists: The Eagles, Asylum

OFF AND RUNNING

Writer: Faith Finney
Publisher: Music Craftshop
Producer: Joe Gibson
Artist: Maury Finney, Soundwaves

(Continued on next page)

1977 ASCAP COUNTRY AWARD WINNING SONGS

OLD TIME FEELING

Writer: Tom Jans
Publisher: Almo Music Corp.
Producers: Johnny Cash/Charlie Bragg
Artists: Johnny Cash and June Carter, Columbia

ONE MORE TIME

Writers: Bryan Blackburn*/Christian Heilburg**/Joachim Heider**
Publisher: Morning Music (USA), Inc.
Producer: Allen Reynolds
Artist: Crystal Gayle, United Artists

POOR WILTED ROSE

Writer: Ann J. Morton
Publisher: Me and Sam Music
Producer: Larry Morton
Artist: Ann J. Morton, Prairie Dust

PUT ME BACK INTO YOUR WORLD

Writer: Lorene Mann
Publisher: Basket Music
Producer: Owen Bradley
Artist: Eddy Arnold, RCA

RIDIN' RAINBOWS

Writer: Susan Pugh
Publisher: Big Paddle Wheel Music
Producer: Jerry Crutchfield
Artist: Tanya Tucker, MCA

RIGHT TIME OF THE NIGHT

Writer: Peter McCann
Publisher: American Broadcasting Music, Inc.
Producer: Jim Ed Norman
Artist: Jennifer Warnes, Arista

ROAD SONG

Writer: Paul D. Clements
Publisher: Double R Music Corporation
Producer: Billy Sherrill
Artist: Charlie Rich, Epic

ROUTE 66

Writer: Bobby Troup
Publisher: Londontown Music, Inc.
Producer: Tommy Allsup
Artist: Asleep At The Wheel, Capitol

SAM

Writer: Hank Marvin*
Publisher: Blue Gum Music, Inc.
Producer: John Farrar
Artist: Olivia Newton-John, MCA

SAYING HELLO, SAYING I LOVE YOU, SAYING GOODBYE

Writer: Dene Hofheinz
Publisher: Kirschner Songs, Inc.
Producer: Bob Ferguson
Artist: Jim Ed Brown and Helen Cornelius, RCA

SEMOLITA

Writer: Lally Stott***
Publishers: Belsize Music, Inc./September Music Corporation
Producers: Jerry Reed/Chet Atkins
Artist: Jerry Reed, RCA

SHAME, SHAME ON ME (I HAD PLANNED TO BE YOUR MAN)

Writer: Warren Wimberly, Jr.
Publisher: Publiccare Publishing Company
Producer: A. V. Mittelstedt
Artist: Kenny Dale, Capitol

(SHE'S JUST) AN OLD LOVE TURNED MEMORY

Writer: John Schweers
Publisher: Chess Music Inc.
Producer: Jerry Bradley/Charley Pride
Artist: Charley Pride, RCA

SHE'S PULLING ME BACK AGAIN

Writers: Jerry Foster/Bill Rice
Publisher: Jack and Bill Music Co. (A Division of T.B. Harms Company)
Producer: Eddie Kilroy
Artist: Mickey Gilley, Playboy

SHE'S THE GIRL OF MY DREAMS

Writers: Don King/Jeff Walker
Publisher: Wiljex Publishing Company
Producer: Bill Walker
Artist: Don King, Con Brio

SILVER BIRD

Writer: Renate Vapulus**
Publisher: Intersong Music
Producer: Draft Deutcher
Artist: Tina Turnford, Epic

SOMEDAY SOON

Writer: Ian Tyson
Publisher: Warner Bros., Inc.
Producer: Dave Burgess
Artist: Kathy Barnes, Republic

SUNFLOWER

Writer: Neil Diamond
Publisher: Stonebridge Music
Producer: Gary Klein for the Entertainment Company
Artist: Glen Campbell, Capitol

SWEET TALKIN' MAN

Writer: Johnny Cunningham
Publisher: Starship Music Inc.
Producer: Glenn Sutton
Artist: Lynn Anderson, Columbia

TAKIN' WHAT I CAN GET

Writer: Johnny Cunningham
Publisher: Natural Songs Inc.
Producer: Snuffy Garrett
Artist: Brenda Lee, MCA

TEARDROPS IN MY HEART

Writer: Vaughn Horton
Publisher: Cromwell Music, Inc.
Producer: Norro Wilson
Artist: Rex Allen, Jr., Warner Bros.

TEXAS ANGEL

Writers: Jerry Foster/Bill Rice
Publisher: Jack and Bill Music Co. (A Division of T.B. Harms Company)
Producer: Jerry Kennedy
Artist: Jacky Ward, Mercury

THAT'S THE WAY LOVE SHOULD BE

Writers: Milton Blackford/Dave Gillon/Joe Dougherty
Publisher: Famous Music Corporation
Producer: Jerry Bradley/Charley Pride
Artist: Dave and Sugar, RCA

THAT'S WHAT I GET (FOR DOIN' MY OWN THINKIN')

Writer: Ray Griff
Publisher: Blue Echo Music
Artist: Ray Griff, Capitol
Producer: Ray Griff

THAT'S WHEN THE LYIN' STOPS (AND THE LOVIN' STARTS)

Writer: Russ Faith
Publisher: Easy Listening Music Corp.
Producer: Norro Wilson
Artist: Pal Rakes, Warner Bros.

THE BEST PART OF MY DAYS (ARE MY NIGHTS WITH YOU)

Writer: Bob Zimmerman
Publisher: Hacienda Music
Producer: Steve Davis
Artist: David Wills, United Artists

THE END IS NOT IN SIGHT

Writer: Russell Smith
Publisher: Fourth Floor Music, Inc.
Producer: Barry "Byrd" Burton
Artist: The Amazing Rhythm Aces, ABC

THE FEELING'S RIGHT

Writers: Jerry Foster/Bill Rice
Publisher: Jack and Bill Music Co. (A Division of T.B. Harms Company)
Producer: Johnny Morris for Gingerbook Productions
Artist: Narvel Felts, ABC/Dot

THE LAST OF THE WINFIELD AMATEURS

Writer: Ray Griff
Publisher: Blue Echo Music
Producer: Ray Griff
Artist: Ray Griff, Capitol

(THE WORST YOU EVER GAVE ME WAS) THE BEST I EVER HAD

Writers: Ruby Hice/Danny Hice
Publisher: Mandy Music
Producer: Jerry Kennedy
Artist: Faron Young, Mercury

THE WRECK OF THE EDMUND FITZGERALD

Writer: Gordon Lightfoot****
Publisher: Moose Music****
Producers: Gordon Lightfoot/Lenny Waronker
Artist: Gordon Lightfoot, Reprise

THEY DON'T MAKE 'EM LIKE THAT ANYMORE

Writer: Rory Bourke
Publisher: Chappell & Co., Inc.
Producer: Eddie Kilroy
Artist: Bobby Borchers, Playboy

THIS GIRL (HAS TURNED INTO A WOMAN)

Writers: Peter Yarrow/Mary Macgregor
Publisher: Silver Dawn Music
Producer: Peter Yarrow
Artist: Mary Macgregor, Ariola

TONIGHT YOU BELONG TO ME

Writers: Lee David/Billy Rose
Publisher: Intersong Music
Producer: Larry Butler
Artist: Dottie West, United Artists

TORN BETWEEN TWO LOVERS

Writer: Peter Yarrow
Publisher: Silver Dawn Music
Producers: Barry Beckett/Peter Yarrow
Artist: Mary Macgregor, Ariola

TWENTY-FOUR HOURS FROM TULSA

Writers: Burt Bacharach/Hal David
Publisher: Arch Music Co., Inc.
Producer: Fred Kelly
Artist: Randy Barlow, Gazelle

WHISPERS

Writers: Rory Bourke/Gene Dobbins/Johnny Wilson
Publisher: Chappell & Co., Inc.
Producer: Eddie Kilroy
Artist: Bobby Borchers, Playboy

WRAP YOUR LOVE ALL AROUND YOUR MAN

Writer: Johnny Cunningham
Publisher: Starship Music Inc.
Producer: Glenn Sutton
Artist: Lynn Anderson, Columbia

Y'ALL COME BACK SALOON

Writer: Sharon Vaughn
Publisher: Jack and Bill Music Co. (A Division of T.B. Harms Company)
Producer: Ron Chancey
Artist: The Oak Ridge Boys, ABC/Dot

YESTERDAY'S GONE

Writer: Wayne Bradford
Publisher: Gar-Pax Music
Producer: Gary S. Paxton
Artist: Vern Gosdin, Elektra

YOU ARE SO BEAUTIFUL

Writer: Bruce Fisher
Publisher: Almo Music Corp.
Producer: Billy Sherrill
Artist: Tanya Tucker, Columbia

YOU DON'T HAVE TO BE A BABY TO CRY

Writers: Bob Merrill/Terry Shand
Publisher: R.F.D. Music Publishing Co., Inc.
Producer: Larry Morton
Artist: Ann J. Morton, Prairie Dust

YOUR PLACE OR MINE

Writers: Rory Bourke/Carol Anderson
Publisher: Chappell & Co., Inc.
Producer: Roy Dea
Artist: Gary Stewart, RCA

YOUR PRETTY ROSES CAME TOO LATE

Writers: Jerry Foster/Bill Rice
Publisher: Jack and Bill Music Co. (A Division of T.B. Harms Company)
Producer: Jim Vienneau
Artist: Lois Johnson, Polydor

YOU'RE FREE TO GO

Writers: Lou Herscher/Don Robertson
Publisher: Intersong Music
Producer: George Richey
Artist: Sonny James, Columbia

*PRS — ASCAP licensed in U.S.A.
**GEMA — ASCAP licensed in U.S.A.
***SIAE — ASCAP licensed in U.S.A.
****CAPAC — ASCAP licensed in U.S.A.

Late Erroll Garner Widely Acclaimed



The sudden demise of noted composer-pianist Erroll Garner in Los Angeles on January 2, 1977, has inspired a series of international celebrations of the musical magic of this remarkable man. The entire 1977 Newport Jazz Festival was dedicated to Garner, who joined the Society in 1955, and on May 8th the British Songwriters Guild honored his lasting achievements in a London concert. Other European tributes have been reported, and both the California State Legislature and the Los Angeles City Council passed memorial resolutions.

Erroll Louis Garner was born in Pittsburgh on June 15, 1923, and his family included two brothers and five sisters. His older brother, Linton, is a professional pianist and arranger today, and his father, Ernest, played the mandolin, trombone and piano as a gifted amateur. Erroll Garner was musically self-taught, and played the piano by ear since the age of three. Endowed with a remarkable ear and the ability to memorize everything at one hearing, he never learned the formal "reading" of music — even when he played the tuba in the marching band at Westinghouse High School in Pittsburgh. He began performing regularly over radio station KDKA in Pitts-

burgh at the age of seven, working with a group called the Candy Kids. By eleven, he was substituting for pianists on the river boat on the Allegheny, and as a teen-ager worked as solo pianist in local nightclubs and restaurants. During occasional jobs with bands, he played his parts from memory and began to develop the unique style and piano technique that marked his special talents.



President Adams presents Pied Piper to Linton Garner, brother of late ASCAP great.

After a substantial career in jazz and other clubs, he switched to a solo concert career in 1950 and built an international reputation as one of the dominant influences in contemporary piano. Audiences in many lands who attended his concerts and bought large numbers of his numerous recordings were generally unaware that he was not only an extraordinary jazz pianist and popular composer but also very gifted as a composer of a broad variety of other musical works. Garner left more than 200 compositions, and among the best known are *Misty*, *Dreamy*, *Solitaire*, *That's My Kick*, *Gaslight*, *Mood Island* and *Feeling is Believing*.

In August, Cherry Lane published the **ERROLL GARNER SONGBOOK** with great success. In September, the Society honored the late composer when it presented its prestigious Pied Piper Award to his brother, Linton, to celebrate his lasting contributions. Garner's long-time manager and now co-executor, Martha Glaser, reports that additional Garner works are likely to be recorded in the future when suitable lyrics have been prepared for a number of excellent melodies which he left in manuscript. She is currently seeking able ASCAP lyricists to participate in this important project.

Photo Report



Music Educators National Conference picked "Harmony" by ASCAP members Norman J. Simon and Artie Kaplan 1977 theme song for Music In Our Schools Week. L. - R. Simon, MENC President Robert T. Klotman and Kaplan.



ASCAP V.P. George Duning presents a copy of the Society's new Symphonic Catalog to noted conductor Zubin Mehta of the Los Angeles orchestra. Maestro Mehta joined other prominent musical directors in lauding the comprehensive-expanded 3rd edition published in cooperation with R. R. Bowker Company.



ASCAP publisher John T. Benson III (heated) was recently reelected President of the Gospel Music Association, and ASCAP Southern Region Executive Director Ed Shea was reelected Chairman of the GMA Board.



Famed composer-critic and ASCAP Board member Virgil Thomson has received the MacDowell Medal, and his 81st birthday was celebrated in a "tribute" in the fifth anniversary number of PARNASSUS.



Hoagy Carmichael was — of course — a smash at the Society's recent reception at the annual meeting of the California Association of Broadcasters in Palm Springs. Other ASCAP talents who adorned the event included such major figures as Jimmy Van Heusen, Carl Sigman, Abe Olman and Mac David.



ASCAP giant Richard Rodgers (center), one of the most influential and successful composers of the American theatre, receives a National Music Award from National Music Publishers Assn. President Lonard Feist while Mrs. Rodgers looks on. Rodgers, whose career spans more than five decades, was cited for his contributions in making musical theatre more natural and colloquial and for establishing new trends of style and content in the contemporary musical. He was also honored recently by STEREO REVIEW with a cover story and its 1977 Certificate of Merit.



Bill Gaither (L) and Andrae Crouch (R) receive Songwriter Awards for outstanding contributions to Gospel Music from ASCAP Southern Regional Director Ed Shea. The plaques were presented at ASCAP's First Annual Gospel Music Awards luncheon held November 28th in Nashville. Theme for this luncheon attended by more than 100 members of the Gospel Music community was "Because You're Special." Publishers honored included John T. Benson, Aaron Brown and Marvin Norcross.



Paul Francis Webster, multiple Oscar and Grammy winning lyricist, accepted a silver bowl honoring his many outstanding contributions from President Adams at the West Coast membership meeting in Beverly Hills on February 23rd.

ASCAP FOUNDATION TO FUND GRANTS TO YOUNG COMPOSERS

The ASCAP Foundation is sponsoring a new program of grants to young composers — grants of between \$500 and \$2,500 to composers who will not yet be thirty by October 1st, and who are either citizens or permanent residents of the United States of America. The program will be funded by the Jack and Amy Norworth Memorial Fund of the ASCAP Foundation.

Applicants will be asked to submit professional recommendations and one or two samples of their composition — either reproductions of scores or manuscripts or tapes. Tapes will be accepted only for electronic music, graphic works or other scoring "which cannot be adequately represented in score." If tapes are sent, they are to be accompanied by "written information concerning source material and electronic equipment used, and duration."

All scores and tapes will remain the property of the composers, and no more than two compositions may be submitted by any composer or composing team. Applicants will also be asked to complete an application listing education, experience and background in the field of music.

Applicants may secure from the ASCAP Foundation an entry kit containing an informational brochure, application form and professional recommendation blank. All forms are to be filled out and returned with the scores or tapes to Martin Bookspan, Director of the ASCAP Foundation Grants to Young Composers Program, ASCAP Building, One Lincoln Plaza, New York, New York 10023. Deadline October 1, 1978.



Noted stage and screen lyricist Leo Robin (L) was honored at the September 26th meeting of ASCAP's West Coast Writers Advisory Committee when President Adams (R.) presented him with an engraved silver bowl at the Beverly Hills session. Mr. Robin, whose many hits include "Thanks for the Memory" which won the 1938 Academy Award, has been a member of the Society for half-a-century. Among the better-known songs adorned with Robin lyrics are "Beyond the Blue Horizon," "My Ideal," "Prisoner of Love," "Love in Bloom," "June in January," "Love is Just Around the Corner," "No Love, No Nothin'," "A Rainy Night in Rio," "It Was Written in the Stars" and "Diamonds Are a Girl's Best Friend."

ASCAP MEMBERS SWEEP NINE DOWNBEAT POLL AWARDS

ASCAP talents have again scored impressively in the annual DOWNBEAT Poll to honor outstanding jazz creators. Chick Corea was named top composer, and Stevie Wonder hailed as the number one rock/blues musician. To no one's surprise, his LP titled *Songs in the Key of Life* prevailed as the best rock/blues album.

Wonderful Dizzie Gillespie again took the trumpet honors, with Bill Watrous named ace of trombone and Gerry Mulligan recognized as the finest baritone sax performer once more. The guitar title went to Joe Pass. The Thad Jones aggregation swept the big jazz band field, and Chick Corea triumphed as the finest performer on the electric piano.



Carl Sandburg, noted American poet and historian who proudly described himself as author-guitarist-singer when joining ASCAP in 1955, has been honored by the United States with a postage stamp. Between his birth in Galesburg, Illinois on January 6, 1878 and demise in Flat Rock, North Carolina on July 22, 1967, he wrote many volumes of prize-winning poetry which won him a 1951 Pulitzer Prize and the affection of the world. He was also a noted historian, and wrote several songs in collaboration with composer Gerald Marks. On January 6, Harcourt, Brace & Jovanovich published an excellent book by his daughter Helga Sandburg on her parents — "A Great And Glorious Romance." That same day, the publishing firm issued a new volume of Carl Sandburg works titled "Breathing Tokens."

GUGGENHEIM GRANTS TO ASCAP MEMBERS

The Guggenheim Foundation has announced 1978 grant to ASCAP members Stephen Albert, Curtis Curtis-Smith, John Heiss, Charles Israels, David Kechley, Ned Rorem and Elie Siegmeister.



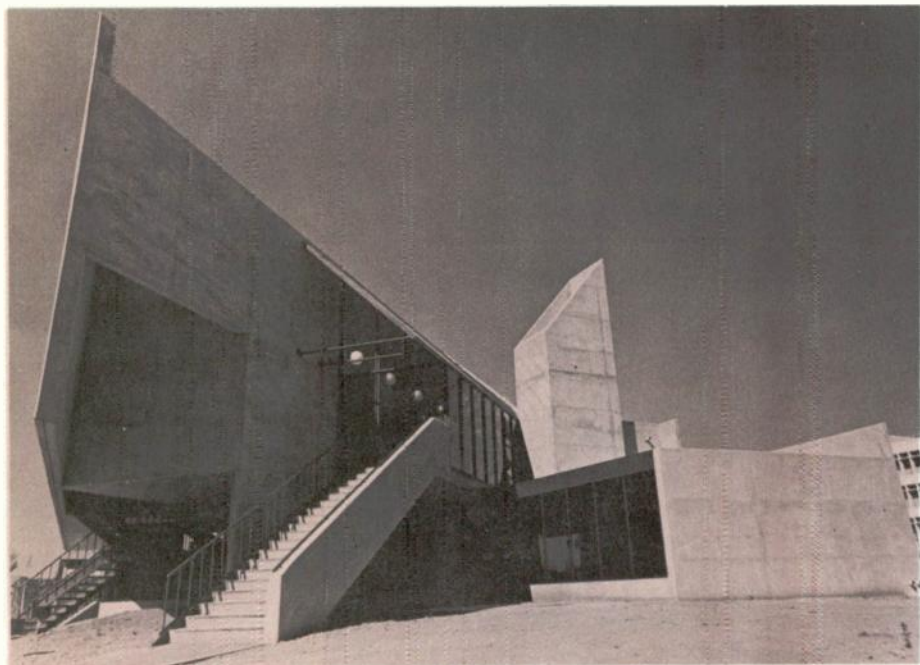
David Yorkin is only 16, but he is successfully writing and recording incidental music for one of his dad's hit TV series. Influenced by such ASCAP colleagues and family friends as Henry Mancini and David Rose, he is scoring jazz works for "What's Happening!"



Woody Herman (left), renowned band-leader and top jazz artist for over 40 years, receives the Honorary Degree of Doctor of Music from the Berklee College of Music. At the annual Commencement Ceremony, held at Berklee's Performance Center, Herman was praised for his unparalleled dedication to jazz, America's unique contribution to the arts. Pictured with Herman is Lawrence Berk, President and Founder of Berklee.



ASCAP's Ed Shea (c) is joined by multiple "Dove" winning writer Bill Gaither (l) to welcome 1977 Grammy winner Gary Paxton (r) to the Society.



ARNOLD SCHOENBERG INSTITUTE OPENS IN LOS ANGELES AT USC

The Arnold Schoenberg Institute for the study, research and performance of the late ASCAP composer's major contributions to twentieth century music was formally opened on February 20th. Located in the new Center for the School of Performing Arts on the Los Angeles campus of the University of Southern California, the Institute is supported by a consortium of USC, California State University - Los Angeles, California Institute of the Arts and the University of California at Los Angeles.

The Institute houses a unique collection of Schoenberg works valued at \$3,000,000, including 6,000 manuscript pages and 2,000 books — many personally annotated by the musical giant who died in Los Angeles in 1951. Institute Director Leonard Stein, who won an ASCAP-Deems Taylor Award last year for a new edition of "Style and Idea" published by St. Martin's Press, told the opening day audience of prominent music figures that the Institute will serve not only as a repository for Schoenberg

manuscripts, scores, books and memorabilia but also as a dynamic center for research, conferences, performances and exhibits. He emphasized that it will not be a mere museum, but an active and creative "epilogue to the life and times of Arnold Schoenberg in Los Angeles."

The dedication ceremonies began — fittingly — with a concert of several Schoenberg works in the 229 seat performance/exhibit hall. The USC Brass Ensemble offered the world premiere of *Fanfare on Motifs of Die Gurrelieder* written by Schoenberg in 1945 and recently completed by Dr. Stein. Speakers at the opening included Dr. John Hubbard, USC President, Pierre Boulez, Dr. Grant Beglarian, ASCAP composer and dean of the USC School of Performing Arts, and Professor H.H. Stuckenschmidt who represented the City of Berlin which contributed \$100,000 to the Institute. Dignitaries present included three of the Schoenberg children and ASCAP Vice President George Duning.



L. to R. at Nashville reception honoring ASCAP's Grammy nominees: Assistant Regional Director Merlin Littlefield, Executive Regional Director Ed Shea, publisher Dave Conrad of Chess, Archie Jordan—who cowrote "It Was Almost Like a Song" with Hal David, Richard Leigh of "Don't It Make My Brown Eyes Blue" fame, Hargis "Pig" Robbins and ASCAP Membership Director Paul S. Adler.

ROBIN THOMAS JOINS ASCAP CALIFORNIA MEMBERSHIP OFFICE



Robin Thomas has been named a Membership Representative in the Hollywood office of the Society, joining the staff supervised by ASCAP West Coast Executive Regional Director John Mahan. Ms. Thomas has worked at radio station KGFJ/KUTE, served as Director of National Publicity for David Gest & Associates, Public Relations and as a publicist for Robert Ellis & Associates.

Ms. Thomas, who received her Associate of Arts degree from Los Angeles Valley College in mass communications and radio TV broadcasting, is 24 and a resident of Woodland Hills, California. "Robin Thomas will be a valuable addition to our energetic West Coast team," Mahan said in making the announcement, "and we expect her to work effectively in expanding our services to existing writer members and to new creative talents who are breaking into the contemporary music scene on the West Coast."



ASCAP at the Songwriters Hall of Fame in NYC — L to R. at exhibit hailing female composers and lyricists: Sheila Davis of AGAC, Ruth Lowe, Leonard Whitcup, Kay Swift, Estelle Levitt, Mary Rodgers, Charles Strouse and Ann Ronell.

Books

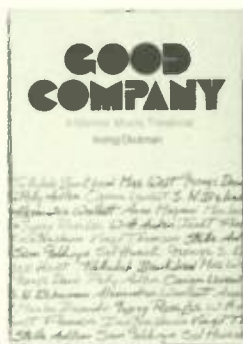


"BING" is a cheery and admiring biography of the multi-talented Harry Lillis Crosby, an ASCAP writer and film/record star of global stature. If author Charles Thompson's prose doesn't sing quite as well as Bing, it is still more than adequate. This happy saga comes with lots of pictures and much warmth. \$8.95, 249 pp., David McKay.

"THE WORLD OF EARL HINES" is a definitely superior oral history of ASCAP member Earl "Fatha" Hines and some of his talented associates, and it's crammed with anecdote, history and warmth. Stanley Dance has done his usual fine job as interviewer - editor. Some dandy photos, 324 pp., Charles Scribner's Sons, \$14.95 for the hardcover and \$7.95 for the paperback.

"FATS WALLER" is a very readable 235 pp. biography of the late ASCAP master composer-pianist by his son, Maurice Waller, and writer Tony Calabrese. 182 warm and anecdotal pages cover the tragically brief and colorful life of the artist, and the rest treat recordings, songs etc. \$12.95, Schirmer Books.

"MUSIC OF THE WHOLE EARTH" is unusual and interesting, both in subject and prose. Writing with style, warmth and intelligence, literate ethnomusicologist David Reck has produced an extraordinary survey of the various musics of many lands and cultures. Many photos, 545 pp., Scribners. The hardcover edition is \$19.95, and the softcover \$9.95.



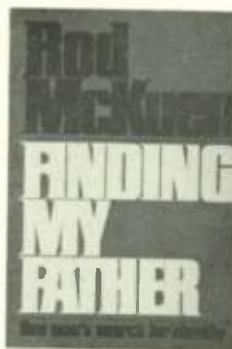
"GOOD COMPANY" reads well because Broadway veteran Irving Drutman writes well, and it is a pleasant memoir filled with entertaining accounts of half a century of personal involvement with major talents — including ASCAP's Ira Gershwin, Virgil Thomson and Oscar Levant. \$7.95, 274 pp., Little, Brown.

"HOW TO WRITE LYRICS THAT MAKE SENSE AND DOLLARS" is a down-to-earth guide by ASCAP veteran Hy Glaser. Full of useful advice and instruction, this chatty and anecdotal volume is 110 pp. and \$9.95, Exposition Press.

"SHOWBOAT" is a unique and fascinating story of the birth and productions — all the major productions — of the great Kern-Hammerstein II classic musical. Comprehensive and full of illustrations, this Miles Kreuger labor of love has won kudos from many pros and reviewers. 246 pp., \$25, Oxford U. Press.



"SEND FOR HAYM SALOMON!" gives a fresh and moving account of the life and courage of an immigrant banker who became the "financial genius of the Revolution of 1776". This 96 pp. book by ASCAP writer Vick Knight Jr. is his 10th, and may be ordered from Borden Publishing in Alhambra, Calif. — \$5.95.

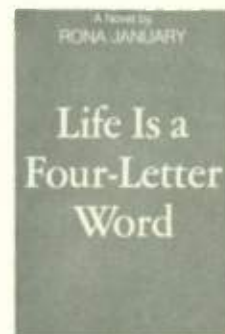


"FINDING MY FATHER" is a poignant and true account by ASCAP writer-artist-poet Rod McKuen of his search for his father. Crafted with skill and passion, this acclaimed book is graced with a number of McKuen poems plus photos. 253 pp., \$7.95. Coward, McCann & Geoghegan.

"THIS WAS YOUR HIT PARADE" should delight nostalgia fans and musical historians, for this privately printed 209-page volume lists what was on the historic radio and television series every week from the first broadcast in 1935 through the last in 1958. Usefully indexed by John R. Williams, it may be purchased from the Courier Gazette, Inc., in Rockland, Maine.

"ANNIE" is a personal, warm and enjoyable "theatre memoir" about the Tony winning musical by ASCAP's Martin Charnin — daddy of the Broadway smash. Lyricist, director and driving force in getting his dream on the boards, Charnin tells his charming saga deftly and there are a gang of dandy illustrations and photos. \$14.95, Dutton and dandy.

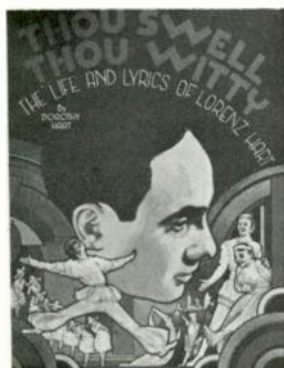
"THE BROADWAY MUSICAL — A PICTURE QUIZ BOOK" offers many splendid photos of top Broadway musicals, and this Stanley Green paperback is also a lot of fun. Dover Publications, \$3.50, and a charming gift.



"LIFE IS A FOUR LETTER WORD" is a tough yet sentimental novel about the rise and fall of a New York hood, crafted by ASCAP writer Rona January. She knows the talk and the turf, both hard. \$8, Exposition Banner, 320 pp.



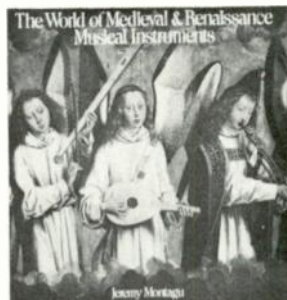
"THE CHRYSALIS" is an interesting and lushly written first novel by ASCAP's Oscar and Grammy winning Paul Francis Webster, widely known for his contributions to 92 films and 9 stage musicals. The impact of a beautiful woman-just before and after her death—on a variety of colorful characters in a California beach town is well told in this 173 pp. Vantage Press book, \$6.95.



"THOU SWELL, THOU WITTY" is a handsomely illustrated and loving view of the late Lorenz Hart, written and compiled by his admiring sister-in-law. Dorothy Hart has collected many of the ASCAP great's fine lyrics, lots of good photos and warm reminiscences by a gang of his colleagues. Harper & Row published this attractive tribute, 192 large pp., \$25.

"THE ROLLING STONE ILLUSTRATED HISTORY OF ROCK AND ROLL" is no mere collection of articles from the razzle-dazzle fortnightly, but a first-class collection of brand-new articles in hardcover and soft (\$9.95). This big, impressive 387-page "critical history" has won rave reviews almost everywhere. Edited by Jim Miller, it is distributed by Random House.

"THE LEMMING CONDITION" is the second charming, warm and gently intelligent children's book by actor and ASCAP member Alan Arkin. It's a dandy. Illustrated by Swedish artist Joan Sandin, this small and swell 58 pp. Harper & Row opus is aimed at kids (9 and up) and sells for \$4.95.



"THE WORLD OF MEDIEVAL & RENAISSANCE MUSICAL INSTRUMENTS" is attractive, informative and useful for non-scholars. Adequately illustrated, this 136 pp. book includes a good brief bibliography. \$20 from Overlook Press in Woodstock, N. Y. 12498.

"WRITING SONGS FOR FAME AND FORTUNE" is a concise and down-to-earth handbook condensing the substantial experience and savvy of gifted ASCAP lyricist Bud Green. Reflecting what he learned in crafting a bunch of lovely "standards," this practical text includes photos and a list of some major publishers. Distributed by Charles Hansen, this Bulletin No. 5 in the firm's Commercial Music series runs 25 pp. and sells for \$1.50.

"BUNK" JOHNSON isn't a full biography of the jazz great, but it offers a useful introduction to the trumpeter's life and career plus a discography and lots of good pictures. Austin M. Sonnier Jr. writes with honesty and perception. The Crescendo paperback sells for \$5.



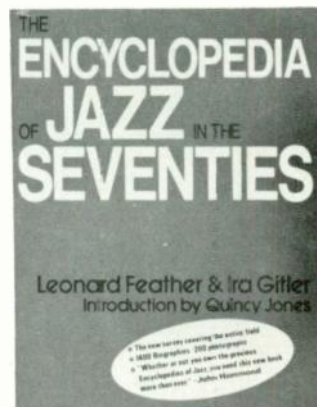
"BOULEZ" is an important book about a major figure in the avant-garde world, and represents a significant contribution by ASCAP-Deems Taylor Award winner Joan Peyser. Crammed with information and insights, this controversial book raises challenging questions about today's and tomorrow's symphonic music and world. Published by Macmillan at \$12.95.



"GENTLEMEN, BE SEATED!" is a new, expanded and lively edition of ASCAP writer Dailey Paskman's popular book about America's merry minstrels. Updated, full of music and pictures, this pleasant panorama includes anecdotes, routines, etc. in its 253 pp. \$12.50 from Clarkson N. Potter.

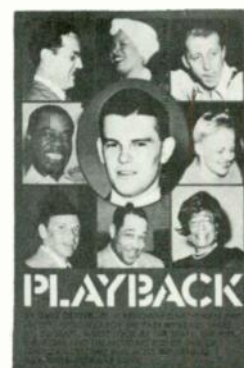
"THE SONGWRITER'S HANDBOOK" by Harvey Rachlin contains a good deal of basic information, and could be quite useful to the beginner since it touches almost all the bases. Written with enormous enthusiasm, this \$8.95 Funk & Wagnalls' offering has 172 pp. — including a lively intro by ASCAP's Sammy Cahn.

"JENNY, SAM AND THE INVISIBLE HILDEGARDE" is a superior and charming children's story by ASCAP member and poet Mary Kennedy. 171 pages of delightful fiction, this Scholastic novel sells for \$.50.



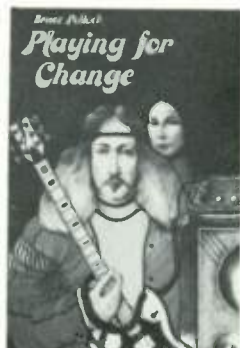
"ENCYCLOPEDIA OF JAZZ IN THE SEVENTIES" is a valuable contribution by two knowledgeable pros, ASCAP's Leonard Feather and Ira Gitler. A must for libraries, broadcasters and buffs, this volume features 1,400 biographies and 200 photos. Horizon, 393 pp., \$20.

"BUBBLES" has lots of fine photos of warm and gifted Beverly Sills, who wrote this very readable "self-portrait." The charming 240 - page memoir is offered by Bobbs Merrill for \$12.50, and is selling well in paperback too.



"PLAYBACK" confirms that jazz and record folk have marvelous lives, and that Dave Dexter Jr. writes well. This dandy memoir of almost half a century as journalist and Capitol Records executive is exuberant, fun to read and crammed with pictures and anecdotes. 239 lively pp., \$9.95, Billboard.

Books



"PLAYING FOR CHANGE" is a first novel by ASCAP-Deems Taylor Award winner Bruce Pollock, a brilliant look at young talents scratching for their initial break in the rock world. Written with insight and fierce affection, this Houghton Mifflin offering is a compelling 204 pp. "read" at \$6.95.

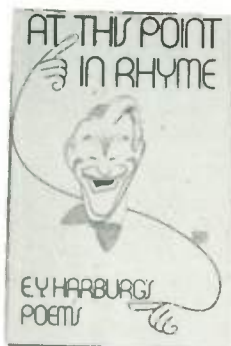
"ALL THE YEARS OF AMERICAN POPULAR MUSIC" by David Ewen is a "comprehensive history" that has received excellent reviews, and may well be prolific Ewen's finest book. The coverage of ASCAP and other licensing organizations is neither comprehensive nor entirely accurate, but there's an enormous amount of information in this big rambling book. 850 pp. \$19.95, Prentice-Hall.

"JOHN DENVER" is an easy-to-read and concise biography of the ASCAP superstar by veteran writer-editor David Dachs. Focussing more on the man than on the music, this 92 pp. Pyramid paperback sells for \$1.25.

"GETTING TO KNOW HIM" is Hugh Fordin's authorized biography of ASCAP giant Oscar Hammerstein II. Written with care and affection, this is an interesting book about an important man. One might have asked for more photos. \$15, 383 pp., Random House.

"HENDERSONIA" is a privately printed bio-discography covering the music of the late and gifted Fletcher Henderson. Edited and published by Walter C. Allen, this authoritative 651-page jazz monograph is available via P. O. Box 1382 at Highland Park, New Jersey 08904.

"COCKTAILS FOR TWO" has earned excellent notices for ASCAP's multi-talented Sam Coslow. Rich with marvelous anecdotes about Tin Pan Alley, Hollywood and a host of Show Bizz greats, this memoir has a lot more than nostalgia to recommend it. It's fun, and it's hard to put down. Arlington House, 304 pp. and \$11.95.



"AT THIS POINT IN RHYME" is a bright and special collection of superior verse by one of ASCAP's brightest and most special lyricists, classy E. Y. "Yip" Harburg. Offering both witty and serious comments on our twitchy times, this 94 pp. delight is available from Crown at \$5.95.

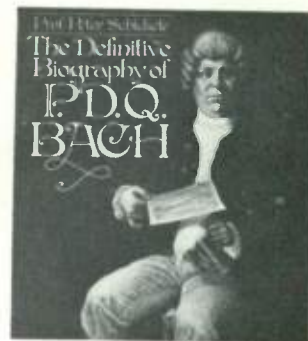
"BABEL" is surrealistic-hip-charismatic Patti Smith in print, as dynamic and free-form as the ASCAP talent herself. Prose sketches, poems, photos, line drawings mingle like a dazzling light show. 202 pp., \$8.95, Putnam.

"SONGWRITERS' SUCCESS MANUAL" is even more useful in this updated and expanded 2nd edition, which includes the new copyright law and the years of experience of ASCAP publisher Lee Pincus. Very concise and basic, 160 pp., aimed at beginners, \$6.95 plus 75¢ postage from Music Press, 24 W. 45 St., New York City.

"COMPLETE GUIDE TO THE NEW COPYRIGHT LAW" is a valuable compilation of articles by recognized authorities, including ASCAP General Counsel Bernard Korman who wrote on performance rights in music. 448 pp. \$25, Lorenz Press at 57 Worth Street, NYC 10013.

"COLE PORTER - A MUSICAL ANTHOLOGY" is certainly a must for Broadway theatre fans, since it includes 44 songs and 108 photos and a lot of information on the shows and films adorned with Porter music. Edited by Lee Snider and prefaced with a concise and informative forward by Robert Kimball, this Chappell compendium is 256 pages, \$14.95 and more than just another coffee-table book.

"TRAVIS" is a fine collection of the unique and deceptively "simple" poems of multi-talented Billy Edd Wheeler, ASCAP member and playwright. This warm book includes "some poems and prayers" by Henry Jensen, and is named after Wheeler's son. 141 pp., \$6.95 from Wild Goose Inc. at P.O. Box 7, Swannanoa, N. C. 28778.



"THE DEFINITIVE BIOGRAPHY OF P.D.Q. BACH" is an hilarious and unique fictional biography of the non-existent composer whose bizarre works have illuminated so many wacky concerts of ASCAP's Peter Schickele. Both men are colorful geniuses. Full of chuckles, 238 pp., Random House, \$8.95.

"DUKE" is a controversial portrait of the late Edward Kennedy Ellington by British jazz authority Derek Jewell, and it has won commendation from many jazz critics who knew the dazzling Duke. Probing more deeply into the personal life of the musical giant than any previous biography, this is an admiring look by one who treats Ellington as a brilliantly gifted man—not a deity. Some close to the deceased master may regard this as an invasion of privacy. Norton, \$9.95, 264 pages with photos.

NEWS & HONORS

□ MARION ABESON — WQXR in New York City offered world premiere of *Queen Esther*, cantata with her lyrics and music by MAURICE RAUCH. Work recently featured by Anna Sokolow in new dance work on WPIX-TV March 19th.

□ ROY ACUFF — a major collection of U.S. and foreign Acuff recordings, films, photos, sheet music, etc. donated by Elizabeth Schlappi to Nashville's Country Music Foundation Library.

□ STANLEY ADAMS — elected Executive V.P. of Country Music Association.

□ HUGH AITKEN — his *Johannes: an Homage to Ockeghem for Five Players* on Renaissance instruments premiered by Callopie October 25, 1977 at Kaufman Hall, YM/WHA in NYC. Work commissioned by the Walter W. Naumburg Foundation.

□ MORRIS ALBERT — awarded Silver Medal at Tokyo Music Festival.

□ JEFF ALEXANDER — elected to Board of Governors of Academy of Motion Picture Arts and Sciences.

□ JOSEF ALEXANDER — Symphony of the New World offered world premiere of his *Salute to the Whole World* for Narrator and Orchestra October 16. Composer re-elected to Board of Directors of New York Federation.

□ LOUIS ALTER — Profiled in NEW YORK DAILY NEWS of Oct. 23 and DAILY PALM BEACHER.

□ AMAZING RHYTHM ACES — recently honored in their home base of Memphis, Tenn. with "Amazing Rhythm Aces Week," proclaimed by Johnny Phillips, President of the Memphis chapter of NARAS.

□ DANIELE AMFITHE-ATROF — author of symphonic, operatic and numerous film scores elected a

member of the Accademia Tiberina of Rome.

□ DOMINICK ARGENTO — Minnesota Orchestra premiered his orchestral work entitled *Praise of Music* September 23rd.

□ WALTER ARLEN — L.A. TIMES music reviewer spoke at January 11th meeting of the Women's Committee of the Los Angeles Philharmonic Association.

□ KENNY ASCHER — co-winner of Golden Globe for Best Original Score/Motion Picture for "A Star Is Born."

□ FRED ASTAIRE — honored by awards and warm "tribute" by Academy of TV Arts & Sciences at annual ball in Beverly Hills.

□ GENE AUTRY — honored by the Freedoms Foundation at Valley Forge with American Patriots Medal for "service and dedication to his country and to his fellow man."

□ JIM AYLWARD — his *An American Dream* awarded with George Washington Honor Medal of Freedoms Foundation at Valley Forge.

□ HAL BAIR — profiled in the February 13th Ventura, Calif. STAR-FREE PRESS.

□ LEONARDO BALADA — his *Two Homages: Homage to Casals and Homage to Sarasate* was awarded the City of Barcelona Prize for compositions. Tarrago Quartet and Barcelona Symphony Orchestra introduced his *Concerto for Four Guitars and Orchestra* December 17.

□ DR. LOUIS BALLARD — head of Bureau of Indian Affairs music education program honored Nov. 27th at half-time concert during Washington - Dallas football game telecast.

□ WILLIAM "COUNT" BASIE — awarded honorary degree at University of Missouri in Kansas City and

elected to Jazz Hall of Fame. Interviewed by Jim Aiken in July CONTEMPORARY KEYBOARD.

□ WALTER BAUER — profiled in November 18 HARTFORD COURANT.

□ MARTHA BECK — her *Prelude for Orchestra* commissioned and premiered by Albany Symphony Orchestra at the Music Hall in Troy, N.Y.

□ JEANNE BEHREND — listed in WORLD'S WHO'S WHO of WOMEN. She is a contributor of two articles to the Sixth Edition of GROVE'S DICTIONARY of MUSIC AND MUSICIANS.

□ CLARK BELL — was elected President of the Florida Elementary Music Educators Association.

□ DR. FRANK BENCRI-CUTTO — the University of Minnesota Band Director has won the 1977 Neil A. Kjos Memorial Award for his *Sing A New Song* (Psalm 96) for Symphonic band and chorus of mixed voices.

□ ROY C. BENNETT — his new book, "The Choral Singer's Handbook," has been published by Edward B. Marks and is distributed by Belwin-Mills.

□ MILTON BERLE — honored with annual Golden Award of the American Guild of Variety Artists January 18th on the AGVA Entertainer of the Year Awards telecast on CBS.

□ LEONARD BERNSTEIN — the maestro has received New York's Handel Medal and the first annual Arnold Gingrich Memorial Award at the Arts and Business Council of New York's 12th annual Encore Awards Luncheon. He was also honored in Tel Aviv with a two-week nationwide festival of his music organized by the Israel Philharmonic in April. His *Songfest* and *Three*

Meditations for Cello and Orchestra premiered by National Symphony October 11 with composer conducting.

□ JERRY H. BILIK — conductor for the 1976-77 season of the Jackson (Miss.) Symphony Orchestra.

□ EUBIE BLAKE — his 95th birthday on Feb. 7th hailed on NBC-TV "Today" show, ABC-TV "Good Morning, America" and many articles.

□ ERNEST BLOCH — subject of a feature article in MUSIC JOURNAL.

□ FRED BOCK — edited *Hymns for the Family of God* religious music folio for Paragon Associates.

□ DR. FRANK BOEHNLEIN — his multi-media *The Last Best Hope of Earth*, commissioned by U. of Portland, premiered November 12 at American Association of University Composers meeting at University of Houston.

□ HARRIET BOLZ — received Phi Beta fraternity's Rose Award for career achievement in music and speech in Houston, Texas. Her composition *Such Be The Thought* was top winner in the National League of American Pen Women's Bicentennial music contest. She also placed first in Sacred Choral Composition with *The Soul's Goal*.

□ RUBY BRAFF — jazz mainstay profiled by John McDonough in DOWN BEAT.

□ DR. VIRGIL P. BROCK — profiled in the January 23rd Jackson, Mich. CITIZEN PATRIOT.

□ RAYNOR BROWN — his *Symphony* and *Prelude and Quadruple Fugue for Piano and Clarinet Choir* were premiered by the Los Angeles Clarinet Society at Biola College in La Mirada, California.

□ THOMAS A. BROWN—appointed Director of The Northeastern U.S. Music Camp this summer at Bard College, and elected President of New York State chapter of National Association of Jazz Educators.

□ RUTH J. BRUSH — active composer has received following honors: Honorary Life Membership from Music Teachers Association; Award from Allied Arts for Music Service; award from Oklahoma Federation of Music as Woman Composer of the Year; Membership in the League of Women Composers; and listings in WORLD WHO'S WHO OF WOMEN, WORLD WHO'S WHO OF MUSICIANS, and NATIONAL REGISTER OF PROMINENT AMERICANS.

□ TRUDY BUCHMAN — her *The Love Polka* hailed by Congressman Robert Nix in October 27 Congressional Record. She has been elected to full membership in National League of American Pen Women.

□ CARLTON C. BUCK — profiled in the August 11, 1977 Eugene, Ore. REGISTER-GUARD.

□ DR. CARDON V. BURNHAM—former Chairman of the Department of Music at Carroll College, Waukesha, Wisconsin, has been appointed Chorus Master-Associate Conductor of Milwaukee's Florentine Opera Company.

□ DR. EUGENE BUTLER — conducted the premiere performance of his *Helmsen of Nations* at Dickinson Stadium, Benton Harbor, Mich.

□ JOHN CACAVAS — prolific music scorer elected to the Board of Governors of the Academy of Motion Picture Arts and Sciences for a two-year term. Received Northwestern University's Alumni Merit Award for outstanding contributions to music.

□ LOUIS CALABRO — and VIVIAN FINE conducted July composers workshop at Bennington College.

□ CASTRO CARAZO — honored at Jan. 20th reception at the Chateau Capitol in Baton Rouge, La., to celebrate 43rd anniversary of his co-writing, with Gov. Huey P. Long, of *Every Man a King*. Profiled in the Baton Rouge, La. MORNING ADVOCATE, the STATE TIMES and in December 1977 CENTRAL GULF MOTORIST published by Louisiana Tourist Commission.

□ KIM CARNES — won Best Composer award for *Love Comes From Unexpected Places* at 6th annual Tokyo Music Festival.

□ HARRY CHAPIN — outstanding composer/singer's many honors include being named one of the 10 outstanding young men in the U.S. by the U.S. Jaycees, receiving the Humanitarian Award at the 13th Annual B'nai B'rith Music and Creative Arts Lodge Dinner at the New York Hilton.

□ LORIS CHOBANIAN — Boston Pops premiered *Armenian Dances for Orchestra* and composer conducted first performance of *Mesopotamian Festival* commissioned by Baldwin Wallace Summer Music Clinic. *Sonics for Four Guitars* introduced at American String Teachers Symposium Concert in New Orleans October 22nd, and on December 1 composer conducted world premiere of *The Gift* — a Christmas ballet commissioned by the Cleveland Ballet.

□ JAMES CHRISTENSEN — his Christensen Ensemble performed the world premieres of his works *Meditation* and *Three to Get Ready* at a program sponsored by the National Federation of Music Clubs in Los Angeles.

□ ALF CLAUSEN — his *Joan, Baby!* rock opera based on Joan of Arc and co-written with Tommy Wolf, premiered at Golden West College in Huntington Beach, Calif.

□ DINOS CONSTANTINIDES — recent premieres: *Antigone* as part of the 33rd Festival of Contemporary Music at Louisiana State

University in Baton Rouge; *Trio No. 2* (1977) at the University of New Orleans by the Festival Arts Trio; and *Dedications No. 1 for Baritone and Tuba* at the M.E.N.C. Convention in Atlanta, Ga.

□ PAUL COOPER — his orchestral work *Homage* was premiered by the Cincinnati Symphony Orchestra.

□ MORRIS COTEL — his choral work titled *The Fire and the Mountain*, based on a poem by Israel Eliraz, was one of eight winners in music competition sponsored by Israel's National Council of Culture and Art.

□ PAUL CRESTON — recent premieres include *Metamorphoses*, by the San Francisco Ballet and *Fugue for String Orchestra*, by the San Diego Youth Orchestra.

□ DR. JULIUS D'ALBERT — his 85th birthday honored at Chicago Conservatory College.

□ RICHARD DANA — named Director of Theater at Manchester Community College, Manchester, Conn.

□ JAMES DASHOW — his *Whispers Out of Time* won first prize in analogical electro-acoustical music at 5th international Bourges contest.

□ WILLIAM DECLOUX — the Director of Opera Theater at the University of Texas and former conductor of the UT Symphony, will be on leave for 1977-78 to be a visiting professor of music at Stanford University.

□ ELLIOT DELBORGO — named Chairman of Department of Composition of State University of New York College at Potsdam.

□ ROGER DICKERSON — his *New Orleans Concerto* was given its world premiere by the New Orleans Symphony Orchestra.

□ GENE DINOVI — profiled in the October 14, 1977 TORONTO SUN.

□ DR. WILLIAM DUCKWORTH — his piece *Midnight Blue* premiered in Rotterdam, the Netherlands,

in performance by saxophonist Henri Bok.

□ JOHN DUFFY — His article on *Music for a Modern "Macbeth"* featured in Spring 1977 SHAKESPEARE QUARTERLY.

□ DUKE ELLINGTON — honors for the late, great maestro include a Salute to Duke Ellington concert at the Whitney Museum in NYC and a Tribute to Duke Ellington concert at Livingston College. Appeared in cover story of NAJE EDUCATOR. Honored by St. Peters' Church Jazz Ministry in New York by twelve-week Duke Ellington lecture series.

□ GERSHON EPHROS — his 88th birthday celebrated with program of his piano works on WNYC-FM February 4. World premieres of *Pastorale Hebrique*, *Theme and Variations* and *Choral—from Piano Suite* featured. The Gershon Ephros Cantorial Anthology Foundation, Inc. has been formed to honor the world-renowned Cantor/composer/Anthologist.

□ DAVID EPSTEIN—the MIT Professor of Music was granted a \$3,000 Artists Fellowship from the Massachusetts Arts and Humanities Foundation this year.

□ SAMMY FAIN — honored by a star-studded gathering at the AGAC West Coast membership meeting in Hollywood.

□ LEONARD FEATHER — his special memorial program on ASCAP colleague Bing Crosby broadcast on KUSC-FM in Los Angeles received Corporation for Public Broadcasting 1978 local program award for Best Cultural Program in performance category.

□ HARRY FENSTER — featured in Austria's Cinevision documentary on U.S. Cable TV.

□ ADELINE FIEGER — received Northwood Institute Distinguished Woman Award for 1977 in Chicago.

□ IRVING FIELDS — produced at Copacabana in N.Y.C. Thursday evening series honoring ASCAP

writers Lou Alter, Irvin Drake, Sammy Fain, Bud Green, Yip Harburg, Mitchell Parish, Charles Strouse and Leonard Whitcup.

□ THOMAS J. FILAS — won music section of Loyola University's school song contest.

□ ROSS LEE FINNEY — American Composers Orchestra performed world premiere of his *Concerto for Strings* December 5th at Alice Tully Hall, Lincoln Center.

□ ELLA FITZGERALD — first lady of song received the National Music Award from the American Music Conference.

□ GRANT FLETCHER — recent honors include being invited to represent the U.S. at the Triennial Festlichen Musiktage in Uster-Zurich in October, receiving the Springfield, Ill. Hall of Fame Award, and being again included in the 1977 INTERNATIONAL WHO'S WHO in MUSIC.

□ JIM FRAGALE — reprints of his useful *Breaking Into Songwriting* published in WRITER'S YEARBOOK issued by WRITER'S DIGEST, 9933 Alliance Road, Cincinnati, Ohio 45242 (25 cents, stamped envelope).

□ LOWELL FRYE — won National School Orchestra Association composition contest with his *Madison Overture*.

□ BILL GAITHER — top flight gospel composer/performer again won Dove Award.

□ MRS. ARWIN F. B. GARELLICK — selected to be listed in the 1977-78 DICTIONARY of INTERNATIONAL BIOGRAPHY and elected to World Poetry Society Intercontinental.

□ ERROLL GARNER — Tributes memorializing the late composer/pianist include a Memorial Resolution from both the city of Los Angeles and the state of California; a Memorial Service conducted by Rev. John Gensel at the Central Presbyterian Church in NYC; Pennsylvania Gover-

nor Milton J. Shapp proclaimed Garner's birthdate, June 15, as Erroll Garner Day; and the British Songwriters' Guild held a special concert in his honor in London.

□ NOEL GEOMANNE — has received the Pro Ecclesia Et Pontifice medal from Pope Paul VI.

□ AL GILBERT — profiled in the February 3rd Grand Blanc, Mich. NEWS.

□ DIZZY GILLESPIE — legendary jazz trumpeter/writer profiled in the October 16, 1977 LOS ANGELES TIMES.

□ GERALD GINSBERG — his piece *The World is a Beautiful Place* given its world premiere at Alice Tully Hall in Lincoln Center on January 10th.

□ HY GLASER — conducting his successful lyric writing seminar at Hofstra University May 20-21.

□ AARON GONZALEZ — his *San Clemente del Tuyu* "Sister City Song" premiered in Isla San Andres in February.

□ JOSEPH GOODMAN — his *Fantasia* received its first performance by harpsichordist Eugenia Earle at Carnegie Recital Hall.

□ DANNY GOULD — received the Congressional Merit Award from the Adat Ari El at the Annual Installation of Officers and Board.

□ MORTON GOULD — received the NYC Mayors Award of Honor in Arts and Culture. GOULD and ASCAP colleague CAROLYN LEIGH had completed their musical *Something To Do*, commissioned by the U.S. Department of Labor, premiered on Labor Day at the John F. Kennedy Center in Washington, D.C. Interviewed by Richard Dyer in January 8

BOSTON GLOBE.

□ JOHN GREEN — honored with a tribute from the Young Musicians Foundation in Hollywood and named "Man of the Century" at the Century Club's annual charity dinner in Los Angeles.

□ JOHN MILTON HAGEN — was awarded a plaque by the Hawaiian chapter of Honoring America's Best as Writer-Humorist of the year.

□ W. C. HANDY — W. C. Handy Memorial Scholarship Club presented plaque honoring musical contributions of Overseas Jazz and Press Club. Award was accepted by ASCAP writer Walter Bishop.

□ E. H. HARBURG — prolific composer profiled on CBS-TV *60 Minutes* March 5th.

□ ROSS HASTINGS — made honorary member of Phi Mu Alpha Sinfonia National Fraternity.

□ LEJAREN HILLER — his new *Ponteach* for narrator and piano first performance at SUNY — Buffalo November 27th.

□ VAUGHN HORTON — his song *Mockingbird Hill* honored when Tennessee Governor Ray Blanton proclaimed the week of April 5th Mockingbird Week, also honoring the State bird.

□ GEORGE S. HOWARD — the past president of the National Band Association and former commanding officer and conductor of the U.S. Air Force Band was recently elected to the National Band Association's Academy of Wind and Percussion Arts.

□ ROBERT HUGHES — profiled by Jim Nichols in October 30th DAYTON DAILY NEWS.

□ RICHARD HUNDLEY — has won Theodore Newman Memorial Foundation's American Art Song Award.

□ DONALD HUNSBERGER — elected Eastern Division President of College Band Directors National Association.

□ JEAN EICHELBERGER IVEY — the Director of the Electronic Music Studio and Professor of Composition at Peabody Conservatory was a guest speaker at Smith College in February.

□ ROBERT JAGER — awarded the "Volkwein

Award" for his composition *Preamble*. The award is sponsored by the American School Band Director's Association.

□ BUDDY KAYE — teaching lyric classes and songwriters workshop at UCLA and Los Angeles Valley College. Also conducting songwriter seminars in April, May at U. of Nevada in Las Vegas, U. of California in Berkeley, Santa Barbara, Irvine and San Diego, U. of British Columbia in Vancouver and Portland U. of Oregon.

□ JEROME KERN — a plaque celebrating his achievements was installed by the National Music Council at New York University's Tisch Hall.

□ BARNEY KESSEL — veteran jazz guitarist is writing a regular column in GUITAR PLAYER.

□ VICTOR KING — his *Naval Academy Colors* premiered by the U.S. Naval Academy Band in concert.

□ FREDERICK KOCH — composed original music for the Bertolt Brecht play *The Good Woman of Setzuan*, performed in a two-week run at the Baldwin Wallace College of Experimental Theater in Berea, Ohio in February. Composer received the Women's City Club annual Fine Arts Award as the outstanding composer in the Cleveland Area for 1977.

□ PETER JONA KORN — recent premieres include his *Siesta*, for *Twelve Violin-cellis*, op. 60, performed by the Polasek Cello Ensemble in Kaiserslautern, Germany on January 13th; *Overture for String Orchestra*, op. 59, by the Hofer Symphoniker in Hof, Germany on January 28th; and *Prelude and Fugue*, op. 62, by H. G. Saalmuller, organ, in Basel, Switzerland.

□ AARON KRAMER — enjoyed the premiere performance of his *Five Songs of Death and Life*, music by Eugene Glickman, at C.W. Post College, L.I., New York. First American performance of his translation of a 1944 death camp opera,

The Emperor of Atlantis, took place in San Francisco.

□ ERNST KRENEK — conducted Baylor University Wind Ensemble in world premiere of his *Dream Sequence* at 19th national conference of College Band Directors National Association in Maryland.

□ JEFFREY KRESKY — harpist Susan Jolles presented premiere of his *Vox Clamantis* at November 21 concert of Group for Contemporary Music in New York City.

□ FELIX LEBUNSKI — honored on the Do You Know This Composer program on University of Cincinnati radio station.

□ TED LEHRMAN — elected President of the Songwriter Seminars and Workshops, NYC craft-development workshop for new songwriters and writer/performers.

□ SAMMY LERNER — composer and his Popeye saga profiled in LOS ANGELES TIMES of October 17.

□ ROBERT HALL LEWIS — his *Combinazioni 111*, for oboe, percussion and narrator received its world premiere at Carnegie Recital Hall on March 26th. World premiere of *Three Prayers of Jane Austin* performed by Gregg Smith Singers at Goucher College November 13th.

□ DEE LIBBY — she is listed in the BIOGRAPHICAL DICTIONARY of WORLD'S WOMEN COMPOSERS, WORLD WHO'S WHO of WOMEN, and the DICTIONARY OF INTERNATIONAL BIOGRAPHY.

□ JERRY LIVINGSTON — profiled by Lane Crockett in SHREVEPORT JOURNAL.

□ NEWELL LONG — has been presented with the Phi Beta Mu National Bandmasters Fraternity Hall of Fame Award at Indiana University in Bloomington.

□ ADDISON LOVEJOY — profiled in November 19 CINCINNATI POST.

□ HENRY MANCINI — three-time Academy Award winning composer made an honorary Doctor of Music at Duquesne University, been named the 1977 recipient of the Orpheus Award from the Phi Mu Alpha Sinfonia sorority, and was honored with a program of his music given by the Golden Key Foundation to benefit the Reiss-Davis Child Study Center in Los Angeles.

□ EDDY LAWRENCE MANSON — award-winning composer / performer was elected to the Presidency of the American Society of Music Arrangers. Again teaching his successful course "Scoring Music To Film" at UCLA, plus another on orchestrating, arranging.

□ GERALD MARKS — veteran composer and ASCAP Board member named to Advisory Board of Detroit Concert Band. Speaking at colleges for the Society, profiled in July 11th MAUI NEWS, in DETROIT FREE PRESS November 10 and February 10, New Orleans TIMES-PICAYUNE.

□ GREGORY MARTINDALE — his *Night Flyer* received its first performance by the Group for Contemporary Music at the Manhattan School of Music.

□ GEORGE McCONNELL — subject of Eleanor Hart feature in December 4th MIAMI HERALD.

□ ROBERT McGIMSEY — honored by Historical Association of Central Louisiana with First Distinguished Citizen's Award.

□ MARIAN McPARTLAND — authored an article on Solo Jazz Piano in the January issue of CONTEMPORARY KEYBOARD.

□ JIM MILLS — his new musical "Nugie, Nugie" opened on August 29th in Ocala, Fla. for a three-week run.

□ ULPIO MINUCCI — has been named Director of Theater, Film, TV, A & R, and Special Projects at April / Blackwood, music

publishing division of CBS Records.

□ ISSACHAR MIRON — his *Yad Vashem* premiered at Israel National Memorial Center October 5th, and on October 13th Jerusalem Theatre saw first performance of his new musical titled "From Destruction to Redemption."

□ MERLE MONTGOMERY — composer's *Leisure (Madrigal)* given its first performance by the Robert DeCormier Singers in concert at Carnegie Recital Hall.

□ CARMAN MOORE — his score for Ed Bullins' *Jo Anne!* premiered October 7th in NYC theater of Riverside Church.

□ MARABEL MORGAN — her new book titled "Total Joy" featured on cover of TIME.

□ LEE MORRIS — interviewed by Jon Marlowe in January 18 MIAMI NEWS.

□ PAUL MORRISON — has been named Administrative Services Coordinator of the Orange County Free Clinic in Anaheim, Calif.

□ SNUB MOSLEY — featured in press for musical salute to visiting British royalty last year.

□ LAWRENCE MOSS — his *Omaggio II*, for piano, 4 hands and Tape premiered October 14, 1977 at M.I.T. by Cheryl Seltzer and Joel Sachs.

□ GERALD MYROW — developed a new concept in music manuscript preparation called Notography, hailed by many music educators. Composer/educator was honored with a tribute by All God's Children in concert in Park Forest, Ill.

□ BILLY NALLE — composer/concert theater organist profiled in the cover story of January issue of THEATER ORGAN.

□ DAVID NOON — recent premieres include: *Three Encores*, op. 36, performed by the New Art String Ensemble at Northwestern University; *The Wreckloose Rag*, op. 38 by pianist

James Millar at Northwestern University; *Coda*, op. 39 at the University of Wisconsin; and *Sweelnick: Variations* by the Symphonic Wind Ensemble at Northwestern University. He was awarded a Doctor of Musical Arts degree from Yale University in May.

□ BEN OAKLAND — donated his collection of sheet music, over 7,000 pieces, including many of his own songs, to the School of Music, Faculty of Fine Arts and Communications at Tel Aviv University in Israel. Honored by Guardians of Los Angeles Jewish Home for Aged for producing successful fund-raiser featuring noted ASCAP talents.

□ JOSEPH OTT — his electronic composition *Locus* (1977) received its first performance at the National Gallery of Art in Wash. D.C.

□ LOUIS PALANCE — many interviews in newspapers of Korea and Taiwan during Asian tour.

□ MITCHELL PARISH — veteran composer was presented with an Honorary Doctorate of Literature from Tusculum College in Greenville, Tenn.

□ ALICE PARKER — her *Three Circles* given its first performance in New York by the Robert DeCormier Singers at Carnegie Recital Hall on January 17th.

□ LARRY PAUL — American Song Festival finalist profiled in the Antioch, Calif. LEDGER.

□ LES PAUL — represented musical creators at Aug. 12 celebration of recorded sound at Thomas Edison's N.J. residence. Profiled by Dave Dexter, Jr. in Aug. 13 BILLBOARD.

□ BARBERI PAULL — composer/lyricist was recently given a New York State Council on the Arts grant to premiere her *O'Wind*. Choral work titled *Peace 'n Joy 'n Love* received first performance in San Francisco March 18th. Composer featured panelist in MUSIC JOURNAL sym-

posium on compatability of tradition and experiment.

□ GARY PAXTON — profiled in the NASHVILLE TENNESSEAN Jan. 9th.

□ BERNICE PERRY — received Academie des Beaux Arts Award for distinguished poetry October 31.

□ BRUCE POLLOCK — the Winter of 1977 issue of SOUNDWAVE featured his article "In Search of Bruce Springsteen."

□ DR. WILLIAM PRESER — was guest composer and conductor for two concerts of his music at Winona, Minn. State University.

□ GARDNER READ — his oratorio *The Prophet*, based on the text of Kahlil Gibran, world premiered at Boston University by the BU Symphony Orchestra and Chorus. Also premiered was his *And there Appeared Unto Them Tongues as of Fire*, performed by organist David Craighead at the regional AGO Convention in Hartford on July 28th.

□ PAUL REIF — Meyer Kupferman Trio presented performance of five Bauhaus sketches titled *Less Is More* at Carnegie Recital Hall March 13th.

□ JACQUELYN REINACH — her delightful children's book titled *Welcome to the Town of Sweet Pickles*, co-written with Ruth Perle and Richard Hefter, published by Holt, Rinehart and Winston.

□ MALVINA REYNOLDS — her new songbook, *There's Music In The Air: Songs For The Middle-Young*, has been published by Schroder Music Company.

□ CHARLIE RICH — superior country music writer/performer subject of a feature article in the Winter '77 edition of WHO'S WHERE IN MUSIC.

□ KIM RICHARD — her jazz composition *Tributaries* was premiered by the Orange Coast College Jazz Band in Costa Mesa, Calif. *Lines* was premiered at Cal State University in Northridge, Calif.

□ MARGA RICHTER — was special "Meet the Composer" guest at concert by Long Island Chamber Ensemble in Syosset, N.Y.

□ JOHN ROBB—Orquesta Sintonica de El Salvador premiered his *Symphony No. 1 for Strings* September 22nd. Subject of a feature article by Urith Lucas in the January issue of NEW MEXICO magazine. His composition *Concert Piece for Trombone and Tape Recorder* premiered at the University of New Mexico.

□ RICHARD RODGERS — hailed by *Stereo Review* with its 1978 Award of Merit.

□ ANN RONNELL — her score for ballet "Give and Take" by Twyla Tharp for Baryshnikov premiered at the Brooklyn Academy of Music for 1977 tour.

□ NED ROREM — world premiere of his commissioned *A Quaker Leader* was performed by organist Leonard Raver at Lincoln Center's Alice Tully Hall.

□ EARL ROSE — composer who won Honorable Mention in American Song Festival has been engaged to write music for "Captain Kangaroo" show.

□ ALBERT ROZIN — honored at Brooklyn's Beth Sholom Peoples Temple at concert celebrating his 24 years as choir director and organist.

□ ROMAN RYTERBAND — profiled in Palm Springs, Calif. DESERT SUN, the composer has also received a grant from the Kosciuszko Foundation of New York for the completion of his work *Suite Polonaise*.

□ GERHARD SAMUEL — the Associate Conductor of the Los Angeles Philharmonic has been appointed Associate Professor of Music and Director of Orchestral Activities at the University of Cincinnati College-Conservatory of Music.

□ BOZ SCAGGS—talented singer / composer received his first gold album for Columbia LP "Silk Degrees".

□ DOLLI SCHNEIDER — has been elected Publicity Director and State Reporter for the Phoenix branch of the National League of American Pen Women for 1977-78.

□ ARNOLD SCHOENBERG — Professor Pauline Alderman's reminiscence titled "I Remember Arnold Schoenberg" featured in FACETS, published by the University of Southern California.

□ ELLIOTT SCHWARTZ — was guest lecturer for the San Jose State University music department on February 3rd.

□ JOHN SEYMOUR — Teatro Municipal of La Paz, Bolivia, presented October world premiere of opera *Ollanta, el Jefe Kolla*.

□ BOBBIE & HENRY SHAFFNER — their *Plains, Georgia* premiered on August 7, 1977 at Concerts on the Canal in Georgetown.

□ ED SHANAPHY — publisher of new magazine named SHEET MUSIC in Oradell, New Jersey.

□ ARNOLD SHAW — premiere of his piano suite *Snapshot of Ennio* in performance by pianist Roger Bushell at Artemus W. Ham Concert Hall in Las Vegas. His forthcoming book HONKERS AND SHOUTERS: The Rhythm and Blues Years being published by MacMillan. Taught history of rock music last semester at University of Nevada in Las Vegas.

□ CLIFFORD SHAW — Kentucky Federation of Music Clubs has set up memorial scholarship fund for Kentucky composers to honor the late ASCAP writer. Chairperson is Winifred Settle, P. O. Box 6, Bardstown, Kentucky.

□ TED SHREFFLER — UCLA graduate student has been awarded this year's Henry Mancini Scholarship for the Composition of Music for Motion Pictures and Television.

□ ELIE SIEGMEISTER—recent premieres include: *Little Domestic Suite*, per-

formed by Ian Shapinsky, Piano, at Town Hall in NYC; *Songs of Experience* by Elaine Bonazzi, mezzo-soprano, at the Jewish Museum of New York; and *Symphony No. 5 (Visions of Time)* by the Baltimore Symphony at Kennedy Center in Washington, D.C. Honored with 90-minute special on Radio France on July 18th, and on his 65th birthday on January 15th with special concert on New York's WNCN-FM. Composer-in-residence at University of Bridgeport in March.

□ NORMAN SIMON — *Lucian*, a new opera co-written with Ivana Thermen, premiered on January 24-26th at the Equity Library Theater in NYC.

□ LAWRENCE SINGER—won a bronze medal from Radio France International Guitar Composition Competition for his original piece titled *Parable*, for unaccompanied guitar.

□ RED SKELTON — received Cecil B. DeMille Award during NBC-TV's broadcast of Golden Globes.

□ LEONARD SLATKIN—principal conductor of both the St. Louis Symphony and the Minnesota Orchestra has been named Music Director of the New Orleans Philharmonic-Symphony Orchestra.

□ DR. LEONARD B. SMITH — engaged for seventh season as Music Director of Blossom Festival Concert Band in Detroit.

□ STEPHEN SONDHEIM — reelected to third term as president of Dramatists Guild. His *Pacific Overtures* music and lyrics honored by Los Angeles Drama Critics Circle.

□ ANNA SOSENKO—profiled in the January 18th TRENTON (N.J.) EVENING TIMES.

□ DR. PHILIP SPRINGER — director of Tamir Tape Productions has authorized "Switched on Synthesizer" published by Almo Music Corp. Teaching "Electronic Music and the Synthesizer" at UCLA Extension.

□ SLAM STEWART — profiled by John Wilson in September 9 NEW YORK TIMES.

□ WILLIAM GRANT STILL — acclaimed on March 11th at dedication of William Grant Still Community Arts Center in Los Angeles.

□ GREGORY STONE — Reno Philharmonic Symphony under his direction offered Paul Stone Concert in "Bolivar Festival '77" September 25th.

□ LEOPOLD STOKOWSKI — ASCAP colleague Abram Chasins seeking letters, memorabilia, etc. for biography of his late friend. All material will be returned intact.

□ BARBRA STREISAND — AGVA Singing Star of the Year at Georgie Awards. BILLBOARD No. 1 and many others awards.

□ HOWARD SWANSON — his 70th birthday hailed in tribute by Triad Chorale at Alice Tully Hall in Lincoln Center.

□ MILO SWEET — manuscript of USC fight song, co-written with Glen Grant, in National Football Hall of Fame.

□ SYLVERS — hot pop group had their single "Hot Line" certified gold.

□ DAVID TAMKIN — late Russian-American composer honored with the formation of the David Tamkin Archive within the Dr. Hans Moldenhauer Archives.

□ GUNTHER TAUTENHAHN — his *Sonatina for Flute* received its world premiere broadcast over radio station KANU-FM, Kansas University. He is listed in the 16th edition of WHO'S WHO in the West. Lectured on "Fiber Movements" treating new music form at ASUC convention in Florida.

□ BILLY TAYLOR — ASCAP board member writing a monthly column for CONTEMPORARY KEYBOARD. Named Chairman of the Arts and Business Council and selected as the

International Songwriters Association representative for the U.S. and Canada.

□ NICHOLAS TEGETIS — honored with special award at concert at Malietis Cultural Center in Brookline, Mass. Profiled in the Brookline, Mass. HELLENIC CHRONICLE on January 19th.

□ VIRGIL THOMSON — has been named to the board of the American Academy and Institute of Arts and Letters.

□ HENRY TOBIAS — presented "An Evening of Comedy and Musical Nostalgia" on December 5, 1977 at Worcester, Mass. Mayor Thomas J. Early proclaimed the day Henry Tobias Day.

□ PAUL TUROK — his *Miniature Variations for Violin and Piano* premiered by violinist Eugene Gratch and pianist Regis Benoit at Carnegie Recital Hall in NYC January 10th.

□ DR. THOMAS TYRA — appointed Professor and Head of Music Department at Western Carolina University, Cullowhee in North Carolina.

□ DR. DAVID UBER — his *Petite Rhapsody* for Trumpet, Brass Choir and Percussion, received its first performance by the Trenton State College Brass Choir.

□ CAMIL VAN HULSE — his *Variations for Ten Horns and Organ* premiered October 23rd in San Agostin Cathedral in Tucson, and January 15, 1978, was date of world premiere of his *Concerto Grosso for String Orchestra and Zylophone* in Tucson Temple of Music.

□ JOHN VINCENT — National Federation of Music Clubs honored the late composer with its Four Star Award of Merit.

□ REV. CHARLES WALKER — presented a manuscript copy of his *Liberian Symphony* to Liberian President Tolbert during a recent visit.

□ ELINOR REMICK WARREN — the Decade of Women Committee of the

National Federation of Music Clubs named her Composer of the Decade.

□ HARRY WARREN — Paul Baratta's excellent cover story on master melodist in SONGWRITER. July issue of AMERICAN RECORD GUIDE featured cover story by Ethan Calder.

□ ROSE WARSHAUER — honored with Lithographers Guild Award December 7.

□ DR. DAVID A. WEHR — was listed in the 1977 edition of WHO'S WHO in MUSIC.

□ KURT WEILL — honored with a program of his music at the Library & Museum of the Performing Arts in NYC. Program included premiere performances of two pieces: *Two Movements for String Quartet* and *Lied Der Fee* (The Fairie's Song) from the ballet *Die Zaubernacht* (The Magic Night). Lotte Lenya Weill presented his autograph orchestral score of *The Seven Deadly Sins* to the Music and Dance Divisions of the N.Y. Public Library's Performing Arts Research Center at Lincoln Center.

□ LOUIS WEINGARTEN — his composition *New Work for Piano and Percussion* was world premiered by the New Jersey Percussion ensemble as part of the "Y New Music" series at the 92nd Street YM-YWHA in NYC.

□ HUGO WEISGALL — honored by American Music Center on his 65th year with letter of citation.

□ RICHARD WERNICK — hailed as "Musician of the Month" in Daniel Webster article in August MUSICAL AMERICA.

□ MARY LOU WILLIAMS — renowned pianist/composer profiled by Dave Dexter, Jr. in BILLBOARD.

□ JOHN F. WILSON — named Executive Editor of Hope Publishing Company of Carol Stream, Ill.

□ STEVIE WONDER — superstar writer/performer was named recipient of the

Grosser Deutscher Schallplattenpreis Award, the most prestigious music award presented in Germany for pop music.

□ JOHN W. WORK III — honored as distinguished alumnus at Fisk University. First winner of the annual \$1,000 award of John W. Work Memorial Foundation was *Montage* written by Robert Folk.

□ JACK YELLEN — extraordinary lyricist profiled in the January 17th issue of his home town BUFFALO EVENING NEWS.

□ HAROLD ZABRACK — Kenyon Publications has issued his new book on "Creative Musical Encounters."

□ WILLIAM ZELENACK — original manuscript of his *Two Hundred Years Ago* on permanent display in Gerald Ford Museum in Grand Rapids.

□ WILLIAM ZINN — his *United Nations Anthem* premiered Sept. 25 by New Britain Symphony. He was recently honored as founder of new International Symphony for World Peace.

TOP COPYRIGHT AUTHORITIES NAME NATIONAL WINNERS IN ASCAP BURKAN COMPETITION

Winners of national awards in the 39th Nathan Burkan Memorial Competition for outstanding law school essays on copyright have been announced by President Adams. The winners of some \$4,000 in prizes were chosen by an outstanding panel of copyright experts consisting of Representative Robert W. Kastenmeier, Chairman of the House Judiciary Subcommittee on Courts, Civil Liberties, and the Administration of Justice; Register of Copyrights Barbara A. Ringer; and Charles D. Ferris, Chairman of the Federal Communications Commission.

Henry David Fetter of Santa Monica, California, has won the National First Prize of \$1,500 for his paper on "Copyright Revision and the Preemption of State 'Misappropriation' Law." Before his law school studies at Harvard Law School, from which he graduated with a J.D. degree, cum laude, Mr. Fetter received a Bachelor of Arts degree, magna cum laude, in 1971 from Harvard College and a Master of Arts degree in History from the University of California at Berkeley in 1974. The son of Mr. and Mrs. Simon Fetter of East Meadow, New York, Mr. Fetter is presently associated with the Beverly Hills law firm of Kaplan, Livingstone, Goodwin, Berkowitz & Selvin.

The National Second Prize of \$1,000 has been won by Mary S. Lawrence of Corvallis, Oregon, for her essay entitled "Fair Use: Evidence of Change in a Traditional Doctrine." In 1960 and 1962, respectively, Mrs. Lawrence received a Bachelor of Arts degree and Master's degree in English from the Michigan State University. At the University of Oregon School of Law, she worked as a Research Assistant and Editor for an article on child abuse through a grant funded by the Department of Health, Education and Welfare. Mrs. Lawrence is the daughter of Mr. and Mrs. Charles Mitchell of Brechin, Scotland. She is currently employed by the University of Oregon School of Law as a special lecturer in legal research and writing.

Craig Hayes of Pittsboro, North Carolina, has received the National Third Prize of \$750 for his paper on "Performance Rights in Sound Recordings—How Far to the Horizon?" Mr. Hayes received a Bachelor of Science degree in Economics from Wofford College in South Carolina in 1968. While at the University of North Carolina School of Law, he has been active in

Copyright Law and the Communications Law Seminar, as well as the Motion Picture Production Seminar. He is the son of Mr. Harv Hayes of Alexandria, Virginia, and Mrs. Maggie Hampton of Vienna, Virginia.

The National Fourth Prize of \$500 has been awarded to Robert T. Mowrey of Nashville, Tennessee for his essay "The Rise and Fall of Record Piracy." Before his law school studies, Mr. Mowrey received a Bachelor of Arts degree in History, cum laude, and American Civilization, with distinction, from Princeton University. At Southern Methodist University School of Law, Mr. Mowrey was a member of the Order of the Coif and was on the Board of Editors of the Southwestern Law Journal, as well as holding membership in Phi Delta Phi fraternity. He was also the recipient of an American Jurisprudence Award in Business Associations. The son of Rev. and Mrs. Robert A. Mowrey, also of Nashville, Mr. Mowrey is presently clerking for Chief Judge Harry Phillips of the United States Sixth Circuit Court of Appeals in Nashville.

Two winners have tied for the National Fifth Prize and will receive \$250 each. They are Ellyn Sue Roth of Washington, D.C. for her essay on "Is Notice Necessary?—An Analysis of the Notice Provisions of the Copyright Law Revision," and Gregg Oppenheimer of Los Angeles, California, for his essay on "Originality in Art Reproductions: 'Variations' in Search of a Theme." In 1974 Ms. Roth received a Bachelor of Arts degree from Sarah Lawrence College, and two years before had attended the University of Pennsylvania. At the George Washington University National Law Center, Ms. Roth was awarded First Place in Moot Court Competition in the Spring of 1975 and was also active in the National Law Center Legal Aid Bureau. The daughter of Mr. and Mrs. Al Roth of Fort Lee, New Jersey, Ms. Roth is married to Harold Alan Pincus, M.D.

Mr. Oppenheimer received a Bachelor of Science degree in Art and Design from Massachusetts Institute of Technology in 1974. At the University of California School of Law at Berkeley, he was Chairman of the Boalt Hall Moot Court Board. The son of Mr. and Mrs. Jess Oppenheimer, also of Los Angeles, Mr. Oppenheimer is presently an associate with the Los Angeles law firm of O'Melveny & Myers.

Timothy K. Kellett of St. Louis, Missouri, and Todd Page Leavitt of New York City received Honorable Mention. Mr. Leavitt received a Bachelor of Arts degree from Kenyon College in Gambier, Ohio, in 1973. At New York University School of Law, he was elected to Phi Beta Kappa and was Senior Editor of the Moot Court. The son of Mrs. Ann Leavitt of Miami, Florida, Mr. Leavitt has been appointed attorney at Viacom International Inc. dealing with communications and copyright and trademark law, and has been admitted as a member of the New York Bar.

At the University of Missouri School of Law at Columbia, Mr. Kellett is a member of the Student Bar Association and the Law Review and has been named to the Dean's Honor List. He is the son of Dr. and Mrs. John G. Kellett of Webster Groves, Missouri, and after graduation from law school expects to join the St. Louis law firm of Armstrong, Teasdale, Kramer and Vaughan.

The Nathan Burkan Memorial Competition was established to honor the late Nathan Burkan, ASCAP's first General Counsel and a noted copyright authority who played an active role in founding the Society in 1914. Scores of American law schools currently participate in the Burkan Competition, which is directed by Herman Finkelstein, international copyright authority who served ASCAP as General Counsel for some three decades.



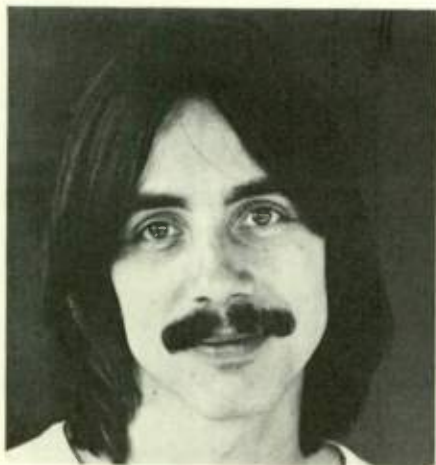
Happy birthday, Sammy! L. to R. at ASCAP's reception celebrating the 75th birthday of multiple-Academy Award winner Sammy Fain, Board Member Sammy Cahn, Mr. Fain, Board Member Arthur Hamilton and multiple-Academy Award winner Harry Warren.



ASCAP Managing Director Paul Marks (L.) beams as R. R. Bowker President Robert Asleson and ASCAP President Stanley Adams present the first copy of the new — expanded third edition of the ASCAP Symphonic Catalog to Lincoln Center head John Mazzola.

Covering a repertory of some 26,000 symphonic, chamber orchestra, chamber ensemble and choral works, the new catalog includes over 9,000 more contemporary compositions and arrangements than the 1966 edition. It runs 521 pages and sells for \$25.

The ASCAP Symphonic Catalog 1977 reflects the important symphonic works of ASCAP's internationally famed composers and also lists the works of numerous eminent foreign composers whose U.S. performances are licensed by ASCAP through arrangements with music publishers and sister performing rights societies throughout the world. East German works appear for the first time, and the listings of Canadian, Finnish, Russian, Swiss and Yugoslav compositions are far more extensive than in the previous edition. The entries are arranged alphabetically according to the surnames of the composers and arrangers, and each entry provides the full title and, if used, opus number, date of publication, instrumentation source of text or libretto, and name of librettist when a text or libretto is employed, required instrumentation, performance time and source of sheet music or manuscripts. A separate section gives the addresses of all publishers represented.



Readers of "Rolling Stone" voted ASCAP's Jackson Browne top songwriter of 1977, and hailed Stevie Wonder as the outstanding soul artist of the year. Foreigner, the hot group whose swift success has won national attention, was selected as best new artist.

In his Foreword to the Third Edition, Mr. Adams pointed out that "The diversity and internationally recognized talents of ASCAP's more than 20,000 members — well represented among the creator and publishers of the extraordinary music treasure trove this catalog encompasses — are reflected in the great variety of works. It is no exaggeration to state that every form of contemporary composition — from the most avant garde to the most traditional — is well represented here."

ASCAP MEMBERS SCORE IN AMERICAN MUSIC AWARDS

Writer members of the Society made an impressive showing in the ABC-TV American Music Awards show telecast on January 16th. Stevie Wonder's *Songs in the Key of Life* was named best album, and he won as outstanding male vocalist in soul. The Debbie Boone rendition of Joe Brooks' *You Light Up My Life* was hailed as the top pop/rock single, and Kenny Rogers' fine performance of *Lucille* was No. 1 Country single. A distinguished merit award was presented to Miss Ella Fitzgerald.

JIMMY McHUGH MUSIC AWARD WINNER

Mario Pelusi, a June graduate of The University of Southern California with a Master's Degree in Music, is the 1977 winner of the annual Jimmy McHugh Music Composition Award of Six Hundred Dollars (\$600.00).

In addition to winning The Jimmy McHugh Composition Award, Mr. Pelusi was also selected as the most outstanding graduate in Music in both Composition and also the most outstanding graduate in the School of Performing Arts. Presently a lecturer of Music Composition and Theory at USC, he is also a winner of The Lambda Pi Chapter Award in Composition from The Boston Conservatory of Music in 1976.

Musically Speaking

Compiled by PAUL STEINER

"Music is very rich, in my opinion, the richest form of art. . . . I've always thought of lyric writing as a craft rather than an art. It's so small." — **Stephen Sondheim**

"Keep it simple, keep it sexy, keep it sad." — **Mitch Miller**

"Melody is a form of remembrance . . . It must have a quality of inevitability in our ears." — **Gian-Carlo Menotti**

"I only travel by plane when it's unavoidable. Birds don't write lyrics. I don't fly." — **Sammy Cahn**

"Poetry turns me on and certain poems force me to write music for them. I know I have to set them to music. When I read a poem I know before I'm through that I'll set it." — **David Del Tredici**

"The most traumatic thing is trying to create initially something you like yourself. The rest you can endure somehow." — **Harvey Schmidt**

"To listen is an effort, and just to hear is no merit. A duck hears also." — **Igor Stravinsky**

"A nation creates music. The composer only arranges it." — **Mikhail Glinka**

"The thrill is discovering new music itself, finding something that didn't exist before. I just watch what's in the sky and put it on paper." — **Michel LeGrand**

"A jazz musician can play the symphonies now. Jazz will be the classical music of the future." — **Dizzy Gillespie**

"I conduct to live. I live to compose." — **Gustav Mahler**

"I don't write songs for the public. I write them for myself. I write them out of little ideas that come into my head during the day." — **Carly Simon**

"Every time you write a serious work you are in effect laying your life on the line. But I can't think about that or what my message is. My job is to convince the performer, his job is to convince the audience." — **George Rochberg**

In Memoriam

- LILLIAN G. BARNEY, ASCAP 1965
d. California, Date unknown
- THOMAS RICHARD BOLIN, ASCAP 1971
d. Colorado, Date unknown
- MARY ANN BURTON, ASCAP 1971
d. South Carolina, Date unknown
- RICHARD J. COSTELLO, ASCAP 1966
d. New Jersey, Date unknown
- ANNE DE GRACE, ASCAP 1966
d. Massachusetts, Date unknown
- PHIL S. DOOLEY, ASCAP 1963
d. Illinois, Date unknown
- VERA O. EAKIN, ASCAP 1943
d. Place and date unknown
- ALLEN C. FOX, ASCAP 1964
d. California, Date unknown
- HYMAN GLICKMAN, ASCAP 1963
d. Place and date unknown
- ANTHONY IZZO, ASCAP 1970
d. Edgewater, New Jersey, Date unknown
- MICHAEL E. KOUTSON, ASCAP 1975
d. Ohio, Date unknown
- RAYMOND Mc FEETERS, ASCAP 1952
d. California, Date unknown
- HAYWARD MORRIS, ASCAP 1952
d. New York, Date unknown
- ROBERT E. NELSON, ASCAP 1966
d. Cleveland, Ohio, Date unknown
- ERNEST F. NEWTON, ASCAP 1971
d. Nashville, Tennessee, Date unknown
- JOSEPH OLIVADOTTI, ASCAP 1961
d. Place and date unknown
- GEORGE OPPENHEIMER, ASCAP 1959
d. New York, Date unknown
- LAURA OWEN, ASCAP 1963
d. Washington, Date unknown
- IRVING REID, ASCAP 1970
d. New York, Date unknown
- LADY STEARN ROBINSON, ASCAP 1966
d. England, Date unknown
- IRENE K. STANLEY, ASCAP 1965
d. California, Date unknown
- IRIS TIPTON, ASCAP 1965
d. California, Date unknown
- DAVE HARRIS, ASCAP 1954
d. Place unknown, 1962
- G. R. VITACCO, ASCAP 1966
d. New Jersey, January 5, 1973
- OSCAR WACH, ASCAP 1963
d. New York City, February 14, 1973
- CAROLYN HOLMES, ASCAP 1974
d. California, June 6, 1975
- JANE V. MACKEN, ASCAP 1963
d. Missouri, July 1, 1975
- WILLIAM D. SPROUSE, JR., ASCAP 1974
d. California, September 20, 1975
- HARRY MICHAELS, ASCAP 1953
d. Boston, Massachusetts, September 21, 1975
- KAY HUNTINGTON, ASCAP 1970
d. Illinois, September 26, 1975
- ALVIN R. LAMB, ASCAP 1968
d. California, December 4, 1975
- HENRY LOWNDES MAURY, ASCAP 1955
d. California, December 11, 1975
- FOSTER G. CARLING, ASCAP 1941
d. Los Angeles, California, January 30, 1976
- BENNETT LEWIS, ASCAP 1975
d. Charlestown, Rhode Island, February 9, 1976
- CHARLES LEDERER, ASCAP 1958
d. Los Angeles, California, March 5, 1976
- LOUIS GESENSWAY, ASCAP 1956
d. Pennsylvania, March 13, 1976
- WALTON T. FARRAR, ASCAP 1948
d. California, March 14, 1976
- IDA ELKAN, ASCAP 1965
d. New York City, March 17, 1976
- HAROLD P. WETHERELL, ASCAP 1961
d. New Hampshire, March 17, 1976
- HARVEY S. WHISTLER, ASCAP 1957
d. California, March 17, 1976
- EDDIE OLIVER, ASCAP 1957
d. California, March 19, 1976
- J. PAUL FOGARTY, ASCAP 1952
d. Florida, March 24, 1976
- LEON CARR, ASCAP 1945
d. New York, March 27, 1976
- RUBE BLOOM, ASCAP 1929
d. New York, March 30, 1976
- JULIUS SCHACHTER, ASCAP 1954
d. New York City, March 31, 1976
- J. LAWRENCE COOK, ASCAP 1968
d. New York, April 2, 1976
- PAUL SIEGEL, ASCAP 1948
d. Germany, April 2, 1976
- PHIL OCHS, ASCAP 1964
d. New York, April 9, 1976
- AL FRISCH, ASCAP 1944
d. New York, April 11, 1976
- ISLET ROSE PERKINS, ASCAP 1963
d. Colorado, April 12, 1976
- RAYMOND LUCIER, ASCAP 1958
d. Wisconsin, April 18, 1976
- ROSCOE WEATHERS, ASCAP 1960
d. California, April 18, 1976
- BILL DARNEL, ASCAP 1953
d. New York, April 27, 1976
- LOUIS DUNLAP, ASCAP 1957
d. New Jersey, May 3, 1976
- FRANK M. SMITH, ASCAP 1952
d. Place unknown, May 8, 1976
- RAY MC NAMARA, ASCAP 1954
d. Louisiana, May 11, 1976
- JOE BISHOP, ASCAP 1939
d. Texas, May 12, 1976
- JACK LLOYD, ASCAP 1955
d. California, May 21, 1976
- WILLIAM UHR, ASCAP 1959
d. Miami Beach, Florida, May 22, 1976
- MERVIN P. O. OSVOLD, ASCAP 1967
d. Arizona, June 2, 1976
- ARCHIBALD E. TANNER, ASCAP 1966
d. North Hollywood, California, June 11, 1976
- L. M. DEYBROOK, ASCAP 1959
d. California, June 18, 1976
- HERBERT NEWMAN, ASCAP 1955
d. California, June 20, 1976
- PAUL MARTELL, ASCAP 1957
d. Miami, Florida, June 21, 1976
- HOWIE HORWITZ, ASCAP 1959
d. California, June 25, 1976
- JOHN H. MERCER, ASCAP 1933
d. California, June 25, 1976
- TONY TODARO, ASCAP 1956
d. Honolulu, Hawaii, June 28, 1976
- GEORGE A. HENKEL, ASCAP 1956
d. New York, July 11, 1976
- FRANKLYN MARKS, ASCAP 1950
d. California, July 12, 1976
- DEKE MOFFITT, ASCAP 1953
d. Ohio, July 14, 1976
- CHARLES M. ROGERS, ASCAP 1971
d. Tennessee, July 22, 1976
- HENRY LASKER, ASCAP 1963
d. Massachusetts, July 30, 1976
- WILLIAM D. Mc DOUGAL, JR., ASCAP 1970
d. Los Angeles, California, August 4, 1976
- LEO SHUKEN, ASCAP 1949
d. California, August 4, 1976
- CHARLES KINGSBURY, ASCAP 1968
d. Wellsboro, Pennsylvania, August 6, 1976
- JERRY GRAY, ASCAP 1942
d. Dallas, Texas, August 9, 1976
- SID SILVERS, ASCAP 1929
d. California, August 19, 1976
- ADELAIDE HALPERN, ASCAP 1964
d. Encino, California, August 27, 1976
- WILLIAM O. Mc MAINS, ASCAP 1968
d. Oaklaioosa, Iowa, August 28, 1976
- LOUIS FRATTURO, ASCAP 1963
d. Connecticut, August 29, 1976
- ROY MANSFIELD, ASCAP 1970
d. New York, September 4, 1976
- HARRY RUSSELL WILKINS, ASCAP 1964
d. South Carolina, September 4, 1976
- JOHNNY FORTIS, ASCAP 1946
d. Pennsylvania, September 5, 1976
- JAIME YAMIN, ASCAP 1947
d. Puerto Rico, September 25, 1976
- BARON KEYES, ASCAP 1962
d. California, September 28, 1976
- MARTIN P. BEIRNE, ASCAP 1953
d. New Jersey, October 3, 1976
- ABEL BAER, ASCAP 1924
d. New York, October 4, 1976
- NIKOLAI LOPATNIKOFF, ASCAP 1944
d. Pennsylvania, October 7, 1976
- SERGE WALTER, ASCAP 1942
d. Florida, October 8, 1976
- CLIFFORD R. BURWELL, ASCAP 1944
d. New Haven, Connecticut, October 9, 1976
- CONNIE BOSWELL, ASCAP 1953
d. New York, October 11, 1976
- DICK ROMAN, ASCAP 1967
d. New York, October 18, 1976
- FRED SOLOMON, ASCAP 1972
d. Bronx, New York, October 18, 1976
- BERNARD D. HANIGHEN, ASCAP 1935
d. Place unknown, October 19, 1976
- RICHARD W. LEIBERT, ASCAP 1945
d. New York, October 23, 1976
- EDWIN D. MC MULLEN, ASCAP 1953
d. New York City, October 24, 1976
- JOHN HOLLER, ASCAP 1941
d. New York, December 12, 1977
- FRANK LA VERE, ASCAP 1952
d. Cicero, Illinois, October 25, 1976
- MERNA BARRY, ASCAP 1967
d. New York City, October 31, 1976
- JIMMIE FRANKLIN, ASCAP 1940
d. New York, November 10, 1976
- HENRY LEVINE, ASCAP 1962
d. New York City, November 11, 1976
- JOHN T. BOUDREAU, ASCAP 1955
d. California, November 22, 1976
- BARBARA REED, ASCAP 1971
d. Indianapolis, Indiana, November 23, 1976
- SIDNEY KING RUSSELL, ASCAP 1937
d. California, November 28, 1976
- DAVID GUSSIN, ASCAP 1956
d. California, December 2, 1976
- VINCENT FIORINO, ASCAP 1953
d. Florida, December 7, 1976
- ROSE KATHRYN STROSKY KOWALSKA, ASCAP 1963
d. California, December 12, 1976
- JOSEPH LAPIDOS, ASCAP 1954
d. New Jersey, December 14, 1976
- NED WASHINGTON, ASCAP 1930
d. California, December 20, 1976
- HUGH E. MARTIN, ASCAP 1966
d. South Carolina, December 23, 1976
- L. STANLEY GLARUM, ASCAP 1955
d. Cannon Beach, Oregon, December 24, 1976
- PIERRE LAMURE, ASCAP 1953
d. Place unknown, December 28, 1976
- JOHN A. MEANS, ASCAP 1975
d. Pensacola, Florida, December 31, 1976
- ERROLL GARNER, ASCAP 1955
d. Los Angeles, California, January 2, 1977
- JAMES ROSS BOOTHE, ASCAP 1958
d. New York, January 3, 1977
- LARRY VINCENT, ASCAP 1947
d. Kentucky, January 3, 1977
- HYMAN CHEIFFETZ, ASCAP 1964
d. New York, January 6, 1977
- M. K. JEROME, ASCAP 1920
d. California, January 8, 1977
- PAUL NORDOFF, ASCAP 1950
d. West Germany, January 18, 1977
- MARCIA LOVE, ASCAP 1964
d. Greensburg, Pennsylvania, January 19, 1977
- JOHN VINCENT, ASCAP 1954
d. Los Angeles, California, January 21, 1977
- JEAN PASQUET, ASCAP 1962
d. West Virginia, January 24, 1977
- TED MOSSMAN, ASCAP 1941
d. California, January 29, 1977
- ADA ROGERS WILSON, ASCAP 1963
d. Texas, February 1977
- EDGAR WILLIAM BATTLE, ASCAP 1941
d. New York, February 6, 1977
- ALBERT J. DENNIS, SR., ASCAP 1968
d. Massachusetts, February 6, 1977
- GORDON EVANS, ASCAP 1973
d. New Jersey, February 8, 1977
- WOODROW BUDDY JOHNSON, ASCAP 1964
d. New York City, February 9, 1977
- JOHN MILTON HAGEN, ASCAP 1924
d. Mill Valley, California, February 12, 1977
- M. COOPER PAUL, ASCAP 1964
d. New York, February 14, 1977
- WILLIAM TAYLOR, ASCAP 1958
d. Massachusetts, February 25, 1977
- DON MC DIARMID, ASCAP 1949
d. Hawaii, February 27, 1977
- ISAAC NEMIROFF, ASCAP 1964
d. New York, March 5, 1977
- RUTH FRANK, ASCAP 1955
d. Fort Lauderdale, Florida, March 6, 1977
- VERNON LEFTWICH, ASCAP 1943
d. Van Nuys, California, March 8, 1977
- ELEANOR VILLA, ASCAP 1963
d. New York, March 11, 1977
- RICHARD MYERS, ASCAP 1927
d. New York City, March 12, 1977
- ERNEST LUBIN, ASCAP 1955
d. New York City, March 15, 1977
- LAMI SANG, ASCAP 1960
d. Baldwin Park, California, March 16, 1977
- JOHN JAMES KOCH, JR., ASCAP 1955
d. Pittston, Pennsylvania, March 18, 1977
- ARMANDO HUG, ASCAP 1959
d. New Orleans, Louisiana, March 19, 1977
- ARTURO SOMOHANO, ASCAP 1941
d. San Juan, Puerto Rico, March 23, 1977
- JOHN KLUCZKO WATSON, ASCAP 1967
d. Las Vegas, Nevada, March 23, 1977
- JESSE WILLIAM HAWKINS, ASCAP 1964
d. Rome, Italy, March 25, 1977
- EUGENE ZADOR, ASCAP 1939
d. Los Angeles, California, April 3, 1977
- LOU HOLZER, ASCAP 1938
d. Westlake Village, California, April 8, 1977
- JOHNNY BRODERICK, ASCAP 1954
d. Florida, April 14, 1977
- JOSEPH C. GARLAND, ASCAP 1940
d. Teaneck, New Jersey, April 21, 1977
- SCOTT BRADLEY, ASCAP 1952
d. California, April 27, 1977
- CHARLES ANTHONY ORIO, ASCAP 1959
d. Whittier, California, April 29, 1977
- ERIC VON DER GOLTZ, ASCAP 1926
d. Westport, Connecticut, May 12, 1977
- LELA ROGERS, ASCAP 1956
d. Palm Springs, California, May 25, 1977
- GODDARD LIEBERSON, ASCAP 1964
d. New York, May 29, 1977
- THOMAS E. POWERS, ASCAP 1959
d. California, June 1, 1977
- SAMUEL R. LOBODA, ASCAP 1956
d. Oakland, Virginia, June 13, 1977
- LESTER O'KEEFE, ASCAP 1926
d. New Jersey, June 19, 1977
- SEV F. MARINO, ASCAP 1956
d. New York, June 26, 1977
- EARL K. BRENT, ASCAP 1946
d. Hollywood, California, July 8, 1977
- FRANK H. ANDERSON, ASCAP 1923
d. California, July 12, 1977
- JOHN S. VERDUCCHI, ASCAP 1963
d. San Francisco, California, July 12, 1977
- LEROY F. MASON, ASCAP 1969
d. Missouri, July 14, 1977
- NOLA ARNDT, ASCAP 1951
d. New York City, July 19, 1977
- J. C. MORGAN, ASCAP 1954
d. California, July 20, 1977
- PETER J. VUOLO, ASCAP 1976
d. New York, July 21, 1977
- EDWARD F. FLYNN, ASCAP 1960
d. Pelham Manor, New York, July 25, 1977
- MORRIS PERLMAN, ASCAP 1961
d. New York, July 25, 1977
- MARY SCHAEFFER, ASCAP 1938
d. New York, July 25, 1977
- GENA BRANSCOMBE, ASCAP 1932
d. New York City, July 26, 1977
- DON WILSON, ASCAP 1955
d. New York, August 10, 1977
- RALPH BRIGGS, ASCAP 1966
d. Texas, August 15, 1977
- TEDDY HALL, ASCAP 1945
d. New York, August 16, 1977
- GERALD MYROW, ASCAP 1957
d. Illinois, August 17, 1977
- GROUCHO MARX, ASCAP 1969
d. California, August 19, 1977
- J. T. H. MIZE, ASCAP 1976
d. Myrtle Beach, South Carolina, August 19, 1977
- LEO J. PEARL, ASCAP 1945
d. New York, August 21, 1977
- VAN DYCK STORY, ASCAP 1960
d. New York, August 25, 1977
- DAVID D. M. HAUPT, ASCAP 1962
d. Pennsylvania, August 27, 1977
- NOBLE CAIN, ASCAP 1939
d. North Hollywood, California, August 28, 1977
- HENRY VARS, ASCAP 1950
d. California, September 1, 1977
- LEOPOLD STOKOWSKI, ASCAP 1944
d. England, September 13, 1977
- EUGENE HEMMER, ASCAP 1962
d. California, September 19, 1977
- ALAN POST, ASCAP 1965
d. California, September 19, 1977
- ALBERTO C. COLOMBO, ASCAP 1952
d. Los Angeles, California, September 20, 1977
- GREGORY A. BUECHE, ASCAP 1962
d. Colorado, September 30, 1977
- WEBLEY EDWARDS, ASCAP 1959
d. Honolulu, Hawaii, October 5, 1977
- MABEL ANN BUTLER, ASCAP 1975
d. California, October 7, 1977
- BING CROSBY, ASCAP 1932
d. Spain, October 14, 1977
- MILTON RASKIN, ASCAP 1956
d. California, October 16, 1977
- ARNOLD HORWITT, ASCAP 1946
d. Santa Monica, California, October 20, 1977
- JACOB JACOBS, ASCAP 1959
d. New York, October 25, 1977
- ERDOGAN CAPLI, ASCAP 1960
d. New York, November 6, 1977
- TERRY SHAND, ASCAP 1938
d. Place unknown, November 11, 1977
- EARL SHELDON, ASCAP 1961
d. New York, November 14, 1977

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THE GREAT GRAMMY SWEEP

RECORD OF THE YEAR

Hotel California
Eagles

SONG OF THE YEAR

Love Theme From A Star Is Born (Evergreen)
Barbra Streisand & Paul Williams

SONG OF THE YEAR

You Light Up My Life
Joe Brooks

BEST ARRANGEMENT ACCOMPANYING VOCALIST

Love Theme From A Star Is Born (Evergreen) (Barbra Streisand)
Ian Freebairn-Smith

BEST ALBUM NOTES

Bing Crosby: A Legendary Performer (BCA)
George T. Simon

BEST INSTRUMENTAL ARRANGEMENT

Perry Botkin, Jr.

BEST ARRANGEMENT FOR VOICES

New Kid In Town
Eagles

BEST JAZZ PERFORMANCE BY A BIG BAND

Prime Time
Count Basie

BEST POP VOCAL PERFORMANCE, FEMALE

Love Theme From A Star Is Born (Evergreen)
Barbra Streisand

BEST RHYTHM & BLUES SONG

You Make Me Feel Like Dancing
Leo Sayer (PRS)

BEST SOUL GOSPEL PERFORMANCE, CONTEMPORARY

Wonderful!
Edwin Hawkins

BEST COUNTRY VOCAL PERFORMANCE, MALE

Kenny Rogers

**BEST COUNTRY INSTRUMENTAL PERFORMANCE
COUNTRY INSTRUMENTALIST OF THE YEAR**

Hargus "Pig" Robbins

BEST COUNTRY SONG

Don't It Make My Brown Eyes Blue
Richard Leigh

BEST RECORDING FOR CHILDREN

Aren't You Glad You're You
Jim Timmens

BEST CAST SHOW ALBUM

Annie
Charles Strouse & Martin Charnin, Composers
Charles Strouse, Producer

ALBUM OF THE YEAR CLASSICAL

Concert of the Century
Leonard Bernstein

HALL OF FAME AWARDS

Gene Austin (*My Blue Heaven*)
Leopold Stokowski

ASCAP