

ASCAP IN ACTION

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

FALL 1988

THE JOY OF
BERNSTEIN

ASCAP at THE FIRST NEW YORK INTERNATIONAL FESTIVAL OF THE ARTS



Last summer, ASCAP presented *The American Popular Song: From Broadway to Hollywood* at the Marriott Marquis Theater in New York. Irving Caesar, 93, who co-wrote "Tea for Two," "Swanee" and "Just a Gigolo," is shown next to Diane Warren, who wrote "Nothing's Going to Stop Us Now" (with Albert Hammond) and "Rhythm of the Night." Diane got right into the spirit of the evening when she arrived backstage. "I want to meet the guy who wrote 'Swanee' with George Gershwin," she said. **See page 46.**

An ASCAP Songwriters Workshop

Panelists Jeffrey Osborne, Holly Greene and Don Powell share a moment of levity with moderator Rupert Holmes during ASCAP's Pop Songwriters Workshop at Merkin Hall in New York. **See page 51.**



The Marriage of Music and Film



Film director Sydney Pollack (left) emphasizes a point during *The Marriage of Music and Film*, a panel discussion organized and moderated by lyricist and ASCAP Board Member Marilyn Bergman (right). Other panelists at the event included Alan Bergman, Hal David, Dick Hyman, Mark Isham and Henry Mancini. **See page 50.**

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Cover photo of Leonard Bernstein by Jack Mitchell

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Protecting Your Rights

Today and Tomorrow



Throughout our history, ASCAP members have been reminded that Congress plays a decisive role in protecting the livelihoods of creators and publishers of copyrighted music. As you know, in recent times ASCAP has been very active in Washington trying to halt source licensing legislation. Our members across the country have participated with great effectiveness in a grass-roots campaign to keep the source licensing threat at bay.

All your efforts have helped to prevent these bills from becoming law. However, the battle is not over; the broadcasters may lobby for passage of some version of a source licensing bill in the next Congress.

As we stay alert to any developments in the source licensing battle and actively involved with other legislative issues affecting our interests, it has become necessary for ASCAP to establish its own political action committee in order to function optimally in Washington. Our PAC, called the ASCAP Legislative Fund for the Arts, enables us to mobilize support for the election of legislators who believe in fostering the creative arts and who will guard your livelihood as a music creator. We need this PAC to sustain the momentum we have generated in Washington and to be sure that our voices continue to be heard.

On other fronts, Congress recently voted on two pieces of legislation that directly affect our interests. One relates to correcting the new tax legislation, in order to once again allow writers to deduct legitimate business expenses incurred in the course of their creative work.

ASCAP worked with Rep. Tom Downey, D-N.Y., to draft a bill to address this issue. The Downey bill (the Moynihan-Bradley bill in the Senate) not only addressed the uniform capitalization inequity but, at our urging, made it clear that lyricists as well as composers would be free from the burden of capitalizing their expenses. At this time, I'm pleased to report that the tax legislation has been signed into law.

We have also been urging our members to speak out in favor of the Berne Convention—the international copyright treaty that has provided the world's highest level of international copyright protection for more than a century.

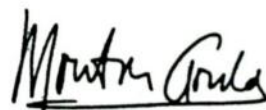
In early February, our Managing Director, Gloria Messinger, testified before a House Judiciary Subcommittee on the importance of U.S. adherence to Berne. I am happy to report that U.S. copyright law will soon meet Berne standards, as the House and Senate have unanimously passed legislation paving the way for U.S. membership. As Sen. Alphonse M. D'Amato, R-N.Y., stated following Senate passage of the Berne Convention Implementation Act on Oct. 5, "ASCAP was one of the most active, forceful and persuasive advocates of the Berne legislation." President Reagan signed the bill amending the United States copyright law to make it compatible with Berne on Oct. 31. (Changes in the law and U.S. adherence to the convention will become effective March 1, 1989.)

As you can see, ASCAP has devoted a great deal of time and energy to making our case in Congress and showing legislators how valuable our music is to America and to the world. Our efforts take many forms. We testify at congressional hearings, arrange for ASCAP members to meet with their senators and representatives and invite legislators to music programs featuring our members. We attend congressional events, receptions and dinners as a way for legislators to get to know us and our needs, as well as to help them learn how the music business works. In addition, we make sure that ASCAP members are well-informed on legislative issues so that we can all take an active role protecting our music.

Your communication of your concerns to our elected representatives has been instrumental to the success of our overall efforts.

Everything we have done has mattered, enabling us to solidify the relationships that we have developed with members of Congress over the years and to ensure the defense of our rights.

Speaking of defending our rights, I return to the subject of our PAC. An essential feature of an effective government-relations program is the establishment of a well-funded PAC. This is an activity in which our opponents have been active for many years. Through our PAC, ASCAP will be prepared to meet the legislative challenges of the coming years.



MORTON GOULD

The Spectre of Source Licensing

A Legislative Poltergeist



BY SEN. PETE WILSON,
R-CALIF.



For each of us, certain situations bring to mind some favorite music, maybe a melody or lyric. Well, there is one legislative issue affecting the music industry that brings to mind a memorable line from the movie *Poltergeist*—"They're here." Then we had the sequel and its equally disturbing warning—"They're back."

As in the movie, the spectre of source licensing makes a great deal of unwanted noise and it keeps returning to haunt us. Fortunately, each time this legislative nuisance appears, common sense has prevailed in the halls of Congress.

The need for common sense is great for members of Congress, for while the Constitution empowers us with many responsibilities, it often lacks details on how to carry them out.

Overall, however, a clear theme does emerge from the Constitution, and that is the protection of individual rights in order to promote the public good.

Among the many rights we are charged with protecting, the Constitution empowers us "to promote the Progress of Science and the useful Arts" by protecting the rights of "Authors and Inventors." This is an admirable goal, but it often requires an infusion of common sense in order to make it work when conflicts arise.

Mustering my reserve of common sense, I reviewed the various facts of the music licensing debate and came to certain conclusions. Ultimately, I determined that this dispute between television broadcasters, on one side, and

composers, lyricists and publishers, on the other, rested on one very simple question.

The question to be resolved is *not* whether ASCAP and the other music licensing associations have acted in a monopolistic fashion in their representation of the creators of music, as the All Industry Committee [a group of television broadcasters] has alleged. If ASCAP and the others had acted as monopolists, our antitrust laws could provide all the means of relief necessary. However, the courts have repeatedly ruled that the market for the performance rights of music presents a number of reasonable choices for the broadcasters. In other words, the courts have determined that the market is competitive and that the music licensing system is fair.

The question to be resolved

nose into this purely private commercial dispute?

Well, taking a common sense approach, there is no justification at all. As the old saying goes, "If it ain't broke, don't fix it," and despite an endless court battle attempting to prove the contrary, the licensing system simply ain't broke.

If we want to allow the creators of music to have a reason to create more, if we want to give a real opportunity to those who invest so much energy, who take a run at the gold ring, and who have so little chance of financial success; if we want to be fair, we will continue to reject legislation that would mandate source licensing.

We in the Congress should no more be dictating the way that music rights are licensed than we should be telling

A source licensing requirement would steal from music composers and lyricists their opportunity to share in the rewards of having written something that the public wants to hear.

is *not* whether television producers should utilize another method for licensing—the so-called "source license." A source licensing requirement would steal from music composers and lyricists their opportunity to share in the rewards of having done well, of having written something that the public wants to hear.

Each one of these questions is relevant, but they are not at the core of what the Congress must resolve.

The *real* question to be resolved: What justifies Congress' sticking its collective

composers what to create. In both cases, the public interest is best served if we simply stay out of the way.

While all of us could have done without the battle over source licensing, it has been a double pleasure to work closely with ASCAP in our efforts against source licensing: first, because of my awe for the creative talents of ASCAP's members, and second, because we have an unbroken record of success. If only we could achieve a permanent rhetorical diminution. ♦♦



BY REP. THOMAS J. DOWNEY,
D-N.Y.

The Tax Reform Act of 1986 eliminated many tax deductions for self-employed artists and imposed uniform capitalization requirements on creators of music, literature and visual arts. Had these requirements not been repealed, artists would have been unable to deduct the legitimate business expenses incurred in creating a work of art until they derive income from that work.

Under pressure from songwriters and other members of the creative community, the Internal Revenue Service enacted a "safe harbor" regulation to allow creators to amortize and deduct expenses over a three-year period, but the ruling still required such onerous record-keeping that it was neither practical nor fair.

A longtime champion of songwriters' rights, Rep. Tom Downey authored a bill repealing uniform capitalization requirements for creative artists, which passed the House and Senate Conference Committee Oct. 22.

ASCAP worked with Rep. Downey to ensure that the language was specific enough to include lyricists as well as composers. Rep. Downey offers the following report on the legislative effort, using "The Rime of the Ancient Mariner," by Samuel Taylor Coleridge, as an inspiration.

The Cry of the Ancient Pentameter

It is an ancient Pentameter
That stoppeth the hundredth Congress.
"By thy hard syntax and terse metre,
Why dost thou stop us?"

"The Chamber's doors are opened wide,
And a bill is in the bin;
The galleries are full, the debate is set:
May'st hear the merry din."

It holds them with its verses long,
"There was a law," it stateth.
"Hold off; unhand us, you dreary old song!"
But soon its yarn did silence the debate.

It holds them with its dazzling epic—
The Congress stood quite still;
And listens like a three years' child:
The Pentameter hath their will.

The listeners sat as if before the 6 o'clock news.
They cannot choose but hear;
And thus spake on that ancient muse,
The bright-lined Pentameter.

"Poems were cheered, songs endeared,
Merrily novels were written
By free-lance writers, far and near,
Unawares they would be smitten.

"For lo, tax reform did materialize
With section 2-6-3-A;
Compose no longer but capitalize
The IRS did say.

"Now we were capital expenses
And not just purple prose.
Incomes had to be forecast,
So that creative work was froze.

"At last though there was legislation;
Through the Committee on Ways and Means
it came.

Entitled budget reconciliation
We hailed it in God's name.

"It provided blessed exemption
From the ruthless capitalization rules.
It drew national attention
As the Chairman steered it through!

"God save thee, ancient Pentameter,
From the fiends that plague thee thus!
Why look'st so?

"In December, dark and drear',
The budget summit agreement forgot poor
poetry's exemption.

"And they had done a hellish thing,
And it would work destruction:

For all averred, they had killed the bill
That permitted yearly deductions.

"Month upon month passed
But no technical corrections bill
Was issued from the Committee,
The most powerful on the Hill.

"'Money, money everywhere,'
Cried the tax men;
'Money, money everywhere,
But not a dime to spend.'

"But looking at the Treasury,
The Pentameter spied
A something in the sky.

"At first it seemed a little speck,
And then it seemed a mist;

It moved and moved, and took at last
A certain shape, it wist.

"At last a safe harbor from the rules;
Poetry was saved!
Alas, the Treasury order was a spectral ruse,
Free-lance writers remained enslaved.

"Ah! well-a-day! what funny looks
Had the Pentameter from old and young!
Instead of a cover binding, the Internal
Revenue Code
About its neck was hung!

"But Congress grew unsettled
When poesy turned to prose.
263 is a 'ministrative nettle'
Said epistles which were composed.

"Then lo! the Committee started legislation,
And the questions did abound.
Would there be an exemption
From the rules unsound?

"Upon the whirl, where the Committee met.
The debate went 'round and 'round;
Then all went still upon the Hill
In wait for word profound.

"Hooray, hoorah!
The promises were kept!
An exemption dear was included
In legislation free from debt.

"And then that ancient Pentameter
Left the Chamber's floor.
As the spirit of the muse floated
High above the Capitol's dome,
It wondered would the exemption matter
Within the Senate halls?"

A Weather Eye on Berne

A Look at the World's Premiere Copyright Treaty



BY REP. ROBERT W. KASTENMEIER,
D-WISC.

First signed in 1886 in Berne, Switzerland, the Berne Convention is the world's premiere copyright treaty. Although the United States is not yet a member, the passage of the Berne Convention Implementation Act of 1988 by both the House and the Senate will facilitate U.S. adherence to the Convention. Seventy-six nations are signatories to the Berne Treaty, and the United States does not have any copyright relations with 24 of them. The time has come for us to join this prestigious treaty and to exercise leadership in the arena of world copyright.

The price of membership is low and we can adhere to the Berne Convention with only minimal changes in our law.

In the past, we chose not to join the Berne Union because we thought the Convention required us to modify our copyright laws, and to do so in ways that would dramatically change the legitimate expectations and practices that those laws fostered. We did not want to do that. My subcommittee developed a solid hearing record, based on the testimony of a diverse group of copyright experts (including representatives of ASCAP) and consultations with European experts (including representatives of CISAC, the international body of copyright societies). We drafted implementing legislation for Berne adherence that would satisfy the standards of the treaty, respect the balance of rights and privileges under our current law, and promote both creativity and the public interest. The wisdom of our work-product was confirmed when the House of Representatives passed Berne legislation by a recorded vote of 420-0 and the Senate followed suit with a vote of 90-0.

Berne adherence is of signal importance to the United States. It will have a positive impact on trade. Through copyrighted material—including songs, records, films, books and computer software—popular culture and information have become export commodities of immense economic value. That value is being badly eroded by low international copyright standards. Berne standards, by contrast, are appropriately high and are widely accepted by the international copyright community. If we lend our prestige and power to those

standards, we will bolster their credibility and the ability of the international legal system to enforce them.

The passage of the Berne Convention Implementation Act revises U.S. laws to comport with the treaty's provisions. Since the Convention is not self-executing, Congress had to pass implementing legislation before Senate advice and consent to sign the treaty could be given. Because the differences between our law and Berne are minimal, only minimal changes in U.S. copyright law were necessary. Efforts to perfect an aspect of copyright law, unnecessary to secure Berne membership, must be deferred for another day. Implementing legislation need not be retroactive and the public domain should not be disturbed.

Four specific areas of American law are implicated by the provisions of Berne: the jukebox compulsory license, protection of architectural works, legal formalities that condition the right to copyright, and moral rights of authors, or the rights of authors to protect their works from change.

I believe that all of these concerns have been satisfactorily resolved in the Berne Convention Implementation Act of 1988.

As relates to the jukebox compulsory license, the performing rights societies and the jukebox operators put aside their deep-seated differences and agreed—as I proposed—to create a new licensing system based on negotiations, with the compulsory license used as a fallback should negotiations fail.

The moral rights subject did generate considerable controversy. In order to stimulate discussion, my initial bill created a moral rights section in American law. This proposal generated a great deal of debate in the halls of Congress. Based on testimony before the subcommittee, I—and others—came to believe that the provisions of the Berne Convention do not necessitate changes in American law.

A little more than a decade ago, Congress revised the copyright law to move this country closer to the requirements of the Berne Union. We enacted the 1976 Copyright Reform Act with a weather eye on Berne, and its net effect was to bring Berne adherence within our reach.

Timing is essential in politics. Today, the climate is favorable for United States adherence. There is a strong political consensus for it. As a nation we must recognize the need to cooperate in the international copyright arena, to put aside individual agendas in the interest of greater objectives, and to achieve a signal step in the history of American intellectual property law by moving simple and direct implementing legislation quickly to enactment. I believe we must strive mightily to do so, before the weather changes.

Robert W. Kastenmeier is the CHAIRMAN OF THE HOUSE JUDICIARY SUBCOMMITTEE ON COURTS, CIVIL LIBERTIES AND THE ADMINISTRATION OF JUSTICE. HE AUTHORED THE COPYRIGHT REVISION ACT OF 1976 AND THE BERNE CONVENTION IMPLEMENTATION ACT OF 1988.

The ASCAP Legislative Fund for the Arts

The ASCAP Legislative Fund for the Arts is a political action committee. It has been formed so that ASCAP members and others may contribute funds for political purposes in connection with federal elections and other related activities.

We are asking you, our members, to make contributions directly or by authorizing ASCAP to deduct a percentage of your royalties; we suggest one-half of one percent. This is a voluntary contribution that can be terminated at any time. By federal law, all contributions become public information and are not tax deductible. ASCAP

will not favor or disfavor any member on the basis of that member's contribution or decision not to contribute. Please read the form below for important information about your contribution.

I would not call upon you to support this fund if I were not convinced that it is absolutely necessary for our ongoing effectiveness in Washington. Your commitment will not only be greatly appreciated by your colleagues, it is vital in protecting your rights and your royalties today and tomorrow.

In short, it is your insurance.



Morton Gould

MORTON GOULD
CHAIRMAN

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HUGH MARTIN
JOHN MC KELLER
PAUL MADEIRA MERTZ
LUCILLE MEYERS
CAMILLE MILEO
MARK R. MILLER
GERRY MULLIGAN
LYN MURRAY
RICHARD PFEIFFER
PHELPS, DUNBAR, MARKS,
CLAVERIE & SIMS
WILLIAM M. POLLACK
STEVEN P. RAUCH
RICHARD REDMOND
LOIS A. RINGLER
HAROLD ROME
EARL ROSE
MILTON S. ROSEN
J. R. SCHECHINGER
PETER SCHICKELE
PATRICK S. SHANE
ESTATE OF JAMES R.
SHANNON
GLORIA L. SHARNEY
JOHN RUFUS SHARPE III
ROBERT J. SHEESLEY

RICK SHOEMAKER
RICHARD W. SHORES
LESTER SILL
THEODORE F. SNYDER
RICHARD S. SOBECKI
BRUCE E. SOUTHARD
ROBERT STARER
WALTER F. STEBENS JR.
CHARLES STROUSE
TERRANCE SULLIVAN
SKY SUMNER
LOUISE J. TALMA
SUSANNA MOROSS
TARJAN
THEODORE SNYDER
PUBLISHING COMPANY
EDWARD C. TRACY
KUKA L. TUTTAMA
JONATHAN TUNICK
ELEANOR VALLEE
MARJORIE VENETUCCI
RICHARD A. WALKER
FORREST N. WEISS
RICHARD WERNICK
SALLY WHITCUP
CALVIN WHITESELL
ROBERT W. WIELAND
STANLEY G. WIERS
VICTORIA WYMAN
LUCILLE H. YELLEN
DWIGHT S. YOUNG
ROBERT J. YOUSHOCK

LEGEND

GUARANTORS
These members contribute one-half of one percent (or more) of their royalties, and their total contribution should amount to \$50 or more per year. Specific amounts are not shown in order to avoid public disclosure of members' ASCAP distributions. Guarantors are occasionally listed in other categories, and this indicates additional contributions to the fund in the category in which they appear.

BENEFACTORS
\$1,000 OR MORE

SPONSORS
\$500 - \$999

PATRONS
\$250 - \$499

CONTRIBUTORS
\$50 - \$249



Your ASCAP Royalties,

which vary from distribution to distribution, are based on performances of your works credited in the ASCAP sample survey and the surveys of foreign societies. They can be affected by a broad range of economic, legal and international conditions and factors. In this issue, we'll be addressing three areas which can have a direct bearing on royalties paid both to our members and to those who succeed to ASCAP memberships after a member dies.



GLORIA MESSINGER
Managing Director

Changes in ASCAP's Survey of Cable Television

In recent years, ASCAP's sample survey has been expanded, and we have now included the increasingly important medium of cable television.

Specifically, the survey of ASCAP's cable licensees has been broadened to take in new samples of performances on both VH-1 and The Nashville Network. The new samples, processed for the first time in ASCAP's September 1988 publishers' distribution (November 1988 for writers), included retroactive performances from October 1987 through March 1988. Subse-

quent distributions will include surveyed performances retroactive to March 1983 for The Nashville Network and January 1985 for VH-1, the respective inception dates of each source's operations. The retroactive processing of these surveyed performances will be completed by the March 1989 publishers' and May 1989 writers' distributions.

In addition, a retroactive augmentation of the sample sizes of MTV and Nickelodeon will be phased in, based on the current license agreement with MTV Networks Inc., which substantially increased license payments to ASCAP. This retroactive adjustment will be completed with the March 1989 publishers' and May 1989 writers' distributions.

The cable retransmission of performances of copyrighted music on programs broadcast by local television stations will result in license fees allocated directly to those local television stations broadcasting such programs. Previously, the Society spread such fees over all local TV performances.

The changes in ASCAP's survey of cable television, which were recommended by the Society's survey experts, Robert R. Nathan Associates, complement our current samples of Showtime, the Movie Channel, the Disney Channel

and Cinemax. ASCAP also conducts a census, or complete count, of all HBO performances. Performances on cable television are credited in the same way as performances on local television.

Posthumous Royalties: Successors to ASCAP Membership

When writer members of ASCAP die, their rights in the Society are vested in others, who also acquire the members' rights, title and interest in any of their musical works. Article XX, Section 2 of our Articles of Association is one of the most important provisions:

"On the death of any member his rights in the Society, except as hereinafter provided, shall be vested in his heirs, legatees or other persons who have acquired, by will or under any law, the right, title and interest of the member in any of his musical works, including the right of public performance thereof. Such heirs, legatees or other persons shall receive a share in royalty distributions in accordance with the provisions

of these Articles of Association and the applicable rules governing distribution.

"In cases where the person(s) entitled to such share in royalty distributions is the deceased member's widow, widower, child, children, brother(s) or sister(s), as the case may be, such person(s) shall have the same voting power as 'composer-author' members to the extent of such widow's, widower's, child's, children's, brother(s)' or sister(s)' participation in the Society's distribution of domestic royalties during the previous calendar year but shall not be eligible to office in the Society. No other successor of a deceased composer-author shall be entitled to vote or hold office in the Society."

Usually, determining the successor or successors is a straightforward task. If the member leaves a valid will, ASCAP follows the wishes expressed in the will, except as noted below. If the writer dies without a will, then the laws concerning succession in the particular state where the writer was domiciled at death would apply. Yet, there is a complicating factor that arises when a member dies leaving important works in their original term of copy-

right; in such a case, the U.S. Copyright Law determines who shall have renewal rights, not the will.

To illustrate the problem, imagine a writer member, some of whose important works are in their initial term of copyright. The writer dies, leaving his second wife as his widow and no children. In the writer's will, however, the writer leaves his copyright interests or his ASCAP royalties to his *first* spouse. Under copyright law, the first spouse will own the rights to the works not yet renewed for the remainder of their *initial term(s)* of copyright but, at the time each copyright is renewed, the owner of each copyright for the *renewal term(s)* will be the second spouse, the widow, the will notwithstanding.

In the example given above, ASCAP would name both the first spouse and the widow as successors but would pay only the *first* spouse for performances in the remainder of the initial copyright terms and, thereafter, the widow for the renewal term. (If there were children, each child would be a member of ASCAP, in the same class as the widow, and would be entitled to renewal rights.)

Once ASCAP is advised of a writer member's death, the President's office sends out a questionnaire to the member's family or attorney. This form is a request for information on survivors, a copy of the will and letters testamentary, which appoint an executor if the will has been admitted to probate. Upon receipt, ASCAP's Legal Department examines all of the facts, including the copyright term of the performed works, and makes a determination as to who the proper successors are. The successors are often asked to sign agreements providing for the sharing of royalties, in the manner they determine among themselves. Children often waive in favor of their mother during her lifetime, but all sign ASCAP

membership agreements nonetheless.

The Society's Board of Directors, on the advice of counsel, is then asked to approve resolutions naming successors and designating how royalties are to be paid and voting rights exercised. Until the Board acts, all royalties are held, except in cases where a widow or executor is in need of funds and the Society advances reasonable sums to meet those needs.

The only way for members to ensure that the royalties generated by their works will be paid *as they desire them to be paid* after death is to be sure they have a will that is drawn by a lawyer familiar with the copyright law. ASCAP's Legal Department is available to answer questions.

It should be noted that these procedures are also followed when a *successor* dies and a new one is named. Some ASCAP memberships have seen several generations of successors. Successors receive the same royalties as living members.

A Foreign Perspective: The Treatment of "Co-Authored" Works Abroad

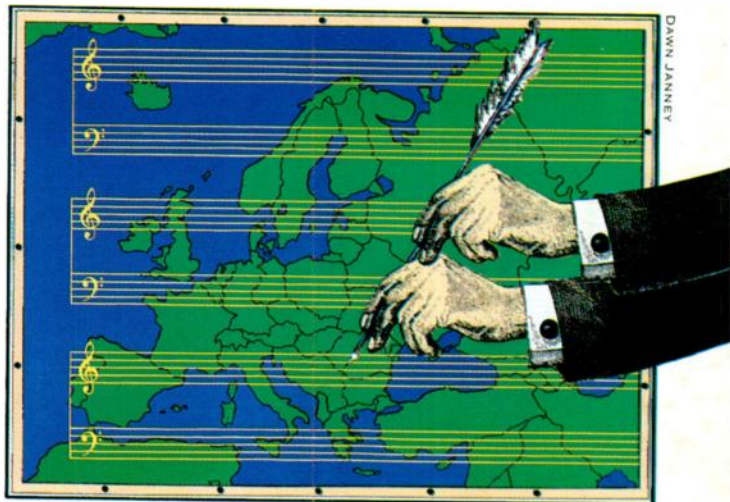
American citizens generally need passports to cross the borders of other nations, but American music travels with much greater freedom around the world. That is why ASCAP members have good reason to be interested in the payment policies of the foreign performing right societies with which ASCAP has agreements. In fact, some of the nations in which these societies operate have copyright laws which differ markedly from ours. This is particularly true for works of collaboration.

For many years, the term of copyright protection in

some countries around the world has been the life of the creator plus 50 years. The United States adopted this term of protection for all works created after 1977. Works created prior to 1978 are protected, if properly renewed, for a term of 75 years.

When more than one writer creates a work, United States law protects the work for 50

share designated as the non-copyright element (the deceased member's share) to the remaining copyright interest—i.e., the surviving collaborator. In such cases, where an instrumental version of the *co-written* work is performed with the original title, allocation is still made to the lyricist and the arranger if an arranger is also involved.



years after the death of the last surviving writer.

This is not true of all countries around the world. The United Kingdom, for example, will protect the entire musical work for 50 years after the death of the last surviving writer *only* if the work was clearly a *joint* work, meaning, as they use that term, that *both* words and music were by writers A and B. Thus, if copyright records show that the *words* were written by A and the *music* by B, and if B then predeceases A, 50 years from B's death the PRS (Britain's Performing Right Society) regards the piece not as a *joint* work but as a *co-written* work.

Under British law, B's music is in the public domain, as if there were two separate copyrights, one on the words and one on the music—each expiring 50 years after the death of its creator.

PRS does, however, pay to ASCAP the shares for both the words and the music of the *co-written* work, allocating that

Under these circumstances, as is true of all royalties received from abroad, regardless of the allocation or lack of allocation of shares of royalties described above, ASCAP distributes royalties to the entitled parties in the shares provided for in ASCAP's domestic distribution of royalties for the work(s) in question.

Writers and publishers should be aware of the practices of foreign societies. Existing United States Copyright Office records should be checked by writers who know how a work was actually written to make sure that they reflect the fact that words and music were by the two writers A and B, rather than words by A and music by B. What may have been a casual, thoughtless designation on copyright registrations and sheet music years ago should not control writers' and publishers' royalties 50 years after the death of A or B.

THE JOY OF

BERNSTEIN



BY TIM PAGE

Endowed with protean energy, multiple talents and irrepressible enthusiasm, Bernstein has had as profound an effect on music in America as any individual in our history.

Leonard Bernstein seemed a perpetual *wunderkind* for so many years that it comes as something of a shock to realize that this virtual personification of the art of music observed his 70th birthday last August.

Summing up Bernstein's importance is a daunting task for any writer. One might simply list his achievements—as composer, conductor, pianist, author and educator—and the roster would more than fill this magazine. Endowed with protean energy, multiple talents and irrepressible enthusiasm, Bernstein has had as profound an effect on music in America as any individual in our history.

A big claim, I know, but one that stands up under close analysis. Had Bernstein not been the music director of the most prestigious orchestra in America's largest city for more than a decade, had he never written even a note of music, he would still occupy a unique place in our annals as the most influential music teacher in history.

So let's begin this fragmentary meditation on Leonard Bernstein—which can not and will not tell anything like the whole story—with his work as a teacher, for this is an aspect of his career that has not been as celebrated as it might be. Composer and critic Virgil Thomson has called him “the ideal explainer of music, both classical and modern,” and for many years Bernstein had the medium of television with which to disseminate his ideas. Through *Omnibus* and later through the televised New York Philharmonic Young People's Concerts, Bernstein galvanized an entire generation.

It is impossible to overstate this achievement, and a single statistic—unrelated to Bernstein, as it happens—may give an idea of the

power of the media. In 1981, the Metropolitan Opera telecast a presentation of Richard Strauss' *Elektra*, and it is estimated that more people saw and heard the opera on that one night than the sum total of every man, woman and child who had bought a ticket to its live performance since the world premiere in 1909. In one night! Calculate the number of television appearances Bernstein made, and you begin to come up with a staggering total.

JON ROEMER



Leonard Bernstein and ASCAP President Morton Gould following the announcement of the ASCAP Foundation/Meet the Composer commissions, which commemorated Bernstein's 70th birthday.

I consider myself one of Leonard Bernstein's students. If you grew up in the United States between the early 1950s and the late 1960s, you are probably one of his students, too. For those of us who were raised in rural surroundings far removed from concert halls and subscription series, watching and listening to Bernstein take us through music—whether Beethoven, Rossini, Gershwin, even, on one memorable occasion, the Beach Boys—was like entry into a new world. Bernstein gave naturally to the television medium and, with his balletic movements and his poetic face, he seemed to embody the essence of music in all of its pain and exaltation — and so it has remained.

Leonard Bernstein was born on August 25, 1918, in Lawrence, Massachusetts, then an unprepossessing mill town some 25 miles from Boston. He showed musical talent at an early age and began formal piano lessons at the age of 10. His early teachers includ-

ed Heinrich Gebhard and Helen Coates: The latter, devoted to her young student, still serves as his assistant and confidante.

Bernstein attended Harvard University, where he studied with Edward Burlingame Hill and Walter Piston. During his student years, he wrote occasional reviews of Boston concerts for the influential quarterly *Modern Music* and entitled his bachelor's thesis “The Absorption of Race Elements Into American Music.” This was a

learned and, in some ways, remarkably foresighted exegesis of jazz, blues and spirituals and their incorporation into the mainstream of concert music. “I propose a new and vital American nationalism,” the thesis began.

After graduation in 1939, Bernstein continued his studies at the Curtis Institute in Philadelphia. “I found Curtis a whole new musical world,” he recalled in 1975. “For one thing, I had never entertained the notion of being a conductor; that was a brand new idea which had just that summer been instilled in my brain by Dimitri Mitropoulos, and it turned out fortuitously that Fritz Reiner was at that moment about to hold auditions for a conducting class. So audition I did, and accepted I was, and suddenly I was studying conducting with the great and fanatically severe Fritz Reiner.”

Although he continued his piano studies with Isabella Vengerova and studied orchestration with Randall Thompson, conducting became Bernstein's major interest. During the summers of 1940 and 1941, he attended the nascent Berkshire Music Center at Tanglewood, where he worked with Serge Koussevitzky, who was so impressed with his talent that he asked him to be his assistant in 1942. In 1943, Artur Rodzinski engaged him as the assistant conductor of the New York Philharmonic Orchestra, and Bernstein moved to New York, where he lived in one of the studios just above Carnegie Hall.



Three ASCAP generations—Leonard Bernstein is shown with his daughter, Jamie Bernstein Thomas (left), and his mother, Mrs. Jennie Bernstein (right), in Tanglewood, Mass., last August. Standing is ASCAP President Morton Gould.

It has been said that chance favors the prepared mind, and on November 14, 1943, Bernstein's chance came and he was prepared. Bruno Walter had been scheduled to lead the Philharmonic that Sunday in a nationally broadcast program of Schumann, Miklos Rosza and Richard Strauss, but he was forced to cancel due to a stomach disorder. Since Rodzinski was himself three hours away at his country house in Stockbridge, Massachusetts, Bernstein was immediately prevailed upon to conduct, although he had no time to prepare or rehearse. Still, he led the concert, to great applause, and found himself famous; his achievement made newspapers throughout the country the following day.

LEONARD BERNSTEIN

SELECTED WORKS

DRAMATIC

Fancy Free
On the Town
Facsimile
Peter Pan
Trouble in Tahiti
Wonderful Town
On the Waterfront
Candide
West Side Story
Mass
Dybbuk
A Quiet Place

ORCHESTRAL

Symphony No. 2 *The Age of Anxiety*
 Prelude, Fugue and Riffs
 Halil

CHORAL AND VOCAL

Symphony No. 1 *Jeremiah*
 Symphony No. 3 *Kaddish*
 Chichester Psalms
 Songfest

CHAMBER

Violin Sonata
 Shivarree

SOLO VOCAL

I Hate Music

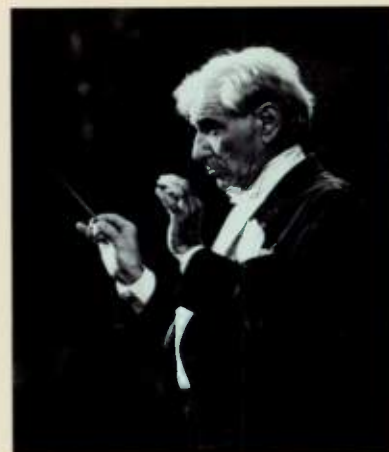
WRITINGS

The Joy of Music
Young People's Concerts for Reading and Listening
The Infinite Variety of Music
The Unanswered Question
Findings

By this point, Bernstein had also begun to compose seriously. His first symphony, titled *Jeremiah*, was chosen by the New York Music Critics' Circle as the best new American orchestral work of 1943-44. That same season, his first ballet, *Fancy Free*, with choreography by the young Jerome Robbins, was introduced by Ballet Theater at the Metropolitan Opera House. Its success led Robbins and Bernstein to use the scenario as the basis for a full-length musical, *On The Town*, which ran for more than a year on Broadway.

From the late 1940s to the present, Bernstein's career has been a flurry of widely diversified activity. In 1945, he was appointed the conductor of the New York City Orchestra, where his concerts won praise for their innovative spirit and reasonable prices. Bernstein was the director of the conducting department at Tanglewood from 1951 to 1955. In 1954, he composed his only film score to date, the brooding, expressionist, appropriately aquatic music for *On The Waterfront*. He published his first book, *The Joy of Music*, the same year and also became a regular feature of the CBS television program *Omnibus*.

1957 must be considered some-



Bernstein conducting the Vienna Philharmonic.



Leonard Bernstein greets Rosemary Clooney at Carnegie Hall, during rehearsals for the ASCAP/Carnegie Hall Salute to Irving Berlin last May.

thing of an *annus mirabilis* for Bernstein, because it was during this year that his masterpiece, the musical *West Side Story*, written with Stephen Sondheim, opened on Broadway to extraordinary critical and popular acclaim. That same year, Bernstein was appointed co-conductor of the New York Philharmonic, sharing his duties with Mitropoulos; the following year he was named music director and chief conductor, positions he held until 1969, whereupon he was appointed conductor laureate for life.

Since leaving the Philharmonic, Bernstein has kept active as one of the most popular guest conductors in the world; he enjoys a particularly close association with the Israel and Vienna Philharmonics and with the Boston Symphony, which he returns to conduct every summer in Tanglewood.

In 1971, Bernstein's vast, theatrical *Mass* was commissioned to

open the John F. Kennedy Center for the Performing Arts in Washington. In 1973, he delivered the Charles Eliot Norton lectures at Harvard University; they were later collected in a volume entitled *The Unanswered Question*. In 1985, Bernstein's newest opera, *A Quiet Place*, with a libretto by Stephen Wadsworth, received its world premiere in Houston; it has been recorded by Deutsche Grammophon.

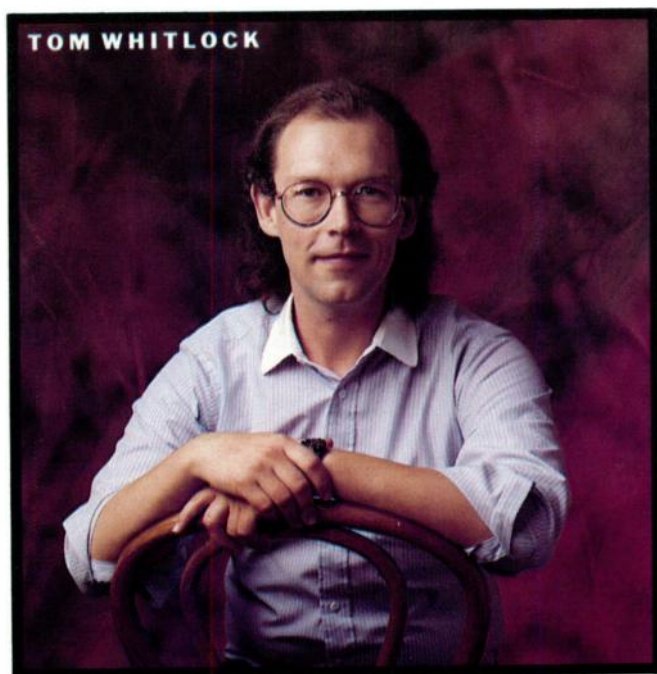
These are the facts, but there is more to Bernstein's achievement than is immediately apparent. He altered the standard repertory (I genuinely wonder whether Mahler's symphonies would have attained their current popularity without Bernstein's inspired and evangelical advocacy). He helped win a new, academic respectability for jazz and rock.

Most importantly, perhaps, he proved that an American conductor, educated in this country, need no longer look toward Europe for certification—a declaration of independence that had roughly the same effect on “home-grown” musicians that Ralph Waldo Emerson's *The American Scholar* did on 19th century writers and philosophers.

“It is impossible for me to make an exclusive choice among the various activities of conducting, symphonic composition, writing for the theater and playing the piano,” Bernstein wrote in 1946. “What seems right for me at any given moment is what I must do . . . For the ends are music itself, not the conventions of the music business.” And we, Bernstein's grateful public, are the recipients. ♦

TIM PAGE is the chief music critic for *Newsday* and the host of a program devoted to new and unusual repertory on WNYC-FM in New York.

T POP HITS WEST



TOM WHITLOCK

Tom Whitlock, together with Giorgio Moroder, wrote Berlin's "Take My Breath Away" as well as Kenny Loggins' "Danger Zone" and "Meet Me Half-Way." While "Take My Breath Away" won an Academy Award for Best Original Song in the film *Top Gun*, Tom remains down to earth in his approach to songwriting.

"Songs are the best expression of the human condition, and I suppose the one thing that interests me about them is emotional content. The way I create songs is not a conscious process. I do it by listening and feeling—I don't go in with intentions. For instance, the songs that I've been involved with that have been the most successful have been the easiest songs to write—there's something proper about them. The songs I'm most proud of are the songs I had the least editorial influence with—it's as though they existed with a life of their own and I found them waiting."

he idea was to profile a few of the Society's pop songwriters, each having written a Top 20 hit within the past 12 months.

We ventured west and asked these composers and lyricists how they approached the *art of songwriting*, rather than the business of music. In the end, by getting them to discuss what they love best—the matching of words and music—we were better able to appreciate and understand the people behind the songs.

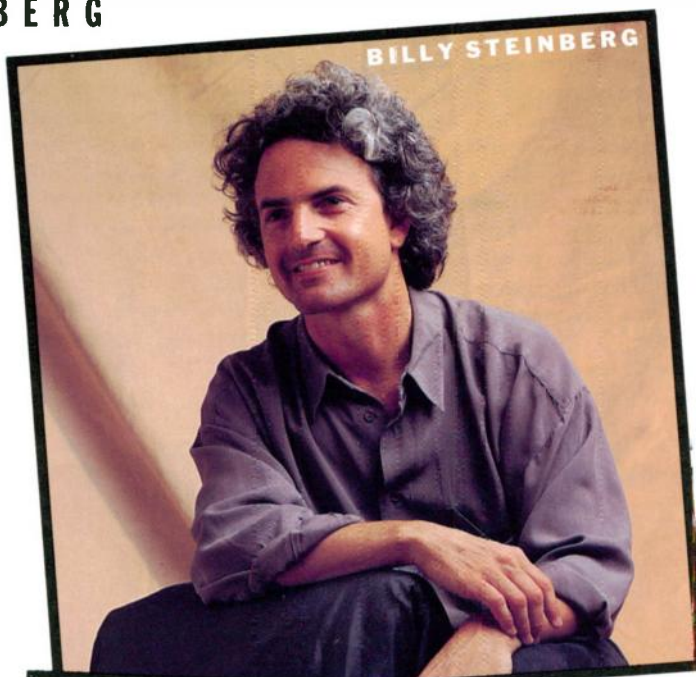
Our thanks go to the 13 writers who participated in this piece. In each case, they addressed themselves to their art with the same alacrity and emotional insight often associated with success in their field.

BY MURDOCH McBRIDE



BILLY STEINBERG

One of the most insightful lyricists in popular music is Billy Steinberg. Among his credits, with frequent collaborator Tom Kelly, are four No. 1 songs—Cyndi Lauper's "True Colors," Madonna's "Like A Virgin," Heart's "Alone" and Whitney Houston's "So Emotional."



"As a kid, maybe 7 or 8 years old, I was aware of rock 'n' roll music...the Everly Brothers, Buddy Holly, Little Richard and Ricky Nelson. For whatever reason, the music meant more to me than it did to any of my friends. I wanted to share it as a child, but I never found anybody who cared as much about music as I did. I can still see the 45s with their labels—the Everly Brothers on Cadence, Jackie Wilson on Brunswick and Buddy Holly on Coral. It meant so much to me. I get a lot of satisfaction knowing that, as a very young child, the thing I found most stimulating is something that I'm doing today. I like seeing the thread that runs through my life, like I'm just continuing down the road."

HOLLY KNIGHT

Holly Knight is best known for Animotion's "Obsession," written with Michael Des Barres, Pat Benatar's "Love Is A Battlefield" and Rod Stewart's "Love Touch," both written with Gene Black and Michael Chapman. Her hits also include "Never" for Heart, written with Black, Ann Wilson and Nancy Wilson, and "One of the Living," which she wrote for Tina Turner. Holly has long proved that she can embody an artist's interpretative skills with her inspiration as a writer. With her new LP, *Holly Knight*, she has now found her own voice while staying true to the most essential element in her material—attitude.

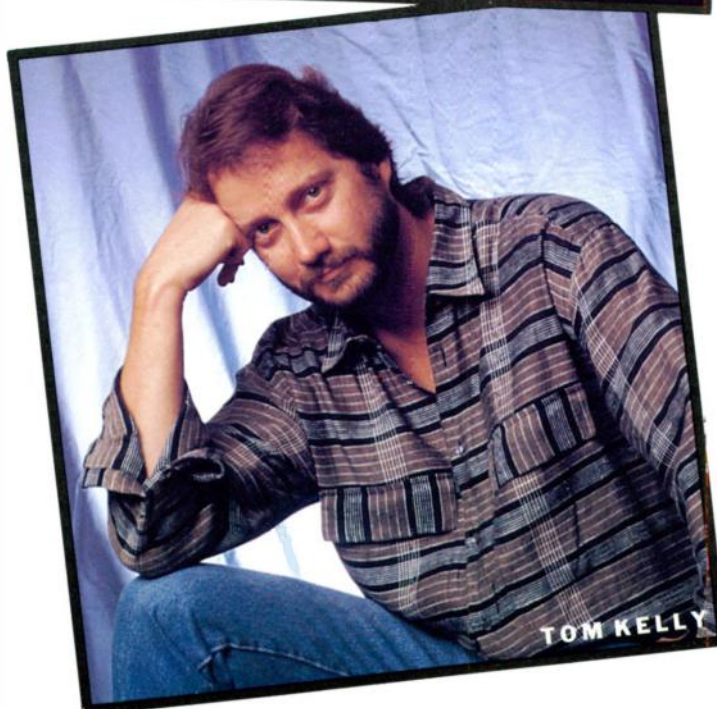


KEN NAHOUK

"I take a lot of time to write songs, and I look for the attitude. Sometimes it's a film's theme or the essence of an artist's voice. You don't define attitude, everybody's attitude is different, and there is no right and wrong. If someone doesn't really have conviction about certain things, their attitude level would be a lot lower. Attitude is the essence of a person; the essence of what they're about, that's their attitude."

TOM KELLY

Composer Tom Kelly has had songs recorded by Madonna, Whitney Houston, Heart and Cyndi Lauper. Together with Billy Steinberg, his No. 1 hits for these artists include "Like A Virgin," "So Emotional," "Alone" and "True Colors," respectively.



"What's important to me is that the song is moving, emotionally. I've learned that when I get goose bumps—when Billy and I are working—I read 'em like a meter. When we *don't* get that wave of emotion, we don't continue with it. I avoid crafting something that sounds contrived or like a song that already exists. We've had four No. 1 songs and not a single one was written for the artist that recorded them. Instead, they were written for ourselves as if we were the artists."

DIANE WARREN

Diane Warren says there's nothing better than a great ballad, but prides herself on the variety of styles she embraces. Although Diane says she is hard-working and basically a "lone wolf," she has collaborated very successfully. Her credits include Starship's "Nothing's Going to Stop Us Now," written with Albert Hammond; DeBarge's "Rhythm of the Night"; Belinda Carlisle's "I Get Weak"; and Chicago's current hit, "I Don't Want to Live Without Your Love."

"Most writers tend to write one type of song real well, but I like to jump around. I also love the process of writing alone. The idea of walking into my room and coming out with something is a great feeling. It's like keeping that pop tradition alive—I feel like sort of a misplaced Brill Building writer . . . from a different time . . . who still goes in and works every day."

MARTIN PAGE

Martin Page is mindful of first impressions and says he has been as thrilled by a completed demo as he was by the same song going to No 1. Having written such songs as Heart's "These Dreams," with Bernie Taupin, and Starship's "We Built This City," with both Taupin and Peter Wolf, Martin knows how far a song can develop from the moment of inspiration.

"I approach writing a song purely from feeling, and the best communication I've ever had is when the song comes from the heart. Writing a song is like meeting people. When you meet people—you spark—you're starting something. Songwriting is the same, because at that moment of inspiration it's just like meeting someone for the first time. It can lead anywhere, and you just don't know what you're beginning."



NATHAN EAST

As a songwriter, Nathan East is inspired by passion and sensitivity, which he draws on heavily in his writing. Working close to his emotions has proved successful for Nathan: He has won an ASCAP Pop Award and Britain's Ivor Novello award—both for the smash single "Easy Lover," which was co-written and recorded by Phil Collins and Philip Bailey. His other hits include "Reservation for Two," written with Tena Clark and Gary Prim and recorded by Dianne Warwick with Kashif; "Back to Avalon," recorded by Kenny Loggins; and "Fallin'," written with Jay Graydon and Marcel East and recorded by Al Jarreau.

"Ballads are triggered by that female part of existence, and I've been inspired by the experiences I've had with women, because they're more sensitive. I could write and play ballads forever and be happy. They're slower and they allow the listener more time to digest the ingredients. The healing aspects of music appeal to me, and I try to give something in music which has the same effect as therapy in the midst of this busy, hot, hard world."



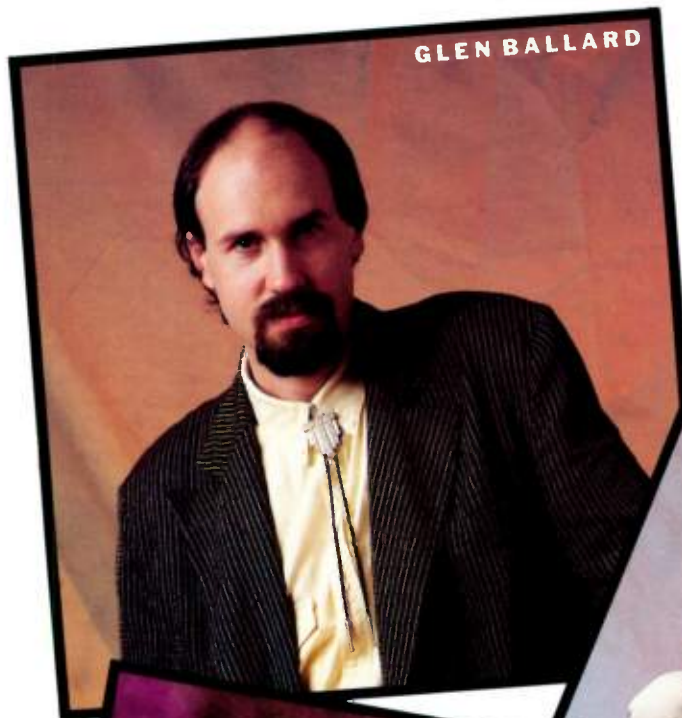
World Radio History

GLEN BALLARD

Glen Ballard has been a successful songwriter for many years. His hits include "Man in the Mirror," which he co-wrote with Siedah Garrett for Michael Jackson, and "All I Need," which was co-written by Clif Magness and recorded by Jack Wagner. He says that at its best, songwriting—the act of creation—is an emotional experience, even if it must be tempered intellectually.

"Writing songs is like reinventing the wheel every time you do it—if you do it right. You find all these motivations in a song and you go back and forth between what feels good and what makes sense. I'm fond of breaking at least one rule—if I don't, I don't think I've achieved anything. I don't know whether my songs are the result of stubbornness, brilliance or ignorance... I hesitate to say which."

GLEN BALLARD



ALBERT HAMMOND

Albert Hammond writes every day, loves collaborating and uses a transposing piano because he only plays in one key. He has always treated songwriting as a hobby but, as he says, "What a hobby!" Over the years, he has co-written several hits including "It Never Rains in Southern California," the Hollies' "The Air That I Breathe," and Leo Sayer's "When I Need You." More recently, he wrote "To All The Girls I've Loved Before" with Hal David, which was recorded by Julio Iglesias and Willie Nelson, as well as Starship's "Nothing's Going to Stop Us Now," which he wrote with Diane Warren.

"A lot of people think songwriting comes from knowing music—it doesn't come from knowing music. It basically comes from the heart. I know this because songwriting is so much a part of my life. You know, most of my songs have come true; I'll write what's going to happen in my life before it happens. I wrote "It Never Rains in Southern California" in 1969, in England, without ever having been in Southern California. I gave it to everybody, but nobody wanted to make it. Five years later, when I was the song, walking around with nothing and writing to my parents telling them I was doing great, it was suddenly a hit. It was then that I realized I was writing about my life."

ALBERT HAMMOND



SKYLARK



SKYLARK

Skylark believes there is nothing wrong with music for pure entertainment's sake and favors expanding one's commercial appeal in the market because there is no better place to be than in the mainstream. Having written Earth, Wind and Fire's recent No.1 single, "System of Survival," the 6'7" songwriter is looking forward to continued success with his latest cover, Deniece Williams' "I Can't Wait."

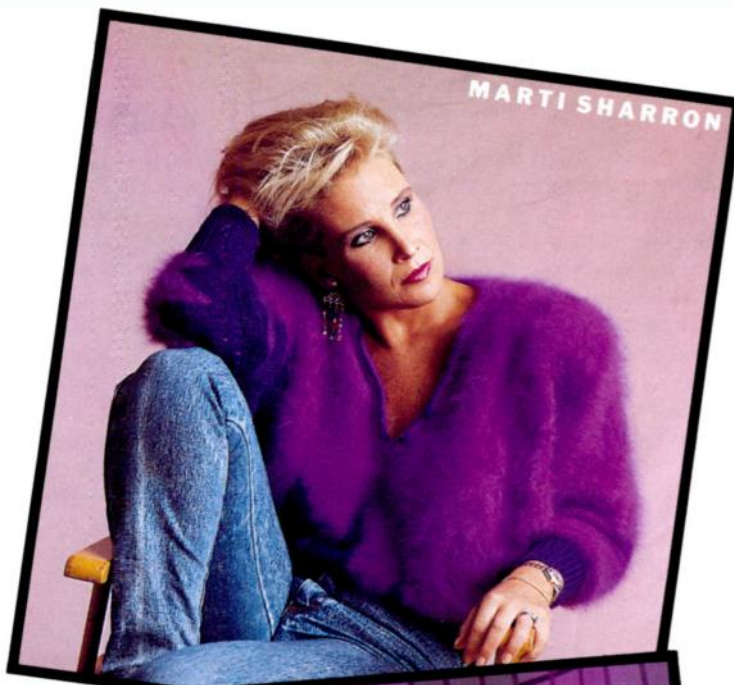
"I want to offer people alternatives while pushing passion to the extremes. To do that—to say something as a songwriter—is a matter of saying it in a way that's never been said before, or presenting a lyric in a way that's never been done before. The topic may be "boy meets girl," but you glom on to some facet of the relationship and exploit it by finding something everyone feels but has not talked about often or expressed eloquently."





MARTI SHARRON

Marti Sharron has achieved a great deal of success pursuing dual careers—both as a songwriter and as a producer. Her credits include co-writing “Jump (For My Love)” (with Gary Skardina and Steven Mitchell), which was recorded by the Pointer Sisters, “Own the Night,” recorded by Chaka Khan for the *Miami Vice* soundtrack, and “No One in the World,” recorded by Anita Baker.



“One special thing that I cherish about songwriting is that I haven’t yet approached it as a craft. How I have approached it is the way the Stanislavski method is used with an actor—the total recall of the actual emotion, translated to paper. With almost every song that I write, I have lived the experience. After working on my forthcoming songs, I couldn’t understand why I was feeling drained—it was because I put out so much and relived those emotions.”

PAUL GORDON

Paul Gordon believes that the songwriter’s potential to reach millions of people is an opportunity for him to share personal experiences from which he has learned something. His hits include “Friends and Lovers,” written with Jay Gruska. This song was recorded by pop artists Carl Anderson and Gloria Loring and later by country artists Eddie Rabbitt and Juice Newton. Paul also co-wrote “The Next Time I Fall,” which was recorded by Peter Cetera and Amy Grant. He is currently establishing a simultaneous career as a performing artist and has entered the studio to produce some of his own material.



“All songwriting is done in the same ball park. The idea is to do it in a unique way and the key to that is being yourself. You have a unique voice to communicate your own personal truth. A million songs have been written, so you’re never going to write about something that hasn’t been done before. With my lyrics, I try to avoid saying things that I don’t believe in my heart. In my early 20s, for instance, I had my “victim songs,” but I’m no longer a victim, so I don’t write like that anymore. On a musical level, I look for a signature—the “turn-around chord” that sets me off musically. The point is, I have something to say and I enjoy creating songs.”

JANE WIEDLIN

Jane Wiedlin made her worldwide debut as a member of the Go-Go’s, and has since gone on to other successful collaborations. As a Top 10 performing songwriter, her credits include the Go-Go’s’ “Our Lips Are Sealed,” which was co-written by Terry Hall, and her first solo hit, “Blue Kiss,” which was co-written by Randell Kirsch. She currently has two charted singles from her *Fur* LP, “Rush Hour,” which was written with Peter Rafelson, and her most recent release, “Inside A Dream.”



“The creative inspirational thing is the most important part of my life. I still have a child’s perspective on songwriting—it’s like Christmas and Santa Claus—because it feels like something magic is happening and I’m not the one responsible for it. When I write a song, it’s like a bolt of light, or a great idea suddenly pours out of me, and I feel like an instrument of the song rather than an instigator.”



THE CHANGING FACE OF COUNTRY

65 YEARS OF BEING 'IN'
'OUT' AND IN-BETWEEN

BY ROBERT K. OERMANN



Country music has clung tenaciously to its place in the popular music landscape despite decades of alternating affection and derision from the mainstream American media.

Lauded as a wellspring of rock 'n' roll and damned for its Las Vegas pretensions during its 65-year history, this uniquely American form has been the darling of folk music revivalists, evil incarnate to hippies, a symbol of innocence and romance to jaded urbanites, contemptible trash to intellectuals, and ultra-hip to fashion mavens. It has been spat upon as simple-minded music for simpletons and has been the subject of a chic "urban cowboy" craze.

Founded in 1914, the American Society of Composers, Authors and Publishers championed songwriters' rights for 10 years prior to the birth of the country music industry in the mid-1920s: since then, ASCAP and country music have continued to grow alongside one another. From country's first superstar to the hippest young talents of today, the names of ASCAP members are indelibly written in the country music story.

Our tale begins in 1923, when a New York talent scout pronounced the efforts of Atlanta fiddle champion Fiddlin' John

Carson "pluperfect awful" and refused to issue his discs, despite having made the trip to Georgia to record him. An Atlanta furniture dealer named Polk Brockman, who knew his neighbors and his market, insisted that 500 copies of Carson's "Little Old Log Cabin in the Lane" be pressed; they sold instantly, as did several subsequent pressings. To the surprise of the New York talent scout, who had wisely taken Brockman's advice and issued Carson's discs, he wound up with the first ever country music hit on his hands.

The scout's initial evaluation of the music, however, was shared by most Northerners. Country was a regional form in those days, and its conventions were little understood by urban sophisticates.

Country performers were drawn from the ranks of small-time rural entertainers, regional folk musicians, medicine-show performers and local gospel celebrities. There was little support in industry of publishers, managers, agents or professional songwriters in the baby country field. As a result, much of the material performed by early string bands, solo singers and fiddlers (Carson's "Little Old Log Cabin in the Lane" was written by composer Will S. Hays in 1871) was

revived from 19th-century sources or drawn from folk tradition. The 1922 New York recordings by fiddler Eck Robertson, considered to be the first rural discs, were tunes like "Turkey in the Straw," "Arkansas Traveler," "Sallie Gooden" and "Ragtime Annie," all drawn from the Victorian-era repertoire.

This situation continued throughout most of the 1920s, with country acts recording old-time tunes and mournful Appalachian ballads of murder and disaster. If urbanites were aware of these rustic efforts, they doubtless thought them the efforts of low-class hicks.

Country music's first million seller was 1925's "The Prisoner's Song" by Texas light opera singer Marion Try Slaughter, who adopted a rural accent and the name Vernon Dalhart for the effort. The song's authorship is clouded, with Dalhart, Victor Records director Nathaniel Shilkret and Dalhart cousins Guy and Robert Massey all claiming a hand in the blockbuster hit.

Dalhart was not really a composer. He knew if he was to have follow-up hits in his newly found country recording career he was going to have to find a suitably rural songwriter. He found him in Kansas farm bred Carson Robison.

This remarkable guitarist, showman,



Bob Wills' Texas Playboys



Jimmie Rodgers



Elton Britt



Roy Rogers and Dale Evans

Gene Autry



whistler, bandleader and songwriter could later lay claim to being country's founding professional songwriter. Indeed, country historians have dubbed Robison "the first of the rural professionals." Dalhart's career went into decline after he stopped working with Robison in 1928, but the latter flourished as an entertainer for three more decades.

Robison first teamed with Frank Luther and immediately scored a huge novelty hit with 1929's "Barnacle Bill the Sailor." The team also popularized Robison's "Left My Gal in the Mountains," "My Blue Ridge Mountain Home" and similar fare.

In 1932 Robison formed his own band. Radio success in the U.S. led to a world tour in the mid-1930s, the first by a country music act. Country's international pioneer was on national radio (NBC) throughout the rest of the 1930s and sustained his singer/songwriter status with the wartime hit "Turkey in the Straw" in 1942. In 1948 he scored the biggest single of his career with the talking-blues hit "Life Gets Tee-Jus, Don't It."

Billing himself as "The Granddaddy of the Hillbillies," Robison continued to record into the 1950s, even dabbling in the new teen style with "Rockin' and Rollin'

with Grandmaw" in 1956.

Robison's entire country career was based in New York City, but his skill at emulating the sounds of his youth continues to be illustrated by the fact that his compositions, including "Wreck of the Number 9" and "Blue Ridge Mountain Blues," are frequently assumed to be traditional folk songs.

Country's first superstar singer/songwriter made his recording debut in 1927. Coincidentally, he was also the most important hillbilly musician of his era who fused blues, jazz, folk song and vaudeville pop influences. The songs of Jimmie Rodgers formed the foundation of the country industry, for they were the first nationally distributed and widely popular compositions from an authentically rural act. No wonder Rodgers has been dubbed "The Father of Country Music."

He affected the denim dress of the railroad laborer and the chaps of a working cowboy. They called him "America's Blue Yodeler," and his popularity continues to be so widespread that his records have never been out of print in the six decades that have passed since he recorded them.

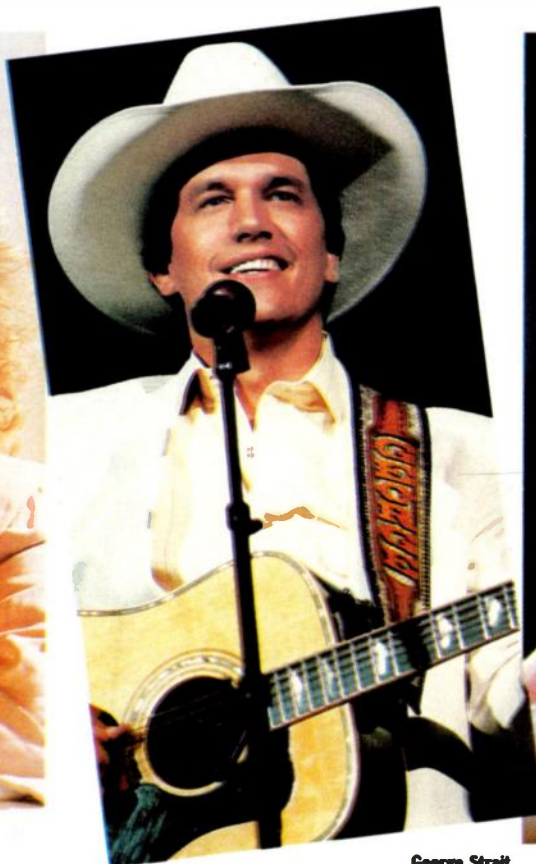
His recording career spanned just six years before his life was cut short by tu-

berculosis, but his songs remain treasured features of the country repertoire to this day. "T for Texas," "Waiting for a Train," "Any Old Time," "Daddy and Home," "In the Jailhouse Now," "Mule-skin Blues" and dozens of other Rodgers tunes have inspired countless emulators among aspiring country composers, thus laying the foundation for today's million-dollar country music industry.

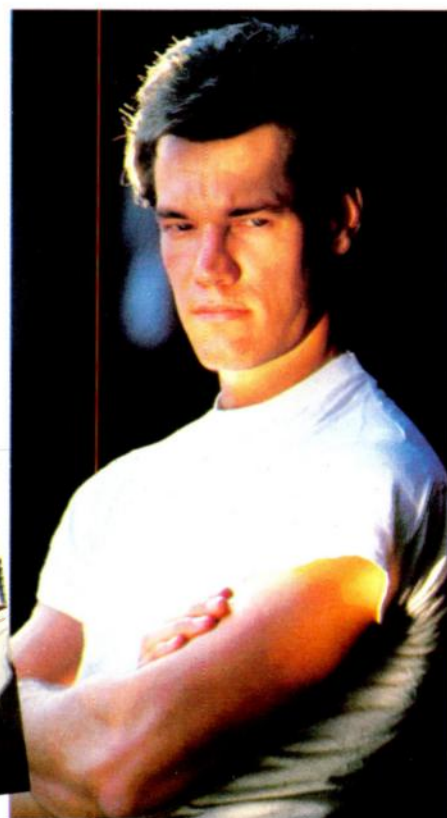
Despite the national popularity of such early figures as Dalhart, Robison and Rodgers, country music did not have its first brush with being chic until the mid-1930s when, during the Depression, a craze for all things cowboy and Western swept the nation. The dime-novel fascination with this attractive, free-spirited image in the 19th century blossomed into a full-blown cultural phenomenon in the 1930s. The young country music industry capitalized on the cowboy craze. Overnight, vaudeville-style hayseeds, bumpkins and rubes were transformed into dashing, dramatic, dazzlingly dressed cowboys and cowgirls singing songs in praise of a mythic Old West. This change in imagery gave country its first real respectability and indelibly stamped the genre for decades. In fact, it brought such unprecedented pop-



Reba McEntire



George Strait



Randy Travis



ularity to country that the Western/cowboy genre of country music was given equal billing with its parent in the phrase "country and western," which was used to describe the entire field until the mid-1960s.

The singing cowboy provided an uplifting theme, portraying a grand and noble West with a romantic image of independent, unfettered men at a time when Americans needed them most—during the Great Depression. This powerful image was, and is, unique in American music.

Gene Autry was the single most important figure in the Western music movement. He parlayed his Texas background, good looks, pleasant singing and songwriting talent into a career that eventually made him a household name. Autry began as a Jimmie Rodgers imitator but rapidly graduated from sentimental old-time tunes to National Barn Dance radio stardom and thence to Hollywood immortality. He was *the* major country star of his era, and his 90-plus feature films virtually defined the character and role for a host of singing cowboys that followed him.

Autry was a prolific songwriting collaborator as well. With co-writers like Smiley Burnette, Jimmy Long, Johnny

Marvin, Fred Rose, Ray Whitley and others, he wrote or created "Be Honest With Me" (1941), "Tweedle O Twill" (1942), "At Mail Call Today" (1945), "Back in the Saddle Again" (1939), "Here Comes Santa Claus" (1947), "You're the Only Star in My Blue Heaven" and "Ages and Ages Ago" among more than 100 other sturdy country numbers.

In Autry's wake came other silver-screen musical heroes. Such artists as Eddie Dean, Jimmy Wakely and Ray Whitley made their mark, as did Red River Dave, who became a top cowboy showman as well as the composer of a stream of topical songs that extends to this day. Tex Owens gave Eddy Arnold his theme song, "Cattle Call."

Second only to Autry in popularity was Roy Rogers, "The King of the Cowboys." An Ohio native, Rogers' "Buckeye Cowboy" and "My Heart Went That-a-Way" aren't as well-known as the standards penned by his rivals, but the songs by his wife Dale Evans are. "The Queen of the West" gave us not only "Aha San Antone" but also the immortal theme song of the pair's enormously popular TV show, *Happy Trails*. In later years, both became quite religious, and Evans found new fame as the gospel composer of "The Bible Tells Me So," among

other hits.

Radio's singing cowgirl, Patsy Montana, was the first woman to score a million seller in country music with her self-composed swing/yodel/polka number, "I Want to Be a Cowboy's Sweetheart," in 1935. The song has since become an enduring female country anthem.

From the ranks of the nationally acclaimed Western family group Louise Massey and the Westerners emerged Curt Massey, who wrote one of the act's biggest hits of the 1940s, "The Honey Song." Later in life he became the musical director and theme songwriter for such country-influenced TV situation-comedies as *The Beverly Hillbillies* and *Petticoat Junction*.

Country Music Hall of Fame member Bob Wills took the cowboy image a step further by fusing Western music with big-band jazz. His amalgam, called Western swing, has enjoyed enduring popularity as a country substyle, and music fans of all types are familiar with such immortal Wills compositions as "San Antonio Rose," "Faded Love" and "Take Me Back to Tulsa."

During his career, Wills recorded more than 500 songs, employed more than 600 country and jazz musicians in his Texas



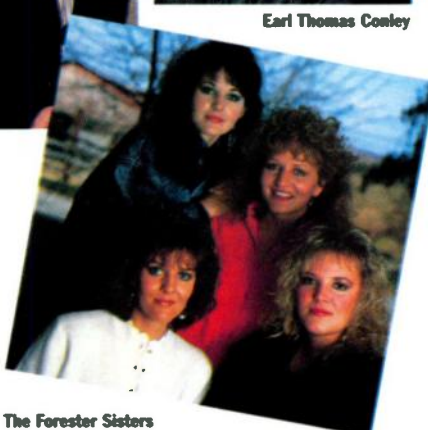
Restless Heart



Earl Thomas Conley



Kathy Mattea



The Forester Sisters



Foster & Lloyd (Rodney Foster & Bill Lloyd)



Playboys bands, made over 15 movies and sold more than 20 million records. He is also credited with introducing and popularizing the use of drums, horns and both amplified steel guitar and electric lead guitars in the country sound.

Many Tin Pan Alley tunesmiths entered enthusiastically into the ranks of cowboy songwriting. Chief among them was Billy Hill. In addition to the pop standards "In the Chapel in the Moonlight," "Have You Ever Been Lonely?" and "The Glory of Love," Hill was responsible for such picturesque Western odes as "The Last Round-Up," "Empty Saddles," "There's a Cabin in the Pines," "They Cut Down the Old Pine Tree" and "Call of the Canyon," all of which were singing-cowboy staples.

Nat Vincent offered lasting standards such as "When the Bloom Is on the Sage" and "My Dear Old Arizona Home," as well as a treatment of the cowboy traditional "The Strawberry Roan." Even that ultimate urbanite, Cole Porter, got into the act with "Don't Fence Me In."

Not all Depression-era country songwriters specialized in Western songs. "21 Years" and "Seven Years With the Wrong Woman" were ubiquitous on barn dance radio and hillbilly records of the time. Both of

these enormously successful numbers were penned by Memphis-born Bob Miller, a man who ranks alongside Carson Robison as one of country's true songwriting patriarchs.

Miller's "Rocking Alone in an Old Rocking Chair," "When the White Azaleas Start Blooming," "Little Red Caboose Behind the Train" and "Leven Cent Cotton, 40 Cent Meat" all became hillbilly classics. His "Chime Bells" is still the standard against which all other yodel showpieces are measured. Elton Britt's rendition of Miller's sentimental contribution to wartime patriotism, "There's a Star-Spangled Banner Waving Somewhere," was the first country disc to be honored with a gold-record plaque.

The team of Karl and Harty became a popular duet on Chicago's National Barn Dance network radio show by maintaining their mountain image. To go with it, they crafted "Kentucky," "I'm Here to Get My Baby Out of Jail," "I'm S-A-V-E-D" and similar hillbilly fare. The Kentuckians' real names were Karl Davis and Harty Taylor.

The days of innocence in country music were numbered, however. The years immediately following World War II were a time of intense social dislocation in America. Country music reflected the

nation's restless morality with the development of a new style called honky-tonk music. Honky-tonk was born in rough roadhouses and labor camps where beer and blood flowed freely, and it mirrored this scene, facing the modern world with lyrics of infidelity, divorce, alcohol, work and sex. It was raw and emotional, laced with the whipped-dog whine of the steel guitar, the heavy backbeat of drum and bass, and an open-throated, shamelessly histrionic style of singing.

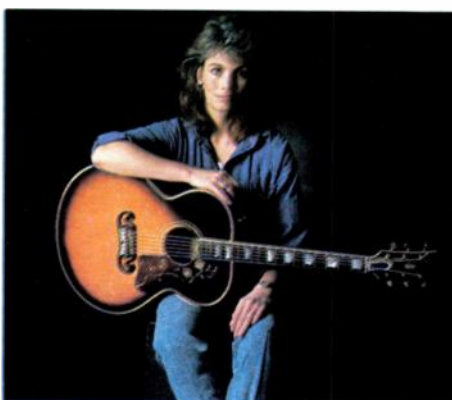
The "cheatin' song" was born. Eddie Dean provided "One Has My Name," Jimmy Wakely gave us "Too Late," and a new breed of country songwriters soon flooded the airwaves with similarly frank depictions of life and love in the modern era.

Country's popularity soared with the blue-collar masses, but once again the urban tastemakers sniffed their noses in disapproval. All of that wallowing in self-pity, beer-soaked emotionalism and sordid frankness made country every bit as distasteful in its spangled vulgarity as it had been in its overall-wearing bumpkin days.

New York turned a cold shoulder, but Nashville opened its arms wide. In the late 1940s and early 1950s, professional



Ricky Van Shelton



Emmylou Harris



The O'Kanes (Jamie O'Hara & Kieran Kane)



Sweethearts of the Rodeo



Rodney Crowell



Bellamy Brothers



Vern Gosdin



songwriters began to gather in Tennessee's capital city to create material for the Grand Ole Opry radio stars and the honky-tonk style many of them embodied.

Chief among these composers was a former Tin Pan Alley pop writer named Fred Rose. He began churning out material for Bob Wills ("Roly Poly"), Roy Acuff ("Fire Ball Mail," "Blue Eyes Crying in the Rain," "Low and Lonely," "Pins and Needles"), Gene Autry, Cowboy Copas and other stars of the day. A few of the other country evergreens to come from Rose's prolific pen were "We Live in Two Different Worlds," "Deed I Do," "I'll Never See Sunshine Again," "Wait for the Light to Shine," "Home in San Antonio," "Tears on My Pillow," "We'll Rest at the End of the Trail," "No One Will Ever Know" and "Honest and Truly."

In 1942 Rose formed Milene Music, one of the founding songwriting firms of the Nashville music business, thus setting the pattern and laying the groundwork for an entire entertainment capital.

However, Rose's most outstanding accomplishment was the discovery and nurturing of country music's most famous singer/songwriter, Hank Williams. Together they penned "A Mansion on

the Hill," "Kaw-Liga" and "I'll Never Get Out of This World Alive." Rose also provided his protégé with "Take These Chains From My Heart" and "Settin' the Woods on Fire," and it is said that there are many Williams hits that Rose assisted in composing.

One of Rose's frequent collaborators was Hy Heath, another of the post war country hit crafters. Among Heath's works for Kitty Wells were "I Gave My Wedding Dress Away" and "I Hope My Divorce Is Never Granted." His other hillbilly chestnuts include "I'll Never Stand in Your Way," "Heartless Romance" and "Mule Train."

Pennsylvanian Vaughn Horton was another whose songs built Nashville into a country recording capital in the 1950s. "Sugarfoot Rag," "Mockin'bird Hill," "Choo-Choo Ch'Boogie," "Teardrops in My Heart" and "Hillbilly Fever" built his reputation as a country music craftsman. He sustained it with the seasonal favorite "Jolly Old St. Nicholas," the blue-collar polka "Charlie Was a Boxer," the Roy Clark hit "The Lawrence Welk Hee-Haw Counter-Revolution Polka" and numerous other classics.

Californian Stuart Hamblen was initially a singing-cowboy tunesmith with numbers like "Texas Plains" to his credit.

In the 1940s, he wrote mainstream country material like "Remember Me (I'm the One Who Loves You)" and "I Won't Go Hunting With You Jake (But I'll Go Chasin' Women)." Yet Hamblen achieved his greatest fame in the 1950s via such inspirational, upbeat songs as "Open Up Your Heart (And Let the Sun Shine In)," "This Ole House" and "It Is No Secret (What God Can Do)."

Pianist Don Robertson also took part in the honky-tonk boom. With collaborators like Hal Blair, he composed such blockbusters as Hank Locklin's "Please Help Me I'm Falling," Hank Snow's "90 Miles an Hour" and "I Don't Hurt Anymore," Carl Smith's "You're Free to Go," Eddy Arnold and Elvis Presley's "I Really Don't Want to Know" and Skeeter Davis' "I'm Fallin' Too." Robertson continued his streak into the 1960s with Charley Pride's "Does My Ring Hurt Your Finger," Al Martino's ballad "I Love You More and More Everyday" and numerous other hits.

The boom-and-bust cycle of acceptance and respectability for country music continued. Once the flurry of interest in teen stars associated with country's rockabilly had declined, the "Nashville Sound" era of adult, easy-listening music set in. The Nashville Sound restored

DON PUTNAM



Nashville's finest gathered at the 1968 ASCAP Country Awards



Dave Loggins



Mike Reid



Rory Bourke



Charlie Black



Don Schlitz



Troy Seals



Ricky Skaggs and Connie Bradley



country's popularity on the nation's radio airwaves and established an entire generation of stars, most of whom still perform on the Opry today.

In 1963, at the height of the Nashville Sound era, ASCAP established a regional office in Music City to claim its share of the increasing country activity. Among the earliest new Music Row composers to sign with ASCAP were Billy Edd Wheeler and Bobby Russell; the latter's "Honey" and "Little Green Apples" were the songs that put ASCAP on the map in Nashville. In 1968, the Society decided to make a greater commitment to Music City by constructing an ASCAP building on Music Row. That grand opening took place on April 14, 1969.

At first this country outpost was largely tied to the multiple award-winning songs of Jerry Foster and Bill Rice, who wrote "The Easy Part's Over," "Someone to Give My Love To," "For a Minute There," "She's Pulling Me Back Again," "Ain't She Something Else," "I'll Think of Something," "Gotta Quit Lookin' at You Baby" and others. Soon, however, composers such as Rory Bourke, Richard Leigh and Dave Loggins added to the Society's roster of hits. By 1976, ASCAP was licensing a quarter of America's country hits, and ten years later it had half.

Former ASCAP President Hal David did his share with lyrics to Marty Robbins' "Story of My Life," Ronnie Milsap's "It Was Almost Like a Song," Willie Nelson and Julio Iglesias' "To All the Girls I've Loved Before" and B.J. Thomas' "Raindrops Keep Fallin' on My Head."

"The Gambler" (by Don Schlitz) and "Don't It Make My Brown Eyes Blue" (by Richard Leigh) were two monuments to ASCAP's new country prominence as the 1970s gave way to the 1980s. This coincided with the "urban cowboy" boom in country popularity.

Thanks to the fashion industry and such hit films (all from 1979-82) as *Coal Miner's Daughter*, *Urban Cowboy*, *Electric Horseman*, *Smokey and the Bandit II*, *9 to 5*, *Honeysuckle Rose*, *The Gambler*, *Any Which Way You Can*, *Every Which Way But Loose*, *The Coward of the County*, *Take This Job and Shove It* and *The Best Little Whorehouse in Texas*, country enjoyed another surge in popularity. Its share of the \$3.5 billion record market climbed to an all-time high of 15 percent.

The much-publicized downturn fol-

lowed inevitably. Yet all that actually happened was the "trendies" went on to the next pop-culture fad and country was back with its devoted core of blue-collar fans. With or without note from the larger media, people like Ronnie Milsap, the Bellamy Brothers, Earl Thomas Conley, Eddy Raven, Don Williams, Jerry Reed, Christy Lane, the Kendalls, Margo Smith, Mel McDaniel, Charley Pride, Razzie Bailey, Charly McClain and Vern Gosdin continued to garner national and, in some cases, international followings for their music. Multimedia personalities such as John Denver, Kenny Rogers and John Schneider helped keep country's profile high.

A movement had begun quietly in the mid-1970s that was shortly to bring the spotlight back to country. Emmylou Harris, the Nitty Gritty Dirt Band and a handful of other country-rockers from outside the country music culture had long respected the form's traditions and styles. In increasing numbers they began to say so to their pop music audiences, thus drawing in a wave of like-minded young pickers, singers and songwriters.

Simultaneously, country-reared musicians such as Ricky Skaggs, the Whites, Reba McEntire and later George Strait and Randy Travis began taking the music back to its fundamentals. Dubbed "new traditionalists," these performers reminded Nashville of its true country charter as they became major stars of the late '80s.

The songwriting community was infused with new blood, too. In 1982 ASCAP honored Bob Morrison for co-writing the *Urban Cowboy* theme songs "Lookin' for Love"* for Johnny Lee and "Love the World Away"*** for Kenny Rogers, as well as Rogers' crossover smash "You Decorated My Life." The following year there was a three-way tie for ASCAP Country Songwriter of the Year between Charlie Black and Rory Bourke (collaborators on Anne Murray's "Another Sleepless Night" and "Shadows in the Moonlight") and Wayland Holyfield (co-writer of "Urban Cowboy," Mickey Gilley's "Put Your Dreams Away" and "Tears of the Lonely").

Charlie Black and Tommy Rocco tied in 1984, the year that Bob Seger came to Nashville to accept Country Song of the Year for "We've Got Tonight." Former

*co-written with Wanda Mallette and Patti Ryan

**co-written with Johnny Wilson

college football All-American and Cincinnati Bengals All-Pro star Mike Reid marked his transition to country songwriting stardom at the 1985 ASCAP country ceremony. Former soul-pop performer Troy Seals won Country Songwriter of the Year in 1986. In 1987, the "Please Come to Boston" man, Dave Loggins, was honored for co-writing several hits. These included smashes such as "Heartbeat in the Darkness" and "We've Got a Good Fire Going" for Don Williams, Kenny Rogers' "Morning Desire," "Don't Underestimate My Love for You" for Lee Greenwood and "Makin' Up for Lost Time" for Gary Morris and Crystal Gayle.

Renegade blue-collar poet Steve Earle, unassuming country heartthrobs Travis and Strait, flamboyant white soulman T. Graham Brown, eclectic singer/songwriter Lyle Lovett, hip country-popster Rodney Foster, Cajun sensation Jo-El Sonnier, S-K-B song craftsmen Fred Knobloch and Craig Bickhardt, ultra-fashionable singing sisters Sweethearts of the Rodeo, 1988 overnight star Ricky Van Shelton, universally respected Rodney Crowell, collegiate acoustic country favorites the O'Kanes, folk-country princess Kathy Mattea, the wildly energetic Sawyer Brown, multimedia headline-maker Gary Morris and the dynamic pop fusion band Restless Heart are all part of ASCAP country today.

So are such respected song craftsmen as Spady Brannon, Gary Burr, Robert Byrne, Buddy Cannon, Guy Clark, Don Cook, Hank DeVito, Jimbeau Hinson, Byron Gallimore, Michael Garvin, Randy Garvin, Randy Goodrum, John Jarard, Bucky Jones, Paul Kennerley, J.D. Martin, Peter McCann, Mickey Newbury, Gary Nicholson, Doodle Owens, Chick Rains, Sonny Throckmorton, Dan Tyler, Townes Van Zandt and hundreds of others.

The anonymity that most of these tunesmiths labor in has been lifted a bit by the announcement earlier this year of a *Signature Series* of Nashville songwriter LPs by RCA Records. The first volume includes such country composing greats as Mike Reid, Don Schlitz and Bob McDill. And you won't find any better demonstration of what Nashville composing today is all about than in its grooves.

Is it hip to be country again? You bet your boots. ♦♦

ROBERT K. OERMANN is the Music Reviewer for *The Tennessean* in Nashville.

ASCAP'S 26th Annual Country Music Awards



Country music's brightest stars gathered Oct. 12 when ASCAP presented its 26th Annual Country Music Awards at Opryland Hotel's Presidential Ballroom. More than 1,000 music-industry notables, from Nashville, New York, Los Angeles, England, Germany, Australia and Canada, attended the event.

ASCAP's Southern Executive Director, Connie Bradley, hosted the evening along with ASCAP President Morton Gould and ASCAP Managing Director Gloria Messinger. Bradley, together with Merlin Littlefield, Judy Gregory, Tom Long, John Briggs, Pat Rolfe and Shelby Kennedy of the ASCAP Nashville office, presented plaques honoring the writers and publishers of ASCAP's most-performed country songs in 1987.

ASCAP Songwriter of the Year Don Schlitz earned seven individual awards for writing "Crazy From the Heart," "Forever and Ever, Amen," "I Know Where I'm Going," "Midnight Girl/Sunset Town," "Oh Heart," "One Promise Too Late" and "You Again."

ASCAP's Publisher of the Year award went to the Warner/Chappell Music Group for publishing "Baby's Got a Hold on Me," "Fallin' for You for Years," "Friends and Lovers (Both to Each Other)," "It's Only Over for You," "Leave Me Lonely," "Let the Music Lift You Up," "Mama's Rockin' Chair," "May-

be Your Baby's Got the Blues," "Mornin' Ride," "Someone," "Straight to the Heart," "Telling Me Lies" and "Twenty Years Ago."

"I'll Still Be Loving You" was named ASCAP's most-performed Country Song of the Year. It was written by ASCAP member Todd Cerney (with Pat Bunch, Mary Ann Kennedy and Pam Rose) and is published by Chriswald Music, Hopi-Sound Music and MCA Music Publishing.

In addition to ASCAP award winners who traveled from all over the world to attend, some of the other special guests at the awards ceremony were members of the group Alabama, John Anderson, Lynn Anderson, Baillie and the Boys, the Bellamy Brothers, T. Graham Brown, Carlene Carter, Rodney Crowell, Steve Earle, Tom Eplin, Foster and Lloyd, Vince Gill, William Lee Golden, Vern Gosdin, Emmylou Harris, Highway 101, the Judds, Lyle Lovett, Reba McEntire, J.D. Martin, Kathy Mattea, Ronnie Milsap, the Nitty Gritty Dirt Band, the O'Kanes, Eddy Raven, RCA Signature Artists (Bob McDill, Mike Reid, Don Schlitz and Mark Wright), Shenandoah, T.G. Sheppard, the Shooters, SKB (Craig Bickhardt, Fred Knobloch and Thom Schuyler), Russell Smith, Karen Staley, Sweethearts of the Rodeo, Randy Travis, Townes Van Zandt, David Wills and Tom Wopat.



J.D. Martin, T. Graham Brown, Russell Smith and, from MCA Music Publishing, Steve Day, Al Cooley and Jerry Crutchfield



Rick Hall of Rick Hall Music, Ronnie Milsap, Robert Byrne, Mike Reid, and publisher Mark Hall, also of Rick Hall Music



Awards for ASCAP's Country Song of the Year, "I'll Still Be Loving You," were presented to, l to r, Michael Holm of Chriswald Music and Hopi-Sound Music, writer Todd Cerney and Christian DeWalden of Chriswald Music and Hopi-Sound Music. On the far right is ASCAP's Judy Gregory.



Jimmie Fadden of the Nitty Gritty Dirt Band, Eddy Raven, ASCAP's Merlin Littlefield and Walt Aldridge of the Shooters



The legendary Brenda Lee and Eddy Arnold presented ASCAP's Country Standard awards.



Kathy Mattea and Reba McEntire



Steve Earle and Lyle Lovett



William Lee Golden, Paulette Carlson and Curtis Stone of Highway 101, ASCAP's Pat Rolfe, Vince Gill and John Anderson.



Nashville Mayor Bill Boner, Reba McEntire and Randy Travis



Tom Wopat and ASCAP's John Briggs



Alabama's Randy Owen and Kristine Arnold from Sweethearts of the Rodeo



Pictured during the presentation of ASCAP's Publisher of the Year Award to Warner/Chappell Music are, l to r, Jay Morgenstern, ASCAP's Connie Bradley, Tim Wipperman and Les Bader.



Michael Brook of Baillie and the Boys, Butch Baker, Kathie Baillie of Baillie and the Boys, Marty Raybon of Shenandoah, ASCAP's Connie Bradley and Fred Knobloch of SKB.

ASCAP'S MOST PERFORMED COUNTRY SONGS

AM I BLUE YES I'M BLUE

DAVID CHAMBERLAIN
Milene Music Inc.

ANOTHER WORLD

JOHN LEFFLER
RALPH SCHUCKETT
Fountain Square Music
Publishing Co. Inc.

BABY'S GOT A HOLD ON ME

BOB CARPENTER
JEFF HANNA
Moolagenous Music
Warner/Refuge Music Inc.

THE CARPENTER

GUY CLARK
GSC Music
SBK April Music Inc.

COWBOY MAN

LYLE LOVETT
Michael H. Goldsen Inc.
Lyle Lovett

CRAZY FROM THE HEART

DAVID BELLAMY
DON SCHLITZ
Bellamy Brothers Music
MCA Music Publishing
Don Schlitz Music

FALLIN' FOR YOU FOR YEARS

MIKE REID
TROY SEALS
Lodge Hall Music Inc.
Two-Sons Music
WB Music Corp.

FIRE IN THE SKY

BOB CARPENTER
JEFF HANNA
Le-Bone-Aire Music
Vicious Circle Music

FISHIN' IN THE DARK

JIM PHOTOGLO
Berger Bits Music

FOREVER AND EVER, AMEN

DON SCHLITZ
MCA Music Publishing
Don Schlitz Music

HALF PAST FOREVER (TILL I'M BLUE IN THE HEART)

TOM BRASFIELD
ROBERT BYRNE
Rick Hall Music Inc.

HARD LIVIN'

DAVID HALLEY
Free Flow Productions Ltd.
Guy Harmonica Publishing
SBK April Music Inc.

HOMEcoming '63

ROYCE PORTER
Southwing Publishing Co.

HOW DO I TURN YOU ON

ROBERT BYRNE
MIKE REID
Lodge Hall Music Inc.
Rick Hall Music Inc.

I CAN'T WIN FOR LOSING YOU

ROBERT BYRNE
Rick Hall Music Inc.

I KNOW WHERE I'M GOING

CRAIG BICKHARDT
BRENT MAHER
DON SCHLITZ
Blue Quill Music
Colgems-EMI Music Inc.
MCA Music Publishing
Don Schlitz Music
Welbeck Music Corp.

I ONLY WANTED YOU

BUCKY JONES
Cross Keys Publishing Co. Inc.

I PREFER THE MOONLIGHT

GARY CHAPMAN
Riverstone Music Inc.

I WILL BE THERE

JENNIFER KIMBALL
Michael H. Goldsen Inc.
Sweet Angel Music

I'LL BE YOUR BABY TONIGHT

(Second Award)
BOB DYLAN
Dwarf Music

I'LL COME BACK AS ANOTHER WOMAN

RICHARD CARPENTER
Let There Be Music

I'LL NEVER BE IN LOVE AGAIN

BOB CORBIN
Sabal Music Inc.

I'LL STILL BE LOVING YOU

TODD CERNEY
Chriswald Music
Hopi-Sound Music
MCA Music Publishing

IT'S ONLY OVER FOR YOU

RORY BOURKE
MIKE REID
Lodge Hall Music Inc.
RMB Songs
Chappell & Co. Inc.

JULIA

DON COOK
Cross Keys Publishing Co. Inc.

KIDS OF THE BABY BOOM

DAVID BELLAMY
Bellamy Brothers Music

LAST ONE TO KNOW

JANE MARIASH
Cavesson Music Enterprises Co.

LEAVE ME LONELY

GARY MORRIS
Gary Morris Music
WB Music Corp.

LET THE MUSIC LIFT YOU UP

TROY SEALS
Two-Sons Music
WB Music Corp.

LOVE CAN'T EVER GET BETTER THAN THIS

IRENE KELLEY
NANCY MONTGOMERY
Jack-N-Gordon Music
Silver Rain Music

LOVE SOMEONE LIKE ME

RADNEY FOSTER
Uncle Artie Music

MAKE NO MISTAKE (SHE'S MINE)

KIM CARNES
Moonwindow Music

1988 ASCAP COUNTRY AWARD WINNERS

SONGWRITER OF THE YEAR

DON SCHLITZ

PUBLISHER OF THE YEAR

WARNER/CHAPPELL MUSIC INC.

SONG OF THE YEAR

I'LL STILL BE LOVING YOU

Todd Cerney
Chriswald Music
Hopi-Sound Music
MCA Inc.

BABY'S GOT A NEW BABY

FRED KNOBLOCH
DAN TYLER
Colgems-EMI Music Inc.
Sharp Circle Music
Uncle Artie Music

BRILLIANT CONVERSATIONALIST

GARY NICHOLSON
Cross Keys Publishing Co. Inc.

CAN'T STOP MY HEART FROM LOVING YOU

KIERAN KANE
JAMIE O'HARA
Cross Keys Publishing Co. Inc.
Kieran Kane Music

CRAZY OVER YOU

RADNEY FOSTER
Uncle Artie Music

DEEP RIVER WOMAN

LIONEL RICHIE
Brockman Music

DOMESTIC LIFE

J. D. MARTIN
MCA Music Publishing

DON'T GO TO STRANGERS

J. D. MARTIN
RUSSELL SMITH
MCA Music Publishing

A FACE IN THE CROWD

KAREN STALEY
AMR Publications Inc.

FRIENDS AND LOVERS (BOTH TO EACH OTHER)

(Second Award)
PAUL GORDON
JAY GRUSKA
Colgems-EMI Music Inc.
French Surf Music
WB Music Corp.

GIRLS RIDE HORSES, TOO

ALICE RANDALL
MARK SANDERS
Mid-Summer Music

GOODBYE'S ALL WE GOT LEFT

STEVE EARLE
Goldline Music Inc.

MAMA'S ROCKIN' CHAIR

JOHNNY MACRAE
TIM MENZIES
*Dig-A-Bone Music
Intersong Music Inc.
Music City Music*

**MAYBE YOUR BABY'S GOT
THE BLUES**

TROY SEALS
*Two-Sons Music
WB Music Corp.*

**MIDNIGHT GIRL/SUNSET
TOWN**

DON SCHLITZ
*Almo Music Corp.
Don Schlitz Music*

MORNIN' RIDE

STEVE BOGARD
Chappell & Co. Inc.

OCEAN FRONT PROPERTY

ROYCE PORTER
Southwing Publishing Co.

ONE PROMISE TOO LATE

DAVE LOGGINS
DON SCHLITZ
LISA SILVER
*MCA Music Publishing
Patchwork Music
Don Schlitz Music*

ONLY WHEN I LOVE

TOM SHAPIRO
Cross Keys Publishing Co. Inc.

THE RIGHT LEFT HAND

A. L. "DOODLE"
OWENS
Cavesson Music Enterprises Co.

ROSE IN PARADISE

JIM McBRIDE
SBK April Music Inc.

SEÑORITA

HANK DEVITO
DANNY FLOWERS
*Almo Music Corp.
Danny Flowers Music
Little Nemo Music*

SMALL TOWN GIRL

DON COOK
Cross Keys Publishing Co. Inc.

SOMEBODY LIED

JOE CHAMBERS
LARRY JENKINS
Galleon Music Inc.

SOMEONE

CHARLIE BLACK
AUSTIN ROBERTS
*Chriswald Music
Hopi-Sound Music
Chappell & Co. Inc.*

SOMEWHERE TONIGHT

RODNEY CROWELL
*Coolwell Music
Granite Music Corp.*

STRAIGHT TO THE HEART

TERRY BRITTEN (PRS)
Chappell & Co. Inc.

TAKE THE LONG WAY HOME

JOHN NEEL
Song Pantry Music Inc.

TELLING ME LIES

BETSY COOK
LINDA THOMPSON
(both PRS)
*Chappell & Co. Inc.
Firesign Music Ltd. (PRS)*

THAT WAS A CLOSE ONE

ROBERT BYRNE
Rick Hall Music Inc.

**TILL I'M TOO OLD TO
DIE YOUNG**

SCOTT DOOLEY
KEVIN WELCH
Cross Keys Publishing Co. Inc.

**TO ALL THE GIRLS I'VE LOVED
BEFORE**

(Fourth Award)
HAL DAVID
ALBERT HAMMOND
*Casa David
SBK April Music Inc.*

TRAIN OF MEMORIES

ANDY BYRD
JIMBEAU HINSON
Goldline Music Inc.

TWENTY YEARS AGO

MIKE NOBLE
WB Gold Music Corp.

WE'VE GOT TONITE

(Fifth Award)
BOB SEGER
Gear Publishing

**WHISKEY IF YOU WERE A
WOMAN**

MARY WELCH
FRANCIS
JOHNNY MACRAE
BOB MORRISON
Southern Nights Music Co.

**WHY DOES IT HAVE TO BE
(WRONG OR RIGHT)**

DONNY LOWERY
Shedd House Music

YOU AGAIN

DON SCHLITZ
*MCA Music Publishing
Don Schlitz Music*

YOU AND I

(Fifth Award)
FRANK MYERS
Uncle Artie Music

**YOU HAVEN'T HEARD THE
LAST OF ME**

ERIC KAZ
*Kaz Music Co.
SBK April Music Inc.*

**YOU'RE MY FIRST LADY
MAC MCANALLY**

Beginner Music

**YOU'RE NEVER TOO OLD FOR
YOUNG LOVE**

RICK GILES
FRANK MYERS
*EEG Music
Morganactive Songs Inc.
You and I Music*

YOU'RE THE POWER

CRAIG BICKHARDT
F.C. COLLINS
Colgems-FMI Music Inc.

YOU'VE GOT THE TOUCH

JOHN JARRARD
LISA PALAS
WILL ROBINSON
The Alabama Band Music Co.

YOUR LOVE

TOMMY ROCCO
*Bibo Music
Publishing Inc.*



Three of ASCAP's Country Songwriters of the Year—Don Schlitz (1988), Mike Reid (1985), and Dave Loggins (1987).

**OH, DARLIN' (WHY DON'T YOU
CARE FOR ME NO MORE)**

KIERAN KANE
JAMIE O'HARA
Cross Keys Publishing Co. Inc.

OH HEART

KATHIE BAILLIE
MICHAEL BONAGURA
DON SCHLITZ
*Colgems-FMI Music Inc.
MCA Music Publishing
Don Schlitz Music*

ONE FOR THE MONEY

MENTOR WILLIAMS
Cavesson Music Enterprises Co.

**SHE COULDN'T LOVE ME
ANYMORE**

MIKE MCGUIRE
BILLY MADDOX
Rick Hall Music Inc.

**SHE THINKS THAT SHE'LL
MARRY**

DEWAYNE ORENDER
JUDY RODMAN
*Sabal Music
Uncle Artie Music*

SHINE, SHINE, SHINE

BUD MCGUIRE
*Butler's Bandits Music
SBK April Music Inc.*

ASCAP'S MOST PERFORMED COUNTRY STANDARDS

for the period January 1, 1978, to
December 31, 1987

**DON'T IT MAKE MY BROWN
EYES BLUE**

(Ninth Award)
RICHARD LEIGH
SBK U Catalog Inc.

THE GAMBLER

(Eighth Award)
DON SCHLITZ
Writer's Night Music

LOOKIN' FOR LOVE

(Eighth Award)
WANDA MALLETTE
BOB MORRISON
PATTI RYAN
Southern Nights Music Co.

SHE BELIEVES IN ME

(Seventh Award)
STEVE GIBB
Jack and Bill Music Co.

YOU DECORATED MY LIFE

(Sixth Award)
DEBBIE HUPP
BOB MORRISON
Music City Music

YOU NEEDED ME

(Fifth Award)
RANDY GOODRUM
*Chappell & Co. Inc.
Ironside Music Inc.*



Readers Pick Best Country Artists

Randy Travis won four awards at the 22nd annual Music City News Country Awards show. Based on the results of a readers' ballot, Travis was presented with awards for Male Artist of the Year, Single Record of the Year, Album of the Year and

Entertainer of the Year at the Grand Ol' Opry. Reba McEntire was also honored—readers voted her Female Artist of the Year. Pictured are, l-r, ASCAP's Tom Long, Travis, McEntire, ASCAP's Merlin Littlefield, Ricky Van Shelton and ASCAP's Shelby Kennedy.

PolyGram Conference at Opryland

Industry executives mingled with entertainers at PolyGram's National Sales and Promotion Conference at the Opryland Hotel, with over 150 PolyGram employees attending the four-day conference. Photographed during a dinner that coincided with an ASCAP showcase were, l-r,

ASCAP's Merlin Littlefield, Johnny Cash, PolyGram President and CEO Dick Asher, the Country Music Association's Jo Walker-Meador, as well as ASCAP Board Member and Cross Keys Publishing's Buddy Killen.



Don Schlitz Named NSAI Writer of the Year

The Nashville Songwriters Association International recently honored several ASCAP writers with its Songwriter Achievement Award. Don Schlitz (front row left) was honored as Writer of the Year, while his song "Forever and Ever, Amen" earned the association's Song of the Year award. Pictured with Schlitz are, front row, l-r, Maggie Cavender, NSAI's Executive Di-

rector; ASCAP's Connie Bradley; ASCAP writers Dan Tyler and Kevin Welch; and ASCAP representatives John Briggs and Shelby Kennedy. Standing, from top to center, are ASCAP writers Royce Porter, Larry Jenkins and Bob Morrison. In the center are ASCAP's Merlin Littlefield, and ASCAP writers Lisa Silver, Joe Chambers and A.L. "Doodle" Owens.





ASCAP Luncheon For GMA Dove Award Nominees

ASCAP's Connie Bradley (pictured front row center) is surrounded by Dove Award nominees and other gospel music artists following the annual ASCAP luncheon for Dove Award nominees, which was held at the Stouffer Hotel. The Dove Awards are presented by the Gospel Music Association.



ASCAP/Reunion Records Toast Smith LP

ASCAP recently joined Reunion Records in hosting a party for Michael W. Smith to celebrate the release of his *i2[EYE]* album. Coinciding with the party, which was held at ASCAP's Nashville office, *i2[EYE]* was debuted on

Christian radio stations across the country. Pictured, l-r, are ASCAP's Tom Long, Judy Gregory and Connie Bradley; Smith; and Jeff Moseley, President of Reunion Records.



Royal Honored by Georgia Hall of Fame

The Georgia Music Hall of Fame recently honored ASCAP writer and recording artist Billy Joe Royal with its Hall of Fame award. The ceremonies were held at Georgia's World Congress Center in Atlanta.

From left to right are Georgia Lt. Gov. Zell Miller; ASCAP's Judy Gregory and John Briggs; artist Joe Williams, who received the Mary Talent Pioneer Award; Royal; and ASCAP's Tom Long.



ASCAP/Country Radio Seminar Luncheon

ASCAP's luncheon for panelists and attendees at the Country Radio Seminar was highlighted by live performances featuring Rodney Crowell (CBS Records) and Randy Van Warmer (16th Avenue Records). Pictured, l-r, are MCA recording artist Lyle Lovett, MCA's Tony Brown, ASCAP's Connie Bradley, Crowell, Van Warmer and ASCAP's Merlin Littlefield.



NUMBER 1 CLUB SONGWRITERS

ASCAP's No. 1 Club honors those ASCAP writers who write a song that reaches No. 1 on *Billboard's* Hot Country Singles Chart. The following writers earned that distinction between January and September of this year.



SONG	WRITERS	PUBLISHERS
"Where Do The Nights Go"	Rory Bourke Mike Reid	Lodge Hall Music Warner/Chappell Music
"Goin' Gone"	Pat Alger	Forerunner Music
"Wheels"	Dave Loggins	MCA Music Publishing Patchwork Music
"Tennessee Flat Top Box"	Johnny Cash	Song of Cash Warner/Chappell Music
"I Won't Take Less Than Your Love"	Don Schlitz	Don Schlitz Music MCA Music Publishing
"Too Gone Too Long"	Gene Pistilli	Almo Music Corp. High Falutin' Music
"Turn It Loose"	Craig Bickhardt Brent Maher Don Schlitz	Blue Quill Music Colgems-EMI Music Inc. Don Schlitz Music MCA Music Publishing Welbeck Music Corp.
"Love Will Find Its Way To You"	Dave Loggins J.D. Martin	MCA Music Publishing Patchwork Music
"It's Such A Small World"	Rodney Crowell	Coolwell Music Granite Music
"Cry, Cry, Cry"	Don Devaney	Music City Music
"What She Is (Is A Woman In Love)"	Bob McDill	Jack & Bill Music Ranger Bob Music
"I Told You So"	Randy Travis	Three Story Music
"He's Back And I'm Blue"	Robert Anderson Michael Woody	Bughouse Music Termite Music
"If You Change Your Mind"	Hank DeVito	Almo Music Corp. Little Nemo Music
"Set'em Up Joe"	Buddy Cannon Vern Gosdin	Hookem Music Sabal Music
"Don't Close Your Eyes"	Bob McDill	Jack & Bill Music
"Bluest Eyes In Texas"	Tim DuBois Dave Robbins	Tim DuBois Music Uncle Beave Music Warner/Chappell Music
"I Couldn't Leave You If I Tried"	Rodney Crowell	Coolwell Music
"(Do You Love Me) Just Say Yes"	Dennis Robbins	Corey Rock Music Wee B Music
"Joe Knows How To Live"	Troy Seals	Two-Sons Music Warner/Chappell Music
"Addicted"	Cheryl Wheeler	Blue Gate Music Bughouse Music
"We Believe In Happy Endings"	Bob McDill	Jack & Bill Music



PAT ALGER



ROBERT ANDERSON



CRAIG BICKHARDT



RORY BOURKE



BUDDY CANNON



JOHNNY CASH



RODNEY CROWELL



DON DEVANEY



HANK DEVITO



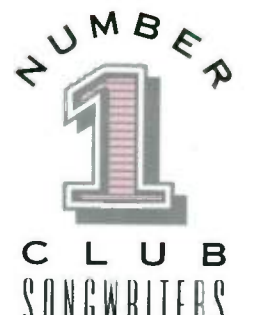
TIM DUBOIS



VERN GOSDIN



DAVE LOGGINS



BRENT MAHER



J. D. MARTIN



BOB MCDILL



GENE PISTILLI



MIKE REID



DAVE ROBBINS



DENNIS ROBBINS



DON SCHLITZ



TROY SEALS



RANDY TRAVIS



CHERYL WHEELER



MICHAEL WOODY

5th Annual Pop Awards Dinner

ASCAP Writers, Publishers Honored



On May 18, ASCAP presented its 5th Annual Pop Awards Dinner at the Beverly Wilshire Hotel in Beverly Hills, Calif. The awards show, attended by more than 700 prominent songwriters, publishers, recording artists and other celebrities, honored those writers and publishers responsible for the most-performed works in the ASCAP repertory during the 1987 survey year.

There were several event highlights. Jimmy Jam and Terry Lewis were honored as Songwriters of the Year for composing "Control," "Human," "I Didn't Mean to Turn You On," "Let's Wait Awhile" and "When I Think of You."

Bruce Hornsby was on hand to accept the Song of the Year award for his hit, "The Way It Is" (published by Zappo Music), which headed the list of ASCAP's most-performed songs for 1987. Video clips were also shown, featuring "The Way It Is" and ASCAP's four other most-performed

songs: "Next Time I Fall," "Nothing's Going to Stop Us Now," "Stand by Me" and "You Got It All."

ASCAP's Publisher of the Year award went to Warner/Chappell Inc. for publishing "At This Moment," "Caught Up in the Rapture," "Friends and Lovers (Both to Each Other)," "I Still Haven't Found What I'm Looking For," "La Isla Bonita," "Next Time I Fall," "Open Your Heart," "True Blue," "Typical Male," "Who's That Girl" and "With or Without You."

Assisting Morton Gould, Gloria Messinger and ASCAP's Membership Department staff in presenting the awards were ASCAP members Irene Cara, Richard Carpenter, Richard Marx and Michael McDonald, as well as Victoria Jackson of *Saturday Night Live*, Jane Levees of *Throb* and Dinah Shore.

A complete list of ASCAP Pop Awards winners follows.



ASCAP'S Ron Sobel and Julie Horton; ASCAP's Pop Songwriters of the Year, Terry Lewis and Jimmy Jam; ASCAP's Loretta Muñoz and Jerry Davis.

ASCAP'S MOST PERFORMED SONGS

The award recipients were determined by the number of credits for performances in the period from October 1, 1986, to September 30, 1987.

ALONE

TOM KELLY
BILLY STEINBERG
Denise Barry Music
Billy Steinberg Music

ALWAYS

DAVID LEWIS
JONATHAN LEWIS
WAYNE LEWIS
Jodaway Music

AMANDA

TOM SCHOLZ
Hideaway Hits

AT THIS MOMENT

BILLY VERA
Vera-Cruz Music Co.
WB Music Corp.

BALLERINA GIRL

LIONEL RICHIE
Brockman Music

CALIFORNIA DREAMIN'

JOHN PHILLIPS
MICHELLE PHILLIPS
MCA Inc.

CAN'T WE TRY

BEVERLY
CHAPIN-HILL
DAN HILL
(both CAPAC)

Scoope Music Ltd. (CAPAC)
A Question of Material Music
SBK April Music Inc.

CAUGHT UP IN THE RAPTURE

GARY GLENN
DIANNE QUANDER
Silver Sun Music
D.Q. Music
WB Music Corp.

C'EST LA VIE

MARK HOLDING
ROBBIE NEVIL
Mark I. Holding Music
Colgems-EMI Music Inc.
MCA Inc.

CONTROL

JIMMY JAM
TERRY LEWIS
Flyte Tyme Tunes

DANCING ON THE CEILING

LIONEL RICHIE
Brockman Music

DOING IT ALL FOR MY BABY

PHIL CODY
Zookini Music
Bibo Music Publishing, Inc.
(A Division of T.B. Harms Co.)

DON'T DISTURB THIS GROOVE

DAVID FRANK
MIC MURPHY
SBK April Music Inc.
Science Lab Music
Productions Ltd.

DON'T GET ME WRONG

CHRISSIE HYNDE (PRS)
Welbeck Music Corp.

EMOTION IN MOTION

RIC OCASEK
Lido Music Inc.

EVERY LITTLE KISS

BRUCE HORNSBY
Zappo Music

EVERYBODY HAVE FUN TONIGHT

PETER WOLF
Petwolf Music

FRIENDS AND LOVERS (Both to Each Other)

PAUL GORDON
JAY GRUSKA
WB Music Corp.
French Surf Music
Colgems-EMI Music Inc.

GREATEST LOVE OF ALL

MICHAEL MASSER
Golden Torch Music Corp.

HIP TO BE SQUARE

BILL GIBSON
SEAN HOPPER
HUEY LEWIS
Hulex Music

HOLDING BACK THE YEARS

MICK HUCKNALL (PRS)
NEIL MOSS (PRS)
SBK April Music Inc.

HUMAN

JIMMY JAM
TERRY LEWIS
Flyte Tyme Tunes

I DIDN'T MEAN TO TURN YOU ON

JIMMY JAM
TERRY LEWIS
Flyte Tyme Tunes
Avant Garde Music
Publishing

I KNEW YOU WERE WAITING (FOR ME)

SIMON CLIMIE (PRS)
Rare Blue Music Inc.

I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR

BONO (PRS)
ADAM CLAYTON (PRS)
THE EDGE (PRS)
LARRY MULLEN (PRS)
Chappell & Co. Inc.

I WANNA GO BACK

MONTY BYROM
IRA WALKER
Buyrum Music

I'LL BE ALRIGHT WITHOUT YOU

JONATHAN CAIN
STEVE PERRY
NEAL SCHON
Frisco Kid Music
Street Talk Tunes
Rock Dog Music

I'LL BE OVER YOU

RANDY GOODRUM
STEVE LUKATHER
California Phase Music
Rehtakul Veets Music

I'LL STILL BE LOVING YOU

TODD CERNEY
Chriswald Music Inc.
Hopi Sound Music
MCA Inc.

INVISIBLE TOUCH

TONY BANKS
PHIL COLLINS
MIKE RUTHERFORD
(All PRS)

Hit and Run Music
Publishing Inc.

IS THIS LOVE

JIM PETERIK
Easy Action Music

JACOB'S LADDER

BRUCE HORNSBY
JOHN HORNSBY
Zappo Music
Basically Gasp Music
Bob-A-Lew Songs

JUST TO SEE HER

JIMMY GEORGE
LOU PARDINI
Lucky-Break Music
Pardini Music
Unicity Music Inc.



Pictured during the presentation of ASCAP's Pop Publisher of the Year Award to Warner Chappell Music are, l-r, Greg Sill, Rachelle Fields, Jody Garson, ASCAP's Gloria Messinger, Sheri Soba, Al Kohn, Michael Sandoval, Maria McNally and Jay Morgenstern.



John Bettis, ASCAP's Loretta Muñoz, Robbie Nevil, Amy Holland McDonald, Michael McDonald, Michael Masser and Richard Marx.

LA ISLA BONITA

BRUCE GAITSCH
MADONNA
Edge of Fluke Music
Webo Girl Publishing Inc.
Bleu Disque Music Co. Inc.
WB Music Corp.

LADY IN RED

CHRIS DE BURGH (PRS)
Almo Music Corporation

LAND OF CONFUSION

TONY BANKS
PHIL COLLINS
MIKE RUTHERFORD
(All PRS)
Hit & Run Music Publishing Inc.

LET'S WAIT AWHILE

JIMMY JAM
TERRY LEWIS
Flyte Tyme Tunes



Bruce Hornsby—writer of ASCAP's most-performed song of the year, "The Way It Is."



ASCAP's Paul Adler, Michael Masser and Billy Vera

LIVIN' ON A PRAYER

JON BON JOVI
DESMOND CHILD
RICHIE SAMBORA

*Bon Jovi Publishing
Desmobile Music Co. Inc.
PolyGram Music Publishing Inc.
SBK April Music Inc.*

LOOKING FOR A NEW LOVE

ANDRE CYMONE
*Ultrawave Music
SBK April Music Inc.*

LOVE IS FOREVER

WAYNE
BRATHWAITE
BARRY EASTMOND
BILLY OCEAN (PRS)
*Wayne A. Brathwaite Music
Barry Eastmond Music
Zomba Enterprises Inc.*

LOVE WILL CONQUER ALL

GREG PHILLINGANES
LIONEL RICHIE
*King Arthur Music
Brockman Music*

LUKA

SUZANNE VEGA
*Waifersongs Ltd.
AGF Music Ltd.*

MANDOLIN RAIN

BRUCE HORNSBY
JOHN HORNSBY
*Zappo Music
Basically Gasp Music*

MEET ME HALFWAY

GIORGIO MORODER
TOM WHITLOCK
*Giorgio Moroder Publishing Co.
Go-Glo Music*

MOONLIGHTING

LEE HOLDRIDGE
American Broadcasting Music Inc.

NEXT TIME I FALL

PAUL GORDON
*French Surf Music
Chappell & Co. Inc.*

NOTHING'S GONNA CHANGE MY LOVE FOR YOU

MICHAEL MASSER
*Prince Street Music
Almo Music Corp.*

NOTHING'S GOING TO STOP US NOW

ALBERT HAMMOND
DIANE WARREN
*Albert Hammond
Enterprises Inc.*

OPEN YOUR HEART

MADONNA
PETER RAFELSON
*Webo Girl Publishing Inc.
Rafelson Music
Bleu Disque Music Co. Inc.
WB Music Corp.*

THE POWER OF LOVE

JOHNNY COLLA
CHRIS HAYES
HUEY LEWIS
Hulex Music

SHAKEDOWN

HAROLD
FALTERMEYER (GEMA)
KEITH FORSEY
BOB SEGER
*Kilauea Music
Famous Music Corp.
Swindle Music
Gear Publishing Co.*

SOMEDAY

AL CONNELLY (CAPAC)
ALAN FREW (CAPAC)
Colgems-EMI Music Inc.

SOMETHING SO STRONG

MITCHELL FROOM
Wyoming Flesh Publishing

SOMEWHERE OUT THERE (from *An American Tail*)

JAMES HORNER
MCA Inc.

STAND BY ME

JERRY LEIBER
MIKE STOLLER
Leiber-Stoller Songs Inc.

STAY THE NIGHT

BENJAMIN ORR
DIANE GREY PAGE
Orange Village Music

STOP TO LOVE

LUTHER VANDROSS
*SBK April Music Inc.
Uncle Ronnie's Music Co. Ltd.*

STUCK WITH YOU

CHRIS HAYES
HUEY LEWIS
Hulex Music

SWEET FREEDOM

ROD TEMPERTON
*Rodsongs
SBK April Music Inc.*

SWEET LOVE

GARY ANTHONY BIAS
LOUIS A. JOHNSON
Old Brompton Road

TAKE MY BREATH AWAY

GIORGIO MORODER
TOM WHITLOCK
*Giorgio Moroder Publishing Co.
Famous Music Corp.*

THE WAY IT IS

BRUCE HORNSBY
Zappo Music

THROWING IT ALL AWAY

TONY BANKS
PHIL COLLINS
MIKE RUTHERFORD
(all PRS)
Hit & Run Music Publishing Inc.

TONIGHT, TONIGHT, TONIGHT

TONY BANKS
PHIL COLLINS
MIKE RUTHERFORD
(all PRS)
Hit & Run Music Publishing Inc.



Paul Williams, Randy Goodrum and Dinah Shore



Richard Carpenter and ASCAP's Karen Sherry



ASCAP's Jerry Davis, Carolina Bagnariol, Liz Fullerton, Jonathan Cain, and Victoria Jackson

TRUE BLUE

STEPHEN BRAY
MADONNA

Black Lion Music
Webo Girl Publishing Inc.
Bleu Disque Music Co. Inc.
WB Music Corp.

TRUE COLORS

TOM KELLY
BILLY STEINBERG

Denise Barry Music
Billy Steinberg Music

TYPICAL MALE

TERRY BRITTEN (PRS)
GRAHAM LYLE (PRS)

Almo Music Corp.
WB Music Corp.

WHEN I THINK OF YOU

JIMMY JAM
TERRY LEWIS

Flyte Tyme Tunes

WHO'S THAT GIRL

MADONNA

Webo Girl Publishing Inc.
Bleu Disque Music Co. Inc.
WB Music Corp.

WILL YOU STILL LOVE ME

RICHARD BASKIN

Warm Springs Music

WITH OR WITHOUT YOU

BONO (PRS)

ADAM CLAYTON (PRS)

THE EDGE (PRS)

LARRY MULLEN (PRS)

Chappell & Co. Inc.

WORD UP

LARRY BLACKMON

PolyGram Music Publishing Inc.

YOU GIVE LOVE A BAD NAME

JON BON JOVI
DESMOND CHILD
RICHIE SAMBORA

Bon Jovi Publishing
Desmobile Music Co. Inc.
PolyGram Music Publishing Inc.
SBK April Music Inc.

YOU GOT IT ALL

RUPERT HOLMES

The Holmes Line of Music Inc.

SONGWRITERS OF THE YEAR

JIMMY JAM &
TERRY LEWIS

Control

Human

*I Didn't Mean to Turn
You On*

Let's Wait Awhile
When I Think of You

PUBLISHER OF THE YEAR

WARNER/CHAPPELL
MUSIC INC.

At This Moment
*Caught Up in the
Rapture*

Friends and Lovers
(Both to Each Other)

*I Still Haven't Found
What I'm Looking For*

La Isla Bonita

Next Time I Fall
Open Your Heart

True Blue

Typical Male

Who's That Girl

With or Without You

SONG OF THE YEAR

THE WAY IT IS

BRUCE HORNSBY
Zappo Music



Jody Watley, SBK's Pat Lucas, Irene Cara, SBK's Dierdre O'Hara, Andre Cymone, and SBK's Charles Koppelman



Famous Music's Alan Molina, Deniece Williams, Tom Whitlock



ASCAP's Todd Brabec, Tom Kelly, Billy Steinberg and Jane Leves

ASCAP'S MOST PERFORMED STANDARDS for the period October 1, 1977, to September 30, 1987

AS TIME GOES BY
HERMAN HUPFELD
Warner Bros. Inc.

BLUE MOON
LORENZ HART
RICHARD RODGERS
SBK Robbins Catalog Inc.

CHATTANOOGA CHOO CHOO
MACK GORDON
HARRY WARREN
WB Music Corp.

THE CHRISTMAS SONG
MEL TORME
ROBERT WELLS
Edwin H. Morris & Co. Inc.

DON'T IT MAKE MY BROWN EYES BLUE
RICHARD LEIGH
SBK U Catalog Inc.

EVERGREEN
(Love Theme from A Star Is Born)

BARBRA STREISAND
PAUL WILLIAMS
WB Music Corp.

FEELINGS
MORRIS ALBERT
Fermata International
Melodies Inc.

THE GAMBLER
DON SCHLITZ
Writer's Night Music

GONNA FLY NOW
CAROL CONNORS
AYN ROBBINS
BILL CONTI*
SBK U Catalog Inc.

HAPPY DAYS ARE HERE AGAIN
MILTON AGER
JACK YELLEN
Warner Bros. Inc.

HOORAY FOR HOLLYWOOD
JOHNNY MERCER
RICHARD WHITING
Warner Bros. Inc.

I GOT RHYTHM
GEORGE GERSHWIN
IRA GERSHWIN
WB Music Corp.



JUST THE WAY YOU ARE
BILLY JOEL
SBK April Music Inc.
Impulsive Music

MISTY
JOHNNY BURKE
ERROLL GARNER
Limerick Music Corp.
Marke Music Publishing Co. Inc.
Octave Music Publishing Corp.
Reganesque Music Co.
Timo-Co Music

MOON RIVER
HENRY MANCINI
JOHNNY MERCER
Famous Music Corp.

NIGHT AND DAY
COLE PORTER
Warner Bros. Inc.

OVER THE RAINBOW
HAROLD ARLEN
E.Y. HARBURG
SBK Feist Catalog Inc.

RAINDROPS KEEP FALLIN' ON MY HEAD
BURT BACHARACH
HAL DAVID
Blue Seas Music Inc.
JAC Music Co. Inc.
WB Music Corp.

SANTA CLAUS IS COMING TO TOWN
J. FRED COOTS
HAVEN GILLESPIE
SBK Feist Catalog Inc.

SWEET GEORGIA BROWN
BEN BERNIE
KEN CASEY
MACEO PINKARD
Warner Bros. Inc.

TEA FOR TWO
IRVING CAESAR
VINCENT YOUMANS
Irving Caesar Music Corp.
WB Music Corp.

THERE'S NO BUSINESS LIKE SHOW BUSINESS
IRVING BERLIN
Irving Berlin Music Corp.

THREE TIMES A LADY
LIONEL RICHIE
Brockman Enterprises Inc.
Jobete Music Co. Inc.

TOMORROW
MARTIN CHARNIN
CHARLES STROUSE
Edwin H. Morris & Co. Inc.
Charles Strouse Publishers

THE WAY WE WERE
ALAN BERGMAN
MARILYN BERGMAN
MARVIN HAMLISCH
Colgems-EMI Music Inc.

WHEN YOU WISH UPON A STAR
LEIGH HARLINE
NED WASHINGTON
Bourne Co.

WHITE CHRISTMAS
IRVING BERLIN
Irving Berlin Music Corp.

YOU ARE THE SUNSHINE OF MY LIFE
STEVIE WONDER
Black Bull Music Inc.
Jobete Music Co. Inc.

YOU DON'T BRING ME FLOWERS
ALAN BERGMAN
MARILYN BERGMAN
NEIL DIAMOND
Stonebridge Music
Threesome Music Co.

YOU LIGHT UP MY LIFE
JOE BROOKS
Windsurf Music Corp.

YOU NEEDED ME
RANDY GOODRUM
Chappell & Co. Inc.
Ironsides Music

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Frances Richard, Director of ASCAP's Symphonic and Concert Department is shown presenting the first annual ASCAP/Chamber Music America awards for adventuresome programming in the chamber music field to Susan Lipman, Executive Director of Chamber Music Chicago.



ASCAP member Kenny Rogers was recently honored at a star-studded 50th birthday party at Los Angeles' Mountain Gate Country Club. At the party, held to benefit World Hunger Year, ASCAP President Morton Gould presented Rogers with the first ASCAP-Harry Chapin Humanitarian Award. (The late ASCAP member Harry Chapin founded World Hunger Year). The award inscription cited Rogers' talent as being "matched only by his great heart."

Mancini Honored at 3rd ASCAP Film and TV Music Awards

BY BUD SCOPPA

On April 20, ASCAP held its third annual Film and Television Music Awards at the Beverly Wilshire Hotel in Los Angeles. Among the numerous award winners, Henry Mancini became the third film composer to be honored with the ASCAP Golden Soundtrack Award, which is given in recognition of lifetime achievement. Previous Golden Soundtrack recipients were Alex North and Miklos Rozsa. ASCAP President Morton Gould was joined in the presentation to the multiple Oscar winner by film director Blake Edwards and Julie Andrews.

Mancini, who scored 25 films for Blake Edwards as well as the *Peter Gunn* TV series, is about to begin scoring the director's new film, *Skin Deep*. Film director Stanley Donen, Quincy Jones and *Peter Gunn* star Craig Stevens also paid tribute to Mancini. In a special video presentation, Audrey Hepburn described movies without music as "clipped wings which can't take off" and stated that Mancini's scores for *Breakfast at Tiffany's*, *Charade*, *Two for the Road* and *Wait Until Dark* enabled those classic films to "soar to enchanted heights." In a touching moment, Monica Mancini serenaded her father with a surprise vocal performance of "Days of Wine and Roses."

Mancini, who for years has generously devoted his time

and talent to ASCAP events, was gratified by the acknowledgment from his many friends in the Society. "The thing I liked about it is they didn't wait too long," he said with a laugh. "This was not a reward at the end of the road; there's still quite a bit of road to cover."

Most-Performed Film/TV Music

Also honored were the composers, lyricists and publishers of ASCAP's most-performed television themes, background scores, songs from current films, scores from top box-office films of 1987, themes and dramatic underscores from Top 10 series, as well as ASCAP's most-performed movie standards. ASCAP members James DiPasquale, Ray Evans, Jerrold Immel, Fred Karlin, Jay Livingston, David Raksin and Deniece Williams assisted Ana-Alicia (*Falcon Crest*), Anne Archer (*Fatal Attraction*), Jonathan Frakes (*Star Trek-The Next Generation*), Marilu Henner, Ann Jillian and Gates McFadden (*Star Trek-The Next Generation*) in presenting the various awards.

A full list of winners at the Film and Television Music Awards follows.

BUD SCOPPA is the Editor In Chief of *Cashbox* magazine.



Henry Mancini



John Bettis, Marilu Henner and James DiPasquale



Ana-Alicia, Johnny Mandel and Jerry Immel



Jay Livingston, Bill Conti, Carol Connors, SBK's Pat Lucas, Ann Jillian and Ray Evans



ASCAP's Todd Brabec, Loree Myers and Peter Myers



Jonathan Frakes, Gates McFadden, Dennis McCarthy and Fred Karlin



Alf Clausen, Lee Holdridge



David Raksin, Maurice Jarre and Anne Archer



Gary Portnoy, Judy Hart Angelo, Marilu Henner, Craig Safan

MOST PERFORMED SONGS—MOTION PICTURES

The following songs earned the highest number of performance credits and were first presented in a motion picture released during the 1987 survey year.

MEET ME HALFWAY (Over The Top)

GIORGIO MORODER
TOM WHITLOCK
*Giorgio Moroder Publishing Co.
Go-Glo Music*

NOTHING'S GOING TO STOP US NOW (Mannequin)

ALBERT HAMMOND
DIANE WARREN

SHAKEDOWN

(Beverly Hills Cop II)

HAROLD
FALTERMEYER
(GEMA)

KEITH FORSEY
BOB SEGER

*Famous Music Corp.
Gear Publishing Co.
Kilauea Music
Swindle Music*

SOMEWHERE OUT THERE (An American Tail)

JAMES HORNER
MCA Inc.

WHO'S THAT GIRL (Who's That Girl)

MADONNA
*Bleu Disque Music Co. Inc.
WB Music Corp.
Webo Girl Publishing Inc.*

MOST PERFORMED FEATURE FILM STANDARDS

This award honors the songs from feature-film classics that have earned the highest number of performance credits for the period October 1, 1977, to September 30, 1987.

EVERGREEN

(Love Theme from A Star Is Born)

BARBRA STREISAND
PAUL WILLIAMS
WB Music Corp.

GONNA FLY NOW (Rocky)

CAROL CONNORS
AYN ROBBINS
BILL CONTI*
SBK U Catalog Inc.

THE PINK PANTHER THEME (The Pink Panther)

HENRY MANCINI
*Northridge Music
SBK U Catalog Inc.*



RAINDROPS KEEP FALLIN' ON MY HEAD

(Butch Cassidy & the Sundance Kid)

BURT BACHARACH
HAL DAVID
*Blue Seas Music Inc.
JAC Music Co. Inc.
WB Music Corp.*

SONG FROM M*A*S*H (M*A*S*H)

MICHAEL ALTMAN
JOHNNY MANDEL
WB Music Corp.

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TOP TEN SERIES

Honoring ASCAP writers who have composed themes and dramatic underscores for the 10 highest-rated series of the 1986-87 television season.

JOHN ADDISON
Murder, She Wrote
JUDY HART ANGELO
Cheers

DAVID BELL
Murder, She Wrote

JOHN BETTIS
Growing Pains

LARRY CARLTON
Who's the Boss

ALF CLAUSEN
Moonlighting

LEE HOLDRIDGE
Moonlighting

RICHARD
MARKOWITZ
Murder, She Wrote

GARY PORTNOY
Cheers

CRAIG SAFAN
Cheers

GEORGE TIPTON
The Golden Girls

MOST PERFORMED THEMES

Honoring those writers whose works have earned the highest number of performance credits on television in the category of themes for the 1987 survey year.

MICHAEL ALTMAN

BILL CONTI

BOB JAMES

HENRY MANCINI

JOHNNY MANDEL

TOP BOX OFFICE FILM COMPOSERS

Honoring composers with scores from the top box-office films of 1987.

HAROLD
FALTERMEYER
(GEMA)
Beverly Hills Cop II

GEORGES DELERUE
Platoon

MAURICE JARRE
(SACEM)
Fatal Attraction

MARVIN HAMLISCH
Three Men And A Cradle

ENNIO MORRICONE
(SIAE)
The Untouchables

MOST PERFORMED BACKGROUND SCORES

Honoring composers whose works have earned the highest number of performance credits on television in the category of dramatic underscore for the 1987 survey year.

JOHN DAVIS

DANA KAPROFF

DENNIS MCCARTHY

DAVID ROSE

MARK SNOW

ASCAP CONGRATULATES OUR OSCAR AND EMMY WINNERS

OSCARS

DAVID BYRNE
COMPOSER
The Last Emperor

FRANKE PREVITE
COMPOSER

JOHN DE NICOLA
LYRICIST

DONALD
MARKOWITZ
LYRICIST

"(I've Had) the
Time of My Life"
Dirty Dancing

PRIMETIME EMMYS

LEE HOLDRIDGE
COMPOSER
Beauty and the Beast
(series pilot)

LAURENCE
ROSENTHAL
COMPOSER
DRAMATIC UNDERScore
The Bourne Identity
(Part I)

IAN FRASER
MUSICAL DIRECTOR
*Julie Andrews
The Sound of
Christmas*

CHRIS BOARDMAN
IAN FRASER
ANGELA MORLEY
PRINCIPAL ARRANGERS

*Julie Andrews
The Sound of
Christmas*

BUZ KOHAN
LYRICIST

*Julie Andrews
The Sound of
Christmas*

DAYTIME EMMYS

BRUCE HORNSBY
COMPOSER

Soldier Boys
(after-school special)

RICK RHODES
PRINCIPAL ARRANGER
Santa Barbara
(series)

Preserving Film Scores

ASCAP/Sundance Benefit at UCLA



BY BUD SCOPPA

UCLA's Royce Hall was the setting for *A Night of Great Movie Music* when ASCAP presented a benefit concert on March 22 in association with Robert Redford's Sundance Institute and UCLA Extension's *Program in Film Scoring*. Featuring the 90-member Sundance Symphony Orchestra and five notable composer/conductors, the concert brought attention to a significant and historical effort—the preservation of motion picture music scores.

"A great deal of music written for movies, so-called 'functional music,' is now regarded as important by any standard of evaluation," explained Redford. Referring to the program to preserve motion picture scores, Redford confirmed that "composers who wrote predominantly for film are beginning to be recognized as among the leading serious composers of the cen-

tury. One of our goals with the Sundance Film Music Preservation Program is to search out scores worth rediscovering, to reconstruct them through a variety of means, to perform them, to record them and to make these scores available for performance by other orchestras."

David Newman, Music Director of the Sundance Institute, became aware of the need for action after learning that the best work of his father, Alfred Newman, no longer existed in a performable state.

The concert at UCLA featured music from the scores of such films as *Spartacus*, *Marnie*, *A Touch of Evil*, *The Natural*, *Body Heat*, *All About Eve*, *Witness*, *The Searchers* and *Day for Night*, with Georges Delerue, Maurice Jarre, Henry Mancini, David Raksin and David Newman conducting.



Georges Delerue



Maurice Jarre, ASCAP's Lyn Benjamin, Hal David and ASCAP's Nancy Knepton



ASCAP's Todd Brabec, Kirk Douglas, Sammy Cahn, Charlton Heston and ASCAP's Loretta Muñoz



Alan Bergman, Robert Redford, Marilyn Bergman



Henry Mancini

ASCAP Film-Scoring Workshop at 20th Century Fox

BY BUD SCOPPA

On Feb. 16 ASCAP sponsored an eight-week educational film-scoring program at the 20th Century Fox Studios. Conducted by Oscar/Emmy-winning composer Fred Karlin, ASCAP's Film Scoring Workshop featured an array of film-music professionals who offered their skills to the educational effort. Music editor Dan Carlin Jr., composers and synthesizer specialists Brian Banks and Anthony Marinelli, Fox executive Elliot Lurie and veteran scorer Lee Holdridge were among those who assisted Karlin. (A full list of workshop panelists appears on this page.) The ASCAP workshop was provided free of charge to 14 participants and an equal number of auditors, who were selected from more than 200 initial applicants. The program brought the workshop participants face to face with every conceivable aspect of film or television scoring, from the composer's first meeting with the filmmaker through the ultimate re-recording phase. Essential business and career matters were also discussed.

Describing his approach to the workshop Karlin said, "We decided that the best offering ASCAP could make for aspiring film composers would be a workshop that led to a scoring session."

Karlin structured the ASCAP workshop curriculum in line with his forthcoming book, *On the Track: A Guide to Contemporary Film Scoring*

(Schirmer Books), which was co-authored by educator Rayburn Wright. The program culminated in a special assignment: Each participant composed a piece of music for a particular film sequence then conducted a 40-piece orchestra in a performance of that work on the legendary Fox scoring stage.

The incorporation of visual media was a key element in the workshop. Because Karlin and Wright's methodology involves the use of video, the 14 students came away from the program with not only a stereo master tape of their work but also a VHS videotape of the cue, dubbed with the students' original music. In addition to being a memento of the experience, this video also serves as a graphic demo of the sessions.

"For a prospective composer's portfolio," Karlin explained, "there is nothing more important than having such a tape. It goes without saying that the video is a great learning tool, and these students have a sales tool which, in a field like this, is absolutely imperative."

Each of the workshops explored a specific stage in the scoring process and featured guest panelists well-versed in that aspect. The Concept Session, for example, featured panelists Charles Bernstein, Bruce Broughton and Craig Safan who spoke about the development of the sound of a film.

"I don't work in one style,"

said Safan. "I try to find the right style and sound for each film. For example, in *Remo Williams* and *The Last Starfighter* I worked with a full orchestra, while *Nightmare on Elm Street, Part 4* was mostly synthesized. It [the workshop] was interesting because Charles Bernstein has done a lot of orchestral stuff, yet he's worked with electronics, and Bruce Broughton works primarily with full orchestras. Each of us has a different approach to coming up with the right sound, the right instrument and mood for a film.

"I'd just finished [the music for] *Stand and Deliver*, so I brought some tapes and talked about how I came up with the different sounds for that film. I wanted it to have a Latino feel but not be a Latino

score, so I came up with sounds that were Latino-sounding. For instance, instead of congas I used tuned Sparklett's water bottles, and instead of the gyro I used lag bolts.

"I would recommend the workshop for everybody—even working composers," Safan enthused. "In no way was the panel for amateurs; it was very professional, informative and treated the students with total seriousness. Because of that, the workshop is of value to anyone who is interested in learning more about the profession."

The ASCAP Film Scoring Workshop was so successful that the Society has decided to make it an annual event. The 1989 course will begin in January.



Composer David Bell, ASCAP's Lyn Benjamin and recording engineer Armin Steiner from 20th Century Fox.

ASCAP FILM-SCORING WORKSHOP

Our thanks to all those who assisted in the development and implementation of this project.

BOB BADAMI Music Editor	RICHARD EMLER Agent	FRED KARLIN ASCAP Composer
BRIAN BANKS ASCAP Composer/Sonar Productions	SARASUE ESSENPREIS Production Assistant	HOWARD KAZANJIAN Film Director
AL BART Agent	DOUG FRANK V.P., Music—Warner Bros. Studios	ELLIOT LURIE V.P., Music—20th Century Fox Film Corp.
DAVID BELL ASCAP Composer	CHUCK GARSCHA Engineer	ANTHONY MARINELLI ASCAP Composer/Sonar Productions Owner
CHARLES BERNSTEIN ASCAP Composer	JAMES GOLDSTONE Film Director	JOHN MARTINELLI Film Editor
RICHARD BERNSTEIN Music Editor	IRA HEARSHEN Orchestrator	DENNIS MC CARTHY ASCAP Composer
WALT BORCHERS Recordist	LEE HOLDRIDGE ASCAP Composer	CRAIG SAFAN ASCAP Composer
BRUCE BROUGHTON ASCAP Composer	DAN CARLIN JR. Music Editor	ARMIN STEINER Recording Engineer
SANDY DECRESSENT Orchestra Contractor	JOANN KANE Engineer	VICKI SYLVESTER Orchestra Contractor

A S C A P

Black Music Celebration



The writers and publishers of the 74 ASCAP songs that reached the top 10 on the black music charts in 1987 were honored April 26 at the ASCAP Black Music Celebration, hosted by ASCAP President Morton Gould at Stringfellow's in New York.

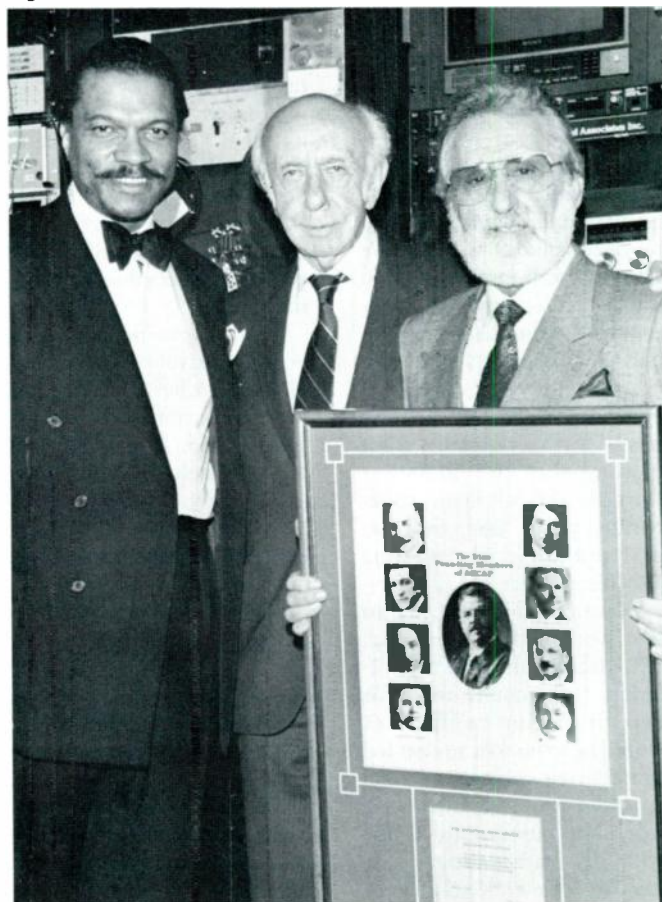
Jimmy Jam and Terry Lewis were recognized as the writers of the greatest number of songs that reached the top 10 on the black music charts in 1987. Flyte Tyme Tunes, Jam and Lewis' publishing company, and SBK April Music Inc. tied for first place among publishers.

In addition to plaques that were given to many writers and publishers, two special awards were presented. Cab Calloway was given the first ASCAP Duke Ellington Award, named for legendary ASCAP member Edward Kennedy "Duke" Ellington. The award cited Calloway's "singular achievements and unmistakable style as a songwriter, singer and bandleader for over six decades." Mercedes Ellington, the Duke's granddaughter, presented the award.

Motown Industries was given the ASCAP Founders Award for "contributions which have been a sustaining influence on American music, and for accomplishments reflecting the goals set forth by the Society's founding fathers." Actor Billy Dee Williams delivered remarks to commemorate the occasion. Lester Sill, ASCAP Board Member and President of Jobete Music Co. Inc., Motown's music publishing company, accepted the award on behalf of Berry Gordy Jr. and Motown Industries.



Angela Winbush and Freddie Jackson



Billy Dee Williams, Morton Gould and Lester Sill



SBK's Charles Koppelman, Deirdre O'Hara, Jimmy Jam, Terry Lewis, and SBK's Marty Bandier



Nia Peeples, Howard Hewett and ASCAP's Leotis Clyburn



Morton Gould and Atlantic Starr members Wayne Lewis, David Lewis and Jonathon Lewis



Jimmy Jam, the System's Mic Murphy and Terry Lewis



Cab Calloway

THE AMERICAN POPULAR SONG

From Broadway to Hollywood

*Songwriters Perform
on Broadway*



On June 20, a historic group of ASCAP composers and lyricists performed their own songs at the Marriott Marquis Theatre on Broadway. Billed as *The American Popular Song: From Broadway to Hollywood*, the program was presented by ASCAP, as part of the First New York International Festival of the Arts. The master of ceremonies for the evening was Steve Allen, who performed his own hit, "This Could Be the Start of Something Big."

The show opened with a tribute to ASCAP presidents and was followed by segments

devoted to composers and lyricists for the stage and screen, the legendary writers of American popular standards and the writers of contemporary hits. A salute to Irving Berlin featured the entire cast joining actor/singer Richard Kiley and dancers from the National Dance Institute choreographed by Jacques d'Amboise in a rendition of "God Bless America."

The broad range of musical history covered in the program made the evening unique. The featured songwriters and some of the songs they performed are listed on this page.



Marvin Hamlisch, Hal David, Jule Styne

STANLEY ADAMS

WHAT A DIFFERENCE A
DAY MADE

RICHARD ADLER

HEY, THERE
WHATEVER LOLA WANTS
YOU'VE GOTTA HAVE
HEART

ALAN & MARILYN BERGMAN

THE WAY WE WERE
THE WINDMILLS OF YOUR
MIND
THE WAY HE MAKES ME
FEEL

IRVING CAESAR

TEA FOR TWO

SAMMY CAHN

THREE COINS IN THE
FOUNTAIN
LOVE AND MARRIAGE
CALL ME IRRESPONSIBLE

CY COLEMAN

BIG SPENDER
IF MY FRIENDS COULD
SEE ME NOW
HEY, LOOK ME OVER

BETTY COMDEN & ADOLPH GREEN

JUST IN TIME
THE PARTY'S OVER
MAKE SOMEONE HAPPY

HAL DAVID

WHAT THE WORLD
NEEDS NOW IS LOVE
TO ALL THE GIRLS I'VE
LOVED BEFORE

ERVIN DRAKE

I BELIEVE
IT WAS A VERY GOOD
YEAR
A ROOM WITHOUT
WINDOWS

EDWARD ELISCU

GREAT DAY

SAMMY FAIN

I'LL BE SEEING YOU
SECRET LOVE
LOVE IS A
MANY-SPLENDORED
THING

SIEDAN GARRETT & GLEN BALLARD

MAN IN THE MIRROR

MORTON GOULD

PAVANNE

JOHN GREEN

BODY AND SOUL

ARTHUR HAMILTON

CRY ME A RIVER

MARVIN HAMLISCH

WHAT I DID FOR LOVE
THE WAY WE WERE
ONE

ALBERT HAMMOND

TO ALL THE GIRLS I'VE
LOVED BEFORE
NOTHING'S GOING TO
STOP US NOW

JERRY HERMAN

HELLO, DOLLY!
IF HE WALKED INTO MY
LIFE
MAME
THE BEST OF TIMES
(GRAND FINALE)

BURTON LANE

HOW ARE THINGS IN
GLOCCA MORRA?
ON A CLEAR DAY
THAT OLD DEVIL MOON

JERRY LEIBER & MIKE STOLLER

HOUND DOG
ON BROADWAY
JAILHOUSE ROCK

GERALD MARKS

ALL OF ME

MITCHELL PARISH

STARDUST

DAVID RAKSIN

THEME FROM LAURA

CHARLES STROUSE

TOMORROW
PUT ON A HAPPY FACE
APPLAUSE

JULE STYNE

PEOPLE
DIAMONDS ARE A GIRL'S
BEST FRIEND
JUST IN TIME

DIANE WARREN

NOTHING'S GOING TO
STOP US NOW
RHYTHM OF THE NIGHT

GEORGE DAVID WEISS

CAN'T HELP FALLING IN
LOVE
WHEEL OF FORTUNE
THE LION SLEEPS
TONIGHT



Richard Kiley with National Dance Institute Children



Morton Gould



Richard Adler



Burton Lane



David Raksin



Ervin Drake



Cy Coleman



Betty Comden, Adolph Green



Irving Caesar



Jerry Leiber



Arthur Hamilton



Jerry Herman



Steve Allen



Mike Stoller



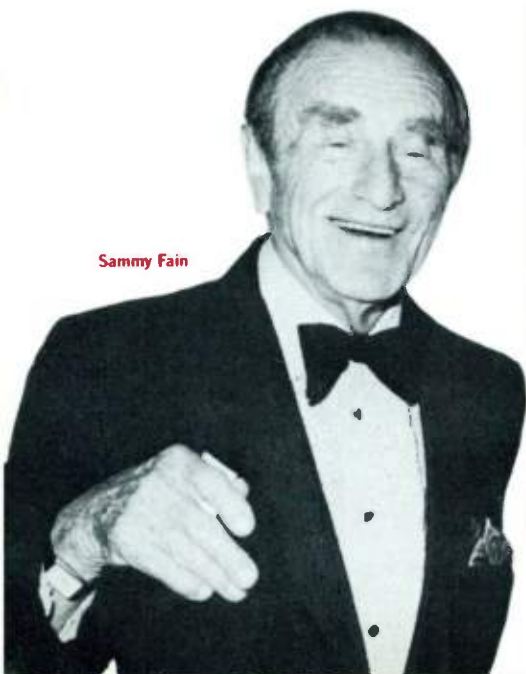
Stanley Adams



John Green



Glen Ballard, Siedah Garrett, Albert Hammond, Diane Warren



Sammy Fain



The cast of *The American Popular Song: From Broadway to Hollywood*



George David Weiss



Gerald Marks



Charles Strouse



Richard Kiley



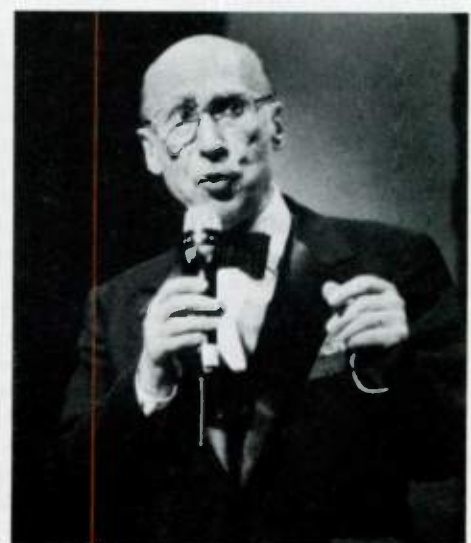
Mitchell Parish



Edward Eliscu



Alan and Marilyn Bergman



Sammy Cahn

The Marriage of Music and Film

BY RUD SCOPPA

On July 7, several experts on the subject of film music gathered at the Metropolitan Museum of Art, where ASCAP presented *The Marriage of Music and Film*, a panel dealing with the vital role of music in filmmaking. The event was hosted and organized by lyricist and ASCAP Board Member Marilyn Bergman as part of The First New York International Festival of the Arts. *The Marriage of Music and Film* panel featured composers Henry Mancini, Dick Hyman, and Mark Isham; lyricists Hal David [ASCAP Board Member, former ASCAP President] and Alan Bergman; and film director Sydney Pollack.

Describing film composition, as part of her introduction to the four-hour program, Marilyn Bergman said, "There are many fine composers, but not *that* many who can adapt to the very unique demands of film. It can be a great piece of music, it can be a hit song, but unless it is somehow an extension of the drama, providing just the right emotional atmosphere, it is wrong."

Along with the panel discussion, *The Marriage of Music and Film* offered an intriguing exercise: Marilyn Bergman had asked Mancini,



Henry Mancini, Hal David, moderator Marilyn Bergman and Mark Isham share a laugh during their discussion of music for film. "There are many fine composers," Bergman explained in her introduction to the program, "but not that many who can adapt to the very unique demands of film."

Hyman and Isham to score identical film sequences, but had given each an entirely different scenario to work from. The brief film scene, which was screened for the audience during the presentation of each composer's music, involved a woman entering her house, climbing the stairs and proceeding to brush her teeth.

One Composer's Perspective

"I thought it was cleverly thought out," Mark Isham said of the scoring assignment. "It really demonstrated the significant part that music can play, and the diversity of input that music can bring to film. With music, you can take a scene that has absolutely no meaning and give it a wide variety of meanings."

"In speaking to Marilyn Bergman, she said I would be capable of offering a very different approach in that I work with electronics. I decided to accentuate that and do something completely electronic."

Isham's ominous electronic cue did contrast with those of Mancini and Hyman. These two composers conducted the small orchestra that was on hand to perform the cues they had written for the scene involving the woman.

A Director's Approach

Director Sydney Pollack's approach to music in film generally involves the use of temp tracks, where existing music accompanies the film's visuals until it is replaced by an origi-

nal score. "Sometimes I can't tell whether a film sequence is working, as I'm editing it, unless I put some kind of music in," the director explained. "That often troubles composers, and I understand why—it prejudices them one way or the other. But I would have a difficult time doing it other-

wise, because often I don't know the rhythm of the editing without having some sense of music in my head; maybe not a specific piece of music, but a rhythm or a mood. I often do homework, in the sense of planning the visual approach, by listening to music."



Dick Hyman



Sydney Pollack (left) greets Alan and Marilyn Bergman during *The Marriage of Music and Film*.

PROVEN TECHNIQUES

The Marriage of Film and Music panelists Alan and Marilyn Bergman, Hal David and Dick Hyman offered the following insights on scoring films.

Dick Hyman has been deeply involved in the music for many of Woody Allen's films. "The trap that you're liable to fall into, which I try to avoid, is making the music sound funny. The music should not be laughing at itself, it should be the real thing, especially if it's period music. It should be as innocent as it was when people really played that way and didn't know any different."

Hal David's memorable lyrics to movie soundtracks have consistently worked to advance each film's action. While David's songs have often gone on to become hit records, his lyric-writing objectives are quite clear when it comes to film. "When you write, you want it to be a hit . . . but your first job is to be faithful to the film and to what the author and the director are trying to convey."

Alan and Marilyn Bergman have written the lyrics to songs for such films as *The Way We Were* and *Yentl*. "The way we've always approached the writing of songs for films is to view the lyric as an extension of the screenplay. The question we always ask ourselves is, 'What is the function of the song in the picture?' Is it adding another dimension, another layer? If it's merely repeating what the screenplay or the images already tell us, then it's extraneous. Its first obligation is to serve the film: to create a mood or an atmosphere, to illuminate a character, as obliquely as possible. Its independent life should never be at the expense of the drama."



At the ASCAP Pop Songwriters Workshop: moderator Rupert Holmes, Irwin Z. Robinson, Jellybean Benitez, Andy Goldmark and Jeffrey Osborne.

ASCAP Workshop Part of NY Festival

NEW YORK—The ASCAP Pop Songwriters Workshop, part of this summer's First New York International Festival of the Arts, was held June 28 at Merkin Concert Hall in New York. ASCAP member and Tony Award-winning composer and lyricist Rupert Holmes (*Drood*) moderated a panel of music-industry professionals who critiqued the songs of aspiring song-

writers and offered advice on "hit making."

Panelists were recording artist Jeffrey Osborne; publishers Irwin Z. Robinson (Colgems-EMI Music) and Holly Greene (Jobete Music); producers Don Powell (Jets) and Jellybean Benitez (Madonna); and songwriter and producer Andy Goldmark (Jeffrey Osborne and Carly Simon).

Andrew Lloyd Webber Honored

NEW YORK—Composer Andrew Lloyd Webber received ASCAP's first Triple Play Award at a luncheon hosted by the Society at Rockefeller Center's Rainbow Room last May.

Webber, a member of the British Performing Right Soci-

ety (PRS) who licenses his music through ASCAP in the U.S., is the first composer to have three hit musicals running simultaneously in both New York and London: *Cats*, *Starlight Express* and *The Phantom of the Opera*.



Pictured (l-r) during the Triple Play Award ceremony are Andrew Lloyd Webber; his wife, Sarah Brightman, who starred in the London and New York productions of *Phantom of the Opera*; and ASCAP President Morton Gould.

NY RECEPTION FOR GRAMMY NOMINEES



ASCAP hosted a luncheon honoring those members who received Grammy nominations in 1988. Altogether, ASCAP members earned 73 percent of the Grammy nominations in the Songwriter/Composer categories. Pictured at ASCAP's New York office are (l-r, rear) Alex Hodges, Stevie Ray Vaughan's manager; ASCAP's Merlin Littlefield; Vaughan; Narada Michael Walden, 1988 Grammy winner for Producer of the Year; (front) Dan Gilroy of the Breakfast Club; Tom Goodkind of the Washington Squares; and Loudon Wainwright III.

ASCAP CONGRATULATES OUR 1988 GRAMMY WINNERS IN COMPOSING CATEGORIES

BEST MUSICAL CAST SHOW ALBUM

Les Miserables
(Original Broadway Cast Recording)

HERBERT KRETZMER
LYRICIST

CLAUDE-MICHEL SCHONBERT
COMPOSER (SACEM)

BEST SONG WRITTEN SPECIFICALLY FOR A MOTION PICTURE OR TELEVISION

"Somewhere Out There"

JAMES HORNER
MCA Inc.

BEST CONTEMPORARY COMPOSITION (CLASSICAL FIELD)

Penderecki: Cello Concerto No. 2

KRZYSZTOF PENDERECKI (GEMA)
Schott Music Corp.

SONG OF THE YEAR

"Somewhere Out There"

JAMES HORNER
MCA Inc.

BEST ALBUM OF ORIGINAL INSTRUMENTAL BACKGROUND SCORE WRITTEN FOR A MOTION PICTURE OR TELEVISION

The Untouchables
(Original Motion Picture Soundtrack)

ENNIO MORRICONE
(SIAE)

Famous Music Corp.

BEST COUNTRY SONG

"Forever and Ever, Amen"

DON SCHLITZ
Don Schlitz Music
MCA Inc.



ASCAP Showcases New York Talent

NEW YORK—As part of the New Music Seminar, ASCAP presented a showcase featuring three unsigned acts: Diving for Pearls, R U Ready and Tiffani Time. While the bands received industry exposure, the audience got to sample some of ASCAP's celebrated talent as well: Judas Priest's

lead vocalist, Rob Halford, joined Diving for Pearls (bottom left) for a blistering rendition of the Yardbirds' hit "For Your Love."

Numerous other ASCAP showcases, featuring a variety of musical styles, have resulted in greater exposure for new talent. Also shown are Ray LeMieux, of the group Heretix (bottom right), and Auto and Cherokee (top right) at ASCAP showcases presented at New York's Cat Club.



ASCAP Members Honored by NAPM

NEW YORK—Three ASCAP members, former ASCAP President Stanley Adams, Tree International President Buddy Killen and the late composer Leroy Anderson, were honored by the National Academy of Popular Music in April.

Stanley Adams, who was ASCAP President from 1953 through 1956 and again from 1959 until 1980, received the NAPM's Board of Directors Award at their 1988 Songwriter Hall of Fame Induction Ceremony and Awards dinner



Morton Gould, Stanley Adams

in New York. Adams is the co-writer of "What a Difference a Day Made," "Little Old Lady" and "There Are Such Things."

Buddy Killen, who also serves on the ASCAP Board, received the Abe Olman Publisher Award.

Leroy Anderson, a longtime member of ASCAP who died in 1975, was inducted into the Songwriters Hall of Fame. Anderson wrote "The Syncopated Clock," "The Typewriter," "Blue Tango" and "Sleigh Ride."



Buddy Killen



Meet the Member

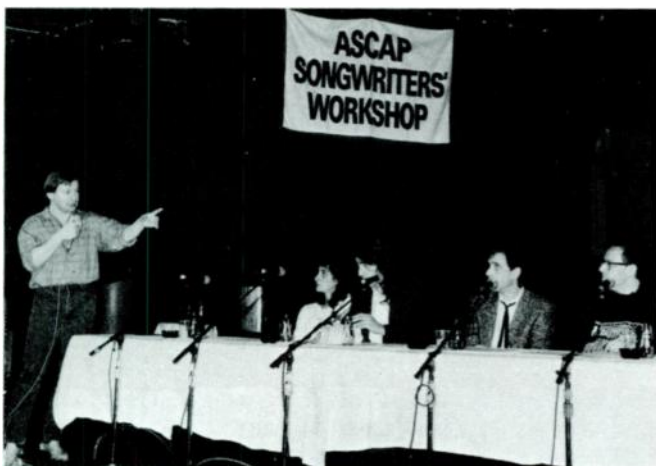
NEW YORK—Meet the Member is a program that offers ASCAP members and the ASCAP staff a chance to become better acquainted. ASCAP President Morton Gould initiated the series, followed by Meet the Member sessions with Peter Yarrow, of Peter, Paul and Mary fame, and later with songwriter/producer Paul Lawrence.



Peter Yarrow performed at his Meet the Member session.



ASCAP's Managing Director Gloria Messinger, Paul Lawrence, ASCAP Membership Representative Debra Cain and ASCAP General Counsel Bernard Korman are shown following Lawrence's Meet the Member session.



"Southside" Johnny Leads Boston Workshop

BOSTON—Southside Johnny Lyon, an ASCAP songwriter and leader of New Jersey's famed Asbury Jukes, moderated an ASCAP Songwriters Workshop at the Metro last spring. The workshop was hosted by the Boston Music Foundation and featured a panel of music professionals who reviewed material and

discussed topics of interest to writers.

Workshop panelists included ASCAP writer Bruce Roberts, John Mrvos of Columbia Records, Susan Dodas of the Warner-Chappell Group, and Andy Mendelson of Boston's Synchrosound Studio, who is also a staff songwriter for MCA Inc. in London.



Feinstein Salute on Broadway

NEW YORK—Michael Feinstein enjoyed an extensive run of his one-man show at Broadway's Lyceum Theatre in 1988 and was honored by the Society with a citation presented onstage by ASCAP President Morton Gould. The award saluted Feinstein, whose "dedicated interpretations of the great ASCAP

standards reaffirm their timelessness." Several ASCAP Board members joined Feinstein in his dressing room following the presentation; pictured are, l-r, Sammy Fain, former ASCAP President Stanley Adams, Feinstein, Arthur Hamilton, Gould, Burton Lane and Sammy Cahn.

ASCAP Hosts Chinese Composers

NEW YORK—When two groups of composers—one from mainland China and the other from Taiwan—came to New York for a musical summit at Columbia University, ASCAP hosted a reception in their honor. Alluding to the historic implications of the event, ASCAP President Morton Gould told the composers, "We truly speak one language—the language of music."

Pictured are (l-r, back row) Li T'ai-hsiang, Lu Yan, Paul Lansky (ASCAP), Hsu Po-yun, Ma Shui-long, Tzeng Shing-Kwei, Gould, David Tsang

(ASCAP), Charles Dodge (ASCAP), ASCAP Managing Director Gloria Messinger, ASCAP General Counsel Bernard Korman, Benjamin Lees (ASCAP), Tan Dun (ASCAP) and Chou Wen-chung. Middle row: Qu Xiaosong, Luo Zhongrong, Wang Lisan, Wu Zuquiang, Billy Taylor (ASCAP), John Cage (ASCAP), Hsu Tsang-houei, Victoria Bond (ASCAP) and Wen Loong-hsing. Bottom row: Ch'ien Nan-chang, Tian Feng, Shen Ching-t'an, Pan Hwang-long, Chen Yi (ASCAP), Zhao-Xiaosheng and He Xuntian.



ASCAP's Lisa Schmidt attended the annual Boston Music Awards, which were co-sponsored by ASCAP. Shown are, l-r, Dan Zanes of the Del Fuegos, Ben Orr of the Cars, Schmidt, Greg Hawkes of the Cars and Tom Lloyd of the Del Fuegos.

Phil Collins/Hit & Run Take Honors at ASCAP London Awards Dinner



In September, ASCAP presented its eighth annual London Awards dinner, which honored members of the British Performing Right Society based on the performances of their songs in the U.S. during 1987. Garnering top honors were Phil Collins, who was named Songwriter of the Year, and Hit & Run Music, which was named Publisher of the Year.

Presenting the awards were ASCAP UK Regional Director James Fisher along with ASCAP President Morton Gould and ASCAP Managing Director Gloria Messinger. The event was attended by more than 170 prominent members of the British music community, including award-winners Phil Collins, Billy Ocean, Chrissie Hynde of the Pretenders, and Terry Britten and Graham Lyle, who are writers and producers for Tina Turner. European Heavyweight Boxing Champion Frank Bruno was also on hand to congratulate his friend, Billy Ocean.

Phil Collins won his second consecutive ASCAP Songwriter of the Year award for writing "Against All Odds," "In the Air Tonight," "Invisible Touch," "Land of Confusion," "One More Night," "Take Me Home," "Throwing It All Away" and "Tonight, Tonight, Tonight."

"Hit & Run Music Ltd. was named Publisher of the Year. The company publishes Phil Collins' "Against All Odds," "In the Air Tonight," "One More Night," and "Take Me Home," as well as "Invisible Touch," "Land of Confusion," "Throwing It All Away" and "Tonight, Tonight, Tonight," which are all performed by Genesis.

In an award category introduced this year, Linda Thompson and Betsy Cook were named Country Songwriters of the Year. This songwriting team wrote "Telling Me Lies," which was recorded by Dolly Parton, Linda Ronstadt and Emmylou Harris for the *Trio* album.



Simon Climie, Chrissie Hynde and Feargal Sharkey



Phil Collins, ASCAP's Managing Director Gloria Messinger and Tony Smith of Hit and Run Music



Graham Lyle, Linda Maclean of Rondor Music and Terry Britten



James Fisher, Betsy Cook, Linda Thompson and Robin Godfrey Cass of Warner/Chappell London



ASCAP's UK Regional Director James Fisher, ASCAP President Morton Gould, Phil Collins and ASCAP's Gloria Messinger



National Musical Arts presented a concert of "American Chamber Music" at the National Academy of Sciences featuring works by ASCAP composers Paul Chihara, Kamran Ince, the late Vincent Persichetti, ASCAP Board Member Elie Siegmeister, and Judith Lang Zaimont. Pictured at an ASCAP reception following the concert are, l-r, Siegmeister, Mrs. Dennis DeConcini, Sen. Dennis DeConcini, D-Ariz., and Judith Lang Zaimont.



Lyricist and ASCAP Board Member Sammy Cahn received a Congressional award at a reception hosted by ASCAP. Pictured during the award presentation which followed Cahn's one-man show, *Words and Music*, at Ford's Theater are, l-r, House Judiciary Committee members Pat Schroeder, D-Colo.; Cahn; Ed Feighan, D-Ohio; Bill Hughes, D-N.J.; and Frank Guarini, D-N.J.



ASCAP and the Library of Congress celebrated the presentation of the Congressional Gold Medal to George and Ira Gershwin with a reception at the Library of Congress. Gershwin family members, legislators and arts leaders also attended an all-Gershwin concert later that evening, where ASCAP Board Member Burton Lane performed a song he wrote with Ira Gershwin. Pictured at the reception are, l-r, Rep. Robert W. Kastenmeier, D-Wisc., Gould and Lane.



ASCAP co-sponsored the 1988 Washington Area Music Association, *Crosstown Charity Jam*, a series of simultaneous charity performances by Washington artists. Pictured following a performance by ASCAP member Tim Eyermann at the One Step Down Lounge are, l-r, WAMA President John Simpson, ASCAP's Leotis Clyburn, Eyermann, WAMA's Jeff Lettes and WAMA *Crosstown Charity Jam* Committee Chairman Charles Stephenson, Jr.



ASCAP held a reception for Rep. Jack Brooks, D-Texas, in Atlanta, Ga., during the week of the Democratic National Convention. Shown are, l-r, Brooks; Harry Ellis Dickson (Michael Dukakis' father-in-law), Assoc. Conductor Laureate, Boston Pops; former ASCAP President Hal David; and ASCAP President Morton Gould.



ASCAP member Benny Carter was honored with the Capital City Jazz Festival's Living National Treasures of Jazz Award at a ceremony and concert held at the Smithsonian Institution. Also honored were Bill Harris and Roy Haynes. Pictured presenting the award to Carter (center) are ASCAP President Morton Gould (left) and Rep. John Conyers Jr., D-Mich.

Cable Television Negotiations

President Gould has sent two letters to more than 50 leading cable system and cable program operators, inviting them to apply for licenses under the Amended Final Judgment and to begin license fee negotiations. The Society received written applications from some program services and requests to meet from others, and from the National Cable Television Association, representing cable-system operators. A meeting with the NCTA is scheduled for January 5, 1989.

ASCAP will continue to press forward with its licensing efforts in the complicated and evermore important cable industry. If these efforts fail, the matters will probably be resolved by court determination of reasonable license fees.

Recent Infringement Litigation

Every year, the Society brings hundreds of copyright-infringement actions against those who have refused licenses after repeated notice that they are infringing. The defendants in these actions range from owners of restaurants, bars, nightclubs, hotels, retail stores and radio or television stations. Most of the lawsuits are settled. The defendants usually obtain ASCAP licenses and pay sums in excess of the amount of license fees they would have paid had they not infringed.

Recently, however, defendants in several actions have chosen to "roll the dice"—they have vigorously defended lawsuits, hoping to

persuade the judges that they were "innocent" infringers. The result has been some unusually large judgments. For example: A nightclub owner in Seattle was ordered to pay \$18,700, a group radio broadcaster was ordered to pay \$170,800 (an amount four times the station's license fees), and a panel of the 7th Circuit Court of Appeals has affirmed a \$34,000 judgment against a restaurant owner in Chicago. The decisions in these and other recent infringement cases brought on behalf of ASCAP's members should bolster ASCAP's licensing efforts throughout the country.

Jukebox and Cable Compulsory License Matters

Members will recall that Latin American Music Co., a music publisher not affiliated with any U.S. performing right licensing organization, has claimed entitlement to jukebox royalties as a "performing right society" operating under the name ACEMLA. The Tribunal has disagreed, most recently for the calendar years 1985 and 1986. ACEMLA appealed the 1985 decision to the 2nd U.S. Circuit Court of Appeals, which upheld the Tribunal's determination.

ACEMLA also claimed a portion of 1985 cable royalties, and the Tribunal awarded it \$1, the remainder going to ASCAP, BMI and SESAC. ACEMLA appealed that decision to the 2nd Circuit Court, which upheld the Tribunal's determination.

In a matter of considerable economic significance, the D.C. Circuit Court has up-

held the Copyright Office's interpretation of the Copyright Law's cable compulsory license provisions in the face of a challenge by the cable industry. Had the cable industry prevailed, cable royalties would have been cut in half. (ASCAP participated in the case, supporting the Copyright Office's position.)

Pending Court Proceedings for Determination of Reasonable Fees

We are awaiting Magistrate Dolinger's determination of a reasonable fee for an ASCAP license for the pay-television services of Showtime/the Movie Channel. The trial in this proceeding—the first such proceeding under the Amended Final Judgment in *United States v. ASCAP* to be tried—occurred in January.

The case involving the local television stations is also likely to be tried. The trial date remains uncertain because ASCAP and the broadcasters have been devoting much time and resources to the complexities of creating an interim per program license in compliance with Magistrate Dolinger's February 1987 interim-fee order. Pursuant to that order, the stations may elect to report and pay interim license fees on a per program rather than a blanket license basis, and 282 stations have chosen that option for varying periods since April 1, 1985. Because the stations that have elected the per program option must submit detailed reports of their syndicated programs, ASCAP employees from all areas of the Society's operations have been in-

involved in the design and implementation of systems to handle the processing of the stations' reports.

Other Section IX proceedings pending but not yet scheduled for trial include those concerning the ABC and NBC television networks; the NBC radio network; HBO and the Disney Channel, two pay-television services; The Nashville Network, an advertiser-supported cable television service; and Sight and Sound, a supplier of an audio-visual programming service, and several subscribers to that service.

Board of Review

A panel appointed under the rules of the American Arbitration Association has affirmed the decision of the Board of Review that the Board of Directors' 1981 decision to increase the credit accorded to jingle performances from one percent to three percent of a use credit was not arbitrary or discriminatory.

In another matter, the Board of Review decided that performances of two musical compositions on a syndicated television program were properly credited as theme performances rather than feature performances under the Society's rules. One of the works had appeared on 56 and the other on 69 episodes out of 186 episodes of the program. An appeal of the decision is now pending before a panel appointed under the rules of the American Arbitration Association.

Members may obtain copies of the decisions by written request to the Secretary of the Board of Review.

Government Vetoes Discriminatory 1987 BMI Payment Plan

In June 1988, the Justice Department completed its investigation of BMI's 1987 Payment Plan and concluded that it violated BMI's antitrust consent decree, by calling for much lower payments to writers who left BMI to join ASCAP, leaving behind their BMI works, than those same works would earn if the writers returned to BMI. This discrimination was also designed to prevent successful BMI writers from leaving BMI to join ASCAP.

While the Government's inquiry was pending, BMI delayed putting the discriminatory parts of its plan into effect. After the Government's decision, BMI announced that it would not implement them. Before that announcement was made, a group of ASCAP writers, who had been BMI affiliates and left works there, began arbitration proceedings against BMI claiming BMI's plan violated their BMI affiliation contracts.

After the Government's decision, BMI stated that it would not implement its discriminatory rules and moved to terminate the arbitration on the ground that there was no longer any dispute. The writers opposed this effort by BMI and asked the arbitrators for an award declaring that BMI's plan violated their affiliation agreements and ordering BMI to pay attorneys' fees in excess of \$125,000. The panel is expected to announce its award before the end of the year.

ASCAP member Jerrold Immel is a film and television composer living in Los Angeles. He recounts how he and other writers affected by the

proposed BMI payment scheme mobilized to counter the BMI Plan:

"When BMI announced their plan, there were two things to consider. The first was the legal issue—the contract that we now have in arbitration. It seemed that BMI could not legally do what it attempted to do according to the contract we had. The second was the composers' and songwriters' point of view, which was, of course, 'They can't!' It seemed totally wrong. The whole issue came down to freedom of movement, or choice, between performing right organizations. At a meeting of the (ASCAP) President's Advisory Committee, several film composers in the Los Angeles area asked ASCAP to see what it could do to help us. Soon afterwards, Dan Tyler—who represented ASCAP's Nashville writers—came to Los Angeles, and presented the Nashville members' views to another West Coast Advisory Committee meeting. Soon after that, the

ASCAP Board of Directors agreed to advance our legal expenses for the arbitration. We were willing to take this on as individuals, or collectively, but ASCAP's financial help and guidance made it enormously easier."

Immel was one of two ASCAP writers who testified before the arbitration panel in



June. Dan Tyler was the other. Through his involvement in the effort, Tyler says he learned firsthand some basic differences between ASCAP and BMI:

"In recent years, many Nashville writers, like myself, changed affiliation from BMI to ASCAP but left catalog at BMI—catalog which, unless a writer controls his own pub-

lishing, is difficult to move. So when BMI proposed to pay former affiliates much less, up to 80 percent less, in some cases, we were caught between the proverbial rock and a hard place. ASCAP acted heroically in coming to our aid, rightly perceiving BMI's policy as hurting all songwriters in the long run. We knew we had right on our side, but when we felt the might of ASCAP's support for our cause, we knew we had a fighting chance.

"Through opposing this action by BMI, I came to appreciate in a very deep way the basic difference in orientation of the two performing right organizations. Ultimately, the management of ASCAP answers to a Board of Directors that is made up of songwriters and publishers; and, ultimately, the management of BMI answers to a Board of Directors made up of broadcasters. The ASCAP people cared about the principles of equal treatment and free choice for all writers. BMI simply did not care about those principles."

50 Years of Nathan Burkan Memorial Competition



Bernard Korman (left) and Herman Finkelstein

For 50 years, ASCAP has sponsored the annual Nathan Burkan competition, which is designed to increase interest in copyright law among students and to improve the style and quality of legal writing. Several distinguished winners of past Burkan competitions gathered in March as part of another annual event—the Herman Finkelstein Lecture—where they discussed "Reflections on Copyright." Shown commemorating the 50th year of the Nathan Burkan competition are Bernard Korman (left) ASCAP's General Counsel and Director of the competition, with Herman Finkelstein, former General Counsel at ASCAP and Director Emeritus of the Burkan competition.

The following list comprises the former Nathan Burkan winners who participated in the Finkelstein Lecture program, which was co-sponsored by ASCAP and the Cardozo School of Law.

Honorable Robert S. Gawthrop, U.S. District Judge, E.D. Pennsylvania (1972); Paul Goldstein, Professor of Law, Stanford University (1968); Robert A. Gorman, Professor of Law, University of Pennsylvania (1963); Robert M. Milgrim, Esq., Milgrim, Thomajan, Jacobs & Lee (1963); Franklin Feldman, Esq., Stroock & Stroock & Lavan (1951); Monroe E. Price, Dean of Cardozo Law School (1964) (moderator).

The license fees collected on behalf of ASCAP's members are the lifeblood of the Society, and the efforts of ASCAP's licensing staff are essential to its operation.

ASCAP is proud to profile Ken Gilman, David Hochman, Donald Jasko and Lawrence Sklover, each of whom is responsible for licensing in their areas under the able supervision of Barry Knittel, ASCAP's Director of Licensing.

KEN GILMAN

In July of 1987, Kenneth Gilman was selected from his department to become the Director of General Licensing. General Licensing encompasses all non-broadcast uses of music in the country—from bars, restaurants and shopping malls to music-on-hold. It's a mammoth task, and to ensure that the hundreds of thousands of businesses that use our members' music are properly licensed, ASCAP maintains district offices in 23 major cities, staffed by 275 dedicated managers, field representatives and clerical employees.

Ken Gilman began working at ASCAP in 1971 as a General Licensing field representative out of the Boston District Office. In 1980, he became the Boston District Office Manager, later moving to New York as East Coast Divisional Manager.

Gilman points to major dif-

ferences between licensing broadcast and non-broadcast users of music. "In the world of radio and television, people generally don't begin operating a station without some knowledge that ASCAP is an integral part of their business. In General Licensing, it is we who must educate the music users about the need for an ASCAP license, and that education process is difficult—because even though ASCAP has been in existence for nearly 75 years, many business people have never heard of us and mistakenly believe that music is free."

Gilman also notes significant changes in the way General Licensing is accomplished since he first came to ASCAP. "Without question, during the last 10 years there's been an emphasis on broadening our base of licensees. In 1971, as an ASCAP Field Representative, I licensed live performances almost exclusively—bars, restaurants, nightclubs and hotels. But the changes in the Copyright Law of 1976

clarified our right to license such users as country clubs, colleges, universities and establishments which employ mechanical music (tapes, records and radio-over-speakers). Now a field representative must be prepared to license everything from dance schools to banks, convenience stores to beauty shops, and any other business using music."

DAVID HOCHMAN

The most consistent user of ASCAP music is American radio, with nearly 9,000 commercial radio stations and more than 1,300 non-commercial stations broadcasting in the United States today. Charged with licensing these stations (and the resulting alphabet soup of radio call letters) is David S. Hochman, ASCAP's Director of Radio Licensing since 1977.

"Our department's function," Hochman says, "is to see that all radio stations performing music in the United States are licensed to do so and pay the appropriate license fee." It was Hochman's direction that led to the restructuring of radio-licensing functions and the development of such specific areas of operation as licensing, customer service, collections, audit control and per program. These distinctions helped bring a sense of focus to Hochman's department (with a staff of 31) and have proven beneficial for the Society's members: Radio license fees collected by ASCAP in 1987 to-

taled over \$78 million, which is approximately three times that collected in 1977.

Hochman is a graduate of Brooklyn College and Harvard Law School. As a law student, a summer internship in ASCAP's Legal Department encouraged him to seek a permanent position with the Society. He became a full-time member of ASCAP's legal staff in 1965, and later transferred to Radio Licensing.

Hochman says that he has never considered the licensing of music a task. "I really believe in what I'm doing. Music contributes enormously to the quality of life and it is very important to reward people economically in order to provide them with the incentive to create music. I hope that my work in licensing and collecting money on behalf of ASCAP members has somehow helped creators to write the music I enjoy."

Hochman cites an improved attitude in many of today's licensees, which he attributes in part to the growing share of ASCAP music on the charts. "Once they perceived they were playing more ASCAP music, the broadcasters became less reluctant to pay license fees. Most broadcasters now realize that license fees are something they have to pay, and that they get a real benefit out of using music," Hochman explains. "For the overwhelming majority of stations, music is the format of choice, because it is both the most economical and attractive. Music is an essential commodity of their trade."

Hochman has participated in all ASCAP negotiations with the radio industry since 1972



From left to right: Ken Gilman, Larry Sklover, Barry Knittel, David Hochman and Donald Jasko.

and takes special pride in the success of the latest license agreement, which he helped draft along with ASCAP General Counsel Bernard Korman and Assistant General Counsel Richard H. Reimer and representatives of the radio broadcasters from the All-Industry Committee.

DONALD JASKO

Donald Jasko is responsible for administering the accounts of the 274 television stations that chose interim per program licenses in February 1988. The interim per program license requires licensees to report and pay fees based on syndicated programs containing music in the ASCAP repertory. It will remain in effect only until final per program fees are determined after trial. A trial date will probably be set shortly.

Jasko came to ASCAP's Television Licensing Division in 1981 as a Senior Account Executive, so he is no stranger to the intricacies of music licensing. A graduate of the University of Virginia and the Seton Hall University School of Law, Jasko found that ASCAP gave him the opportunity to combine his background as an attorney with his passion for music. As Manager of Television Accounts, he worked closely with Television Licensing Director Larry Sklover before accepting the responsibility of administering the interim per program agreement.

Jasko and his staff deal directly with per program li-

cencees. "Seeing that our per program licensees submit their reports and payments on a timely basis is only part of our job," Jasko says. "We also supply television stations with any information they may need concerning the presence of ASCAP music in syndicated programs, while at the same time making sure that each station's report contains all of the information necessary to allow us to calculate its proper interim per program license fee."

Jasko finds that the major challenge in administering the interim per program license is the tremendous amount of coordination required both within ASCAP and with each station. "We are now moving to the point where we are able to tell which of many thousands of episodes in syndicated television program series, films and other syndicated programs contain music in the ASCAP repertory and which do not," Jasko explains. "Also we are continuing to assemble a computerized data base to enable us to assist these stations in identifying programs containing ASCAP music."

Looking to the future of per program licensing, Jasko says, "The final per program agreement will, we believe, be very different from the current interim license. The license will extend to all performances, not just music in syndicated programs. The fee will take into account the stations' use of ASCAP music in locally

originated programs and announcements, and not just syndicated programs. We believe it will be significantly higher than the interim per program fee. In addition, the Court has said that under the final agreement, the local stations will bear the responsibility of reporting not just program titles, but the identity of each musical composition they broadcast."

Jasko expects that broadcasters will find the per program license more expensive and less suitable than the blanket license. In his view, the most positive result of the interim per program agreement has been "the beginning of the realization by many broadcasters of how very pervasive ASCAP music is in television programming."

LARRY SKLOVER

Lawrence Sklover, Director of Television Licensing at ASCAP, is a man who understands copyrights and music from twin perspectives—he is both a lawyer and a musician. His involvement with television licensing at ASCAP dates back to 1966, when he was hired as a Television Account Executive. Sklover had previously served as a garment industry attorney, but because he felt strongly about music and had worked his way through the College of William and Mary as a sax

and clarinet player, the prospect of helping to protect the rights of music creators at ASCAP seemed like a natural career move.

The complexities of licensing and collecting fees from hundreds of U.S. television stations today is a far cry from Sklover's early memories of TV licensing. "I began at ASCAP in the 1960s, when television's importance as a source of revenue was just beginning to be realized. It's hard to believe, but back then the TV accounts and correspondence were maintained in one or two of the Director of Broadcast Licensing's desk drawers."

Today, Sklover's account executives rely on more than 100 file drawers full of files and a sophisticated computerized billing system in dealing with the over 600 television stations that have blanket licenses with the Society.

The aspect of Sklover's work that has proven to be the most perplexing and satisfying is the human side of licensing. "There is a mix between being a hard-nosed bill collector and a businessman who shows concern for his customers' well-being. The broadcasters view us as some kind of taxing authority and must constantly be reminded of the importance of our product, and that ASCAP, like the electric company and the phone company, is vital to making their broadcast efforts go."

JIM STEINBLATT





STEWART COPELAND

Stewart Copeland, best known as the drummer for the Police, one of the major rock acts of the past decade, has achieved new success writing music for film and television. Copeland's credits include music for the movie *Rumblefish*; a compilation album of TV scores titled *The Equalizer and Other Cliffhangers*, which is his contribution to the No Speak catalog; the television score for *The Equalizer*; and a rewarding study in African music, *The Rhythmist*.



S U A V É

Suavé's first single, "I Wanna Please You," was released on an independent label and received enough Los Angeles airplay to help land the artist a contract with Capitol Records. His debut album is entitled *I'm Your Playmate*.



INFORMATION SOCIETY

INSOC, whose techno-funk club hit, "Running," catapulted band members Paul Robb, Kurt Valaquen, Amanda Kramer and James Cassidy into the Top 10 on *Billboard's* Dance Chart, has recently released a self-titled album, produced by Fred Maher. The band uses high-tech equipment to combine such influences as hip-hop, James Brown and Latin disco music.



TONY! TONI! TONÉ!

Brothers Dwayne and Raphael Wiggins and their cousin Timothy Christian named their group for the quintessentially smooth and cool character that the name "Tony" has always typified for them. Their debut album, *Who*, is out on Wing/PolyGram and contains a widely varied selection of R&B/funk originals.



THE DAN REED NETWORK

PolyGram's Dan Reed Network refuses to allow its music to be labeled. The content of its self-titled debut album is evidence of group leader Dan Reed's eclectic musical tastes and influences. The other members of the Dan Reed Network are Brion James, Melvin Brannon II, Blake Sakamoto and Daniel Pred.



B E N V E R E E N

Ben Vereen has appeared on Broadway in *Sweet Charity*, *Hair* and *Jesus Christ Superstar* and won a Tony award as the lead in the musical *Pippin*. He starred in the historic miniseries *Roots* and regularly appears on the television series *Webster*. In addition to feature-film roles, such as the one he had in *All That Jazz*, Ben has delighted audiences with his one-man show of song and dance.



BRENDA K. STARR

Twenty-year-old Brenda K. Starr, with several film roles and hit dance singles to her credit, recently released an album titled *Brenda K. Starr* on MCA Records. Her current single, "Breakfast in Bed," is being released both in English and in Spanish.



BRANFORD MARSALIS

Branford Marsalis, one of the most talented hornmen in jazz, has contributed to albums by a diverse group of artists, including Roy Ayers, Teena Marie and Miles Davis. In 1985, he came to the attention of pop music fans as the featured musician on Sting's *Dream of the Blue Turtles* album. More recently, the two-time Grammy nominee released his own LP, *Random Abstract*, which includes a memorable 16-minute version of Ornette Coleman's "Lonely Woman."



TRACY CHAPMAN

Over the past few years, Tracy Chapman has traveled from the street corners and coffeehouses of Boston to the packed foreign venues of the recent Amnesty International Tour. Her extraordinarily successful Elektra Records debut album, *Tracy Chapman*, highlights Chapman's inspired songwriting, which has won her critical acclaim and an international audience.



BULLET BOYS

The Bullet Boys, an L.A. metal band formed in January 1988, consists of Marq Torenin, Mick Sweda, Lonnie Vencent and Jimmy D-Anda. Having been signed to Warner Bros. only a few months ago, the Bullet Boys have just released their self-titled debut album.



THE BURCH SISTERS

Cathy, Charlene and Cindy Burch have been singing together since they were children and, like so many of country's family ensembles, they were brought up performing at clubs and fairs. Their debut single on PolyGram, "Every Time You Go Outside, I Hope It Rains," has received considerable airplay, and they hope to release an album soon.



BILLY JOE ROYAL

Billy Joe Royal, renowned for such '60s pop hits as "Down in the Boondocks," "I Knew You When" and "Cherry Hill Park," is enjoying a second brush with stardom—this time as a country singer. *Looking Ahead*, Royal's debut album for Atlantic America, included three Top 10 country singles, while his current album, *The Royal Treatment*, contains several more country hits.



JUST - ICE

The reggae-rapper Just-Ice has just released a new single, titled "No Touch Da Just," to follow his recent *Kool and Deadly* album. Just-Ice records his rude-boy, minimal, hardcore hip-hop for Sleeping Bag Records.



THE MCCARTERS

Jennifer, Lisa and Teresa McCarter began singing together professionally many years after their first childhood performances as clog dancers in their native Tennessee. Randy Travis' producer, Kyle Lehning, introduced the McCarters to Warner Bros. Records, which subsequently signed the band. Their first single reached the top five on the country charts. The McCarters' debut album is titled *The Gift*.



GUNS N' ROSES

Three years ago Guns N' Roses stormed the L.A. club circuit, fusing blues and rock with a strong rebel image. While their debut album on Geffen Records, *Appetite for Destruction*, is said to express the lifestyles of band members Axl Rose, Slash, Izzy Stradlin, Duff "Rose" McKagan and Steven Adler, the band already has two hit singles to their credit, "Welcome to the Jungle" and "Sweet Child of Mine," and appears to be headed for even greater success.



THOMAS DOLBY

Thomas Dolby's varied musical styles have made him one of rock's most innovative artists, and his shifting musical focus is evidenced on *Aliens Ate My Buick*, his debut album for EMI-Manhattan Records. Here, the cuts run from the sizzling bebop of "Key to Her Ferrari" to the introspective "Budapest by Blimp." ♦

The ASCAP Foundation



Grants to 31 Young Composers

Last July, 31 young composers were selected from more than 300 domestic entries to receive grants from the ninth annual ASCAP Foundation Grants to Young Composers Program. The grants' recipients, all under 30, were chosen by a panel of six distinguished ASCAP composer members: Michael Colgrass, Noel DaCosta, Katherine Hoover, Barbara Kolb, Leo Kraft and Jonathan Kramer. The recipients shared more than \$15,000 in grants. The program is funded by the Foundation's Jack and Amy Norworth Memorial Fund. The late Jack Norworth wrote such standards as "Take Me Out to the Ballgame" and

"Shine On Harvest Moon."

Many of the 1988 grants recipients and judges attended a reception in their honor at ASCAP's New York offices: (front row, l-r) Thomas Stoneman, Sebastian Currier, Joel Phillip Friedman, David Tsang, and John P. Russo; (center row, l-r) Katherine Hoover, Michael Colgrass, Dalit Warshaw, ASCAP President Morton Gould, Julia Wolfe, Daniel Rothman, Michelle DiBucci and Barbara Kolb; (back row, l-r) ASCAP Symphony and Concert Director Fran Richard, Noel DaCosta, Carolyn Yarnell, Leo Kraft, John Gibson, Edward Harshman, John Creamer Leaman, Stewart Wallace, Michael Ruszczyński and Anthony Kroyt Brandt.

Scholarships to High School Students

Students at New York's Fiorello H. LaGuardia High School of Music and Art benefited from three annual ASCAP Foundation scholarships this year. ASCAP President Morton Gould was at the school's graduation exercises to present the cash awards. The ASCAP Foundation/Ira Gershwin Award was presented to Li-Yuan Huang. Steven J. Huber was the recipient of the ASCAP/Boosey & Hawkes Award honoring Aaron Copland. A newly established scholarship, the Michael Masser Scholarship honoring Whitney Houston, was presented to Kimbley Wilkinson.

Eighth Nissim Award

Daron Aric Hagen was selected as the winner of the eighth annual ASCAP Foundation Rudolf Nissim Competition by a panel of distinguished conductors that comprised JoAnn Faletta, Julius Hegyi and Tom Nee. Hagen's winning composition, *Fresh Ayre*, was chosen from among more than 150 entries. The Nissim Competition, which awards a cash prize for a new orchestral work, is made possible by the ASCAP Foundation through a bequest by the late Dr. Rudolf Nissim, formerly the head of ASCAP's Foreign Department.



Elliot Goldenthal, Leonard Bernstein, Kamran Ince and David John Olsen

Commission Program Honors Bernstein

On May 8, the ASCAP Foundation/Meet the Composer Program commemorated Leonard Bernstein's 70th birthday by commissioning three new works in different musical genres. The works of the three commissionees, Elliot Goldenthal, Kamran Ince and David John Olsen, were premiered by Lukas Foss and the Brooklyn Philharmonic at New York's Town Hall as part of the orchestra's "Meet the Moderns" series. The selection of the commissionees was made by a panel convened by John Duffy, President of Meet the Composer, and consisted of Jon Deak, Eric Salzman and Henry Threadgill. Since 1984, the annual Foundation/Meet the Composer project has commissioned new works by emerging talents in honor of

America's musical greats, as a way of celebrating the rich diversity of American music, and providing exposure to new music.

At an ASCAP reception celebrating Bernstein's 70th birthday and the fourth commission program, ASCAP President Morton Gould announced the establishment of a new Foundation project, the ASCAP/Leonard Bernstein Composers Fund. Sponsored by the Foundation, the fund is designed to assist in meeting unexpected costs connected with the realization of a performance or career opportunity. Money from the fund will be made available to winners of ASCAP Foundation competitions or to participants in other Foundation programs.



Frank Military of Warner/Chappell Music Inc., ASCAP's Gloria Messinger, Paul Solomon, CCNY Dean of the Arts Virginia Red, Morton Gould and Professor Ruth Rowen of CCNY.

CCNY Scholarship Honors Gershwins

Paul Solomon, a music major at the City College of New York, was presented with the fifth annual ASCAP, Dreyfus/Warner-Chappell, City College Scholarship. The award, which honors George and Ira Gershwin, is jointly funded

by the ASCAP Foundation, Warner-Chappell (which publishes the music of the Gershwins), the Jean and Louis Dreyfus Foundation (Louis Dreyfus was a founder of Chappell's American company) and City College (Ira Gershwin's alma mater). The scholarship is given each year to a promising student of music or lyrics at City College.



"Southside" Johnny Lyon (left) moderating a session of the 1988 East Coast Pop Music Workshop for Songwriters.

A Foundation Specialty—Development of New Talent

The ASCAP Foundation Workshop program continues what has become a tradition of developing songwriting talent in different musical genres. Foundation-sponsored workshops were held in Nashville (country, gospel), Los Angeles (film and television music, pop) and New York (pop, musical theater, black music) throughout 1988. The number of applicants for the workshops has multiplied as the songwriting community recognizes this opportunity for information and access to music-business professionals.

The East Coast Pop Workshop had a significant effect

on one album release for 1988: "Southside" Johnny Lyon, who served as moderator for several sessions, took the workshop talent that he encountered quite seriously. His new Cypress Records album, *Slow Dance*, contains songs by workshop participants Nina Ossoff and Shelly Peiken, and panelist Peter Bliss. Workshop participant Sarah Nagourney so impressed Lyon that he collaborated with her on another song for his album, and retained her producer, Steve Skinner, to produce and arrange the *Slow Dance* LP.



Saul Woolfson, Morton Gould

Sachs Award to Woolfson

Saul Woolfson, a public affairs specialist with the Social Security Administration, was named by the Foundation as the 1988 recipient of the Samuel Sachs Award of the New York Community Trust for dedicated and distinguished

public service in music. ASCAP President Morton Gould presented Woolfson with the annual award in a ceremony at ASCAP's New York offices.

Woolfson performs a vital service for music creators by helping to clarify existing laws regarding treatment of songwriter royalties in connection with Social Security benefits.



Hildy Parks, Bill Harbach, Edward Eliscu and Richard Lewine

Richard Rodgers Award to Edward Eliscu

Lyricist Edward Eliscu, an ASCAP member since 1930, was named recipient of last year's ASCAP/Richard Rodgers Award. The award is presented annually to a veteran composer or lyricist in recognition of outstanding contributions to the American musical theater. Eliscu, the lyricist of such hits as "Great

Day" and "Without a Song," was selected as the award recipient by a committee consisting of Bill Harbach, television producer and director; Hildy Parks, Broadway and television producer and writer; and Richard Lewine, composer and producer. Funding for the cash award was provided by the Richard and Dorothy Rodgers Foundation and the ASCAP Foundation.



MEET & GREET



After Rod Stewart (center) rocked Nashville's Starwood Theater, ASCAP's John Briggs and Eve Vaupel greeted him backstage.



CLIFF LIPSON

Paul Williams (center) entertained ASCAP's Debbie Rose and Michael Kerker following his cabaret performance at Michael's Pub in New York.

ASCAP staffers basked in the glow of a Van Halen triumph at Nassau Coliseum in East Meadow, N.Y. Pictured (l-r) are Eddie Van Halen, ASCAP's Debbie Rose, Sammy Hagar, ASCAP's Jonathan Love, Alex Van Halen and Michael Anthony.



R. J. CAPAK

Nia Peeples got solid backing from ASCAP's Leotis Clyburn after an engagement at New York's Palladium.



R. J. CAPAK



ASCAP's Lisa Schmidt and Leotis Clyburn talked to members of the group Blue Mercedes, during the band's visit to the Society's office in New York. Pictured are, l-r, Schmidt, Duncan Miller, Clyburn and David Titlow.



Earth, Wind and Fire played the New York leg of their reunion tour at Radio City Music Hall. The band's Philip Bailey (left) and Maurice White (second from right) met with ASCAP's Debra Cain and Jim Steinblatt.



At the Palace in Los Angeles, Jesse Johnson (second from right) was greeted backstage by (l-r) Jerry Moss, Chairman of the Board of A&M Records, and ASCAP's Loretta Muñoz and Ron Sobel.



At the Sony Innovators Award Ceremonies at New York's Pierre Hotel, ASCAP's Debra Cain (left) and Terry Bleckley (right) greeted Quincy Jones (second from left) and Al B. Sure. Jones and Cain served as award judges, and Al B. Sure was among the award winners.



Elton John (left) was surprised backstage prior to one of his Madison Square Garden shows with a visit by (l-r) ASCAP's Ken Sunshine and Bon Jovi's Richie Sambora and Jon Bon Jovi.



ASCAP's Mary Elizabeth McNary met with Brazilian superstar Milton Nascimento following his concert at Radio City Music Hall.

ASCAP's Lisa Schmidt spoke with Robert Palmer backstage following his show at Radio City Music Hall.



certo, by the St. Paul Chamber Orchestra, St. Paul, Minn., March 29.

Wang An-Ming's *Fantasy for Organ*, by William C. Crane, The United Church, Washington, D.C., March 13.



ASCAP members **Ruben Blades** and **Willie Colon** were featured performers at a benefit concert for their hospitalized friend and one-time label mate, **Hector La Voe**. The benefit took place at Puerto Rico's Coliseo Ruben Rodriguez.

Forrest Norman Weiss' musical play, *There Are Love Songs*, in an "in-concert" performance at Maldonado's, Pasadena, Calif., March 1-31.

Richard White's comic opera, *Antonelli's Nose*, by the Brooklyn Opera Theater, Brooklyn, N.Y., December 5, 1987.



Leonardo Balada, by the Pittsburgh Symphony, to compose *Fantasias Sonoras*, as an opening work for the Benedum Center for the Performing Arts.

Allen Brings, awarded Individual Artist Grant by the Connecticut Commission on the Arts, to complete *Three Holy Sonnets* for large chorus and orchestra, a setting of the poetry of John Donne.

David Chaitkin, by Pomona College, to compose *Pacific Images* for large chamber ensemble, to celebrate the College's centennial.

Mary Ellen Childs, by the Saint Paul Chamber Orchestra to compose *Decet*, a chamber work for ten strings.

Tom Dossett's *Trilogy for Bass Trombone*, by Illinois Wesleyan

University, to be premiered in January.

Noel Goemanne's *Fanfare and Concerto on All Creatures of Our God and King*, by the Roman Catholic Church of Texas for Pope John Paul's visit to San Ant-

onio, performed by a 500-voice choir, brass quartet and organ, September 13, 1987.

George C. Green, by the Capital Chamber Artists of Albany, to compose his *Third String Quartet*.

David Kechley, by the Minnesota Composers Forum and guitarist Robert Nathanson, to compose a new work for solo guitar to be premiered in Minnesota.

John W. Stout, by the Michigan Council on the Arts, to compose a tone poem on Erich Maria Remarque's novel *All Quiet on the Western Front*.

Fisher Tull, by percussionist Steve Houghton, to compose a work for multiple-percussion soloist and orchestra.

Chris Warren and Sandra Thomas by the Iron Overload Diseases Association, to compose and record a song for a national public service campaign for iron overload awareness.



Wayne Barlow, with a retrospective concert of his music in celebration of his 75th birthday,

Eastman School of Music, Rochester, N.Y., November 8, 1987.

John Paul Curnutt, with an Angel Award for Album of the Year for his *Minute by Minute*, Hollywood, Calif., February 16.

George Duning, by the Society for the preservation of Film Music, with the Career Achievement Award, Los Angeles, December 16, 1987.

Amedeo de Filippi, with an entry by the International Biographical Centre in its 1987 directory.

Mort Greene, with induction into the Akron Radio Hall of Fame, Akron, Ohio.

Anthony Iannaccone, with the 1987 National Band Association Prize of \$3,000 for his *Apparitions* for winds.

Rick Lawn, with a \$10,000 jazz composition grant from the National Endowment for the Arts, for his *Mirrors: Four Reflections in Jazz and Dance*.

Sid Lippman, with the Alex Courtney Award from the Veterans Bedside Network, for "40 years of dedicated volunteer service," at Reidy's Restaurant, New York City, March 11.

Eddy Lawrence Manson, voted first among the "Top 10 Harmonica Soloists in the World" in a poll taken by *Harmonica Happenings* magazine.

Frank Mantooth, winner of the 1988 International Trumpet Guild composition contest for Trumpet and Jazz Ensemble, for his "For the Sake of Art" and "If

the Shew Fits."

James Leutini, with the Jimmy McHugh Music Composition Award at the University of Southern California, in memory of the late ASCAP member Jimmy McHugh.

William C. Moffit, named Music Arranger Laureate of Indiana, by a resolution of the Indiana House of Representatives.

Patsy Montana, with induction into the National Cowgirl Hall of Fame, Hereford, Texas.

James E. Myers (Jimmy DeKnight) by the City of Philadelphia and the Commonwealth of Pennsylvania, with "Rock Around the Clock Day," commemorating the 35th anniversary of Myers' song, March 31.

Earl Rose, with an Emmy Award nomination in the category of Outstanding Music Direction and Composition for a Dramatic Series, for the ABC-TV series *Ryan's Hope*.

The Shooters, featuring **Walt Aldridge** and **Gary Baker**, as one of the "Top 10 New Country Artists of the Year" by *Billboard* magazine, December 26, 1987.

William Gunther Sprecher, with the American Biographical Institute's Commemorative Medal of Honor, "for outstanding lifetime achievements."

William Grant Still (deceased), by the California State Legislature and the Mayor of Sacramento, with proclamations of "William Grant Still Day" on the 10th anni-



Marian McPartland celebrated the 10th season of her piano jazz series on National Public Radio, at the New York Public Library at Lincoln Center on September 15th. Pictured are (back row, l-r) **Henry Connick Jr.**, **Billy Taylor**, **Marian McPartland**, **Michael Feinstein**, **Paul Shaffer**, **Dick Katz**, **Joe Bushkin**, (front row), **Johnny Kosta**, **Rose "Chee Chee" Murphy**, **Joanne Brackeen**, **Tommy Flanagan** and **Carol Britto**.

versary of his death, January 30. **Anthony Vazzana**, with the Burlington Northern Foundation Faculty Achievement Award, "for outstanding teaching and excellence in scholarship" at the University of Southern California.

Vivian Walton, with induction into the Gospel Academy Awards of Excellence Hall of Fame, November 1987.

Reynold Weidenaar, by the Tokyo Film Festival with the Work of Special Distinction Award, for his *The Thundering Scream of the Seraphim's Delight* for double bass, color video and electronic delight.

Gary C. White, named Distinguished Professor of Music by Iowa State University.

Sylvia White, with an Honorable Mention in the 1987 Music City Song Festival for her song "I Couldn't See the Forest."

Joe Williams, as guest of honor at the annual *JazzTimes Magazine* convention, New York City, 1987.

Henry Wolking, by the International Horn Society, with a \$1,000 prize in its 1987 composition contest for his *Chamber Concerto* for horn, violin and bassoon.



Louis Ballard's "Incident at Wounded Knee" for chamber orchestra, on the Waken label.

Band of Susans' debut album, *Hope Against Hope*, on the Blast First/Further label, featuring **Robert Poss** and **Ron Spitzer**.

Joe Oscar Barrera's "L.A. Burn-out," by the Unifour Jazz Ensemble on the AudioFile Record label.

Big Bash's album, *Wild Calling*, on Pinhead Records, featuring **Lawrence A. Poggi**.

John Cage's *Sonatas and Interludes for Prepared Piano*, performed by Darryl Rosenberg, on the VGR label.

Frank Cappelli's children's album, *Do You Wanna Be A Duck*, on the Peanut Heaven label.

Joe "Jace" Cento's "Shine Your Love," in Italy, on the Golden

Stars Production label.

Gary Chapman's "I Prefer the Moonlight," recorded by Kenny Rogers, on the RCA label.

John Corigliano's *Pied Piper Fantasy*, on a world-premiere recording by James Galway and the Los Angeles Philharmonic, on the RCA Red Seal label.

DeGarmo & Key's 10th album, *D&K*, on the Reunion label.

William Duckworth's *Thirty-One Days*, featuring saxophonist Michael Swartz, on compact disc issued by Lovely-Music Ltd.

The Fords' gospel album, *You Can Count on Me*, on the Tyscot label.

Brian Gari's score for the Broadway musical *Late Nite Comic*, featuring the composer, Julie Budd and Michael McAssey, on Original Cast Records.

Erroll Garner (deceased), *The Erroll Garner Collection*, a series of previously unreleased recordings, on the EmArcy label.

Jimmie Dale Gilmore's album, *Fair and Square*, on the Hightone label.

Buddy Kaye's book, *Method Songwriting*, published by St. Martin's Press.

Johnny MacRae's "Whiskey," and "If You Were a Woman," on Highway 101's self-titled album, on the Warner Bros. label.

Garry Manuel's "Woody," by Sunup, on the Sunflare label.

Joe Morra's debut album, *My Pleasure*, on the Whizzkid label.

John Sanicola's "It's a Long, Long Journey to Your Heart" and "Missing You Blues," accepted for publication by Brian Millan Music Corp. of Canada.

Arnold Shaw's 12th book, *The Jazz Age: Popular Musicians of the 1920s*, published by Oxford University Press.

Clare Shore's *Nightwatch* for woodwind quintet, featuring the Quintet of the Americas, on the Opus One label.

Terry Silverlight's "Take My Love for Real," by Yasuko Agawa and Philip Ingram, on an album issued in Japan.

Faye-Ellen Silverman's works (*Passing Fancies*, *Restless Winds* and *Speaking Alone*), on the New World label (NW 355).

Madeleine Smith and Keith Heffner's songs, on the children's cassette album *Daytime/Night-*

time, on the Kidco label.

Michael W. Smith's 45-rpm single, "Friends," on Reunion Records.

Jill Stevens' cassette album, *A Happy Life—Imagination Songs for Children*, on the Two Wings label.



ASCAP composer **Elliot Goldenthal** received the Stephen Sondheim award at an American Music Theater Festival gala held in Philadelphia last September. Presented by Broadway legend **George Abbott**, Goldenthal's award was made in recognition of "outstanding talent in creating innovative music theater works." Pictured, l - r, are **Carmen De Lavallade**, choreographer and dancer, **Abbott** and **Goldenthal**.

The System's "Coming to America," the title song of the 1988 film release, on Atco Records, featuring **Mic Murphy** and **David Franc**.

Tirez Tirez's album, *Against All Flags*, on the Primitive Man Recording Company label, featuring **Mikel Rouse**.

Bob Thiele and George David Weiss' "What a Wonderful World," performed by the late Louis Armstrong, on MCA Records. This re-release reached the Top 40 of the *Billboard* charts.

Jack Yellen and Milton Ager's (deceased) "Happy Days Are Here Again," on Barbra Streisand's *One Voice* album and video.



Danny Apolinar, in a regular engagement at the Grand Sea Palace, New York City.

Rhoda Averbach's piano compositions, in a concerto of her music at the Art and Culture Center of Hollywood, Fla., March 29, 1987.

Roy Ayers, at the Caravan of

Dreams Nightclub, Fort Worth, Texas, June 9.

Brown Bannister, as producer for three songs on Kenny Rogers' latest RCA album.

Richard Barone, on tour in support of his Passport album, *Cool Blue Halo*, opening for Suzanne

Vega on dates in New Jersey, Pennsylvania, Maryland and Massachusetts, October 1987.

Randy Bernsen, in the process of recording an album release for MCA Records at New River Studios, Ft. Lauderdale, Fla.

Terence Blanchard and **Donald Harrison**, as "Emerging Artists," at the annual *JazzTimes Magazine* Convention, New York City, October 1987.

Victoria Bond, profiled as composer and as conductor of the Roanoke Symphony Orchestra and the Bel Canto Opera Company, in the *Wall Street Journal*, *Penthouse* and the *Richmond Times-Dispatch*.

Ronnie Bonner and **Edward A. Khoury's** "Pennsylvania," voted the official song of that state by the House State Government Committee of Pennsylvania, June 8.

Bill Brush, signed to an exclusive publishing agreement with Golden Reed Music Inc., for songwriter and artist development.

David Buskin and **Robin Batteau**, in a Halloween benefit for World Hunger Year at Town Hall, New York City, October 31, 1987.

John Cacavas, signed to score the CBS movie *Body of Evidence*.

Steve Chapin, in a Halloween



JON ROEMER

Nicholas Slonimsky performed his *50 Minutudes* as part of a birthday concert in his honor, "Nicolas at 93," at New York's Lincoln Center last December. He is pictured wearing a musical ribbon of his own invention, called "Mobius Strip Tease."

benefit concert for World Hunger Year, Town Hall, New York City, October 31, 1987.

Tom Chapin, at the Speakeasy, New York City, October 23, 1987.

Ray Collins, in his one-man show, *In Belfast Town*, at the Irish Arts Center, New York City, October 13, 1987.

Sheila Davis, conducting a series of three seminar/workshops at the New School, New York City.

David Del Tredici, as composer-in-residence with the New York Philharmonic for the 1988-89 season.

Eumir Deodato, signed to a recording contract with Atlantic Records, with an album release planned for autumn.

Lisa Donovan, at the Rose Tattoo, West Hollywood, Calif., July 28 to August 11.

Gershon Ephros' (deceased), music in a 10th Memorial Year Tribute on the WQXR-AM radio program, *The Listening Room*, New York City, July 1.

Ray Evans and Jay Livingstone, profiled in a cover story in the *Pennsylvania Gazette*, the alumni magazine of the University of Pennsylvania, June.

Milt Gabler, in an interview, "Commodore Music's Steady Captain," in *Audio Magazine*, February.

Dizzy Gillespie's original music, in Faith Hubley's animated film *The Cosmic Eye*.

Jack Gottlieb, in a lecture-entertainment, *Funny, It Doesn't Sound Jewish*, that traces the Jewish influence on American popular song, at the Library of Congress, Washington, D.C., October 18, 1987.

John Green, as guest conductor of the Boston Pops, as part of a 60th reunion of Green's Harvard College Class of 1928.

Marvin Hamlisch, in a concert of his music with the Oregon Symphony, at Schnitzer Concert Hall, Portland, Ore., January 28.

Randall Keith Horton, as conductor of the Ellington Alumni Orchestra and the St. Bartholomew's Choir, in a performance of Duke Ellington's *Sacred Concert*, St. Bartholomew's Church, New York City, October 18, 1987.

Lucia Hwang composed the score for the Tony Award-winning play *M. Butterfly*.

Crow Johnson, at the Kerrville Music Festival, Kerrville, Texas, June 7.

Mack Kay's "Goodbye Dear, I'll Be Back in a Year," on the soundtrack from the film *Biloxi Blues*.

Burton Lane, performing songs he co-wrote with the late Alan Jay Lerner, in the tribute program *An Evening With Alan Jay Lerner*, at the Theatre Royal, London, June 7, 1987.

Charles LaPlante, signed as a writer with Madagascar Music Management, through contacts made at ASCAP's 1987 East Coast Workshop for Songwriters.

Jerry Leiber and Mike Stoller's music, in *Baby, That Was Rock & Roll*, an all-star concert of their songs, at the Guthrie Theatre, Minneapolis, Minn., April 16.

Daryl May, in feature articles about his controversial song "The Kool-Aid Tattoo," in *Florida Today* and the *Myrtle Beach Sun-News*.

Marian McPartland Trio, at the Cafe Carlyle, New York City, October 16, 1987.

Dan Mongiovi, performing his own songs, at Jan Wallman's Restaurant/Cabaret, New York City, March 15.

Carman Moore, as Master Composer-in-Residence and co-director of the American Dance Festival's Young Composers/Choreographer Program.

Nina Murano, at Eleonara, New York City, March 4, 11 and 18.

Richard Nanes, in two recitals of his piano music, sponsored by the Permanent Mission of the People's Republic of China to the United Nations, at the United Nations, New York City, March 22 and 23.

A.L. "Doodle" Owens, signed to an exclusive writer agreement with New Clarion Music Group.

Barberi Paull's music, in *Close to the Sky*, a children's mini-series of musical tales, with artwork by Leo and Diane Dillon.

Lenore Raphael, at the Oak Room, Plaza Hotel, New York City, March.

Ray Rivers and the Cotton Club Band, at the "Fabulous Fifth Avenue Fair," Brooklyn, N.Y., May 22.

Ned Rorem's music, in an Evening and Holy Eucharist service at the Church of St. Matthew and St. Timothy, New York City, May 14.

Jordan Sandke, as trumpet soloist

with the Widespread Depression Orchestra, West End Cafe, New York City, August 26-27, 1987.

Jack Segal and George David Weiss, as co-hosts of the Fifth Biannual Songshop concert of the Songwriters Guild of America, Mayfair Theater, Hollywood, Calif., April.

Daryl Sherman, in concert, at Jan Wallman's Restaurant/Cabaret, New York City, December 4 and 11, 1987.

Elie Siegmeister, in an evening of his music, at the National Arts Club, New York City, April 12.



Singer/songwriter **Richard Klender's** hit "Dear Mr. Jesus" (sung by his son Corey) is the focal point for *Day of the Child*, an international radio simulcast aimed at raising awareness on the subject of child abuse.

Eric Stokes, as Phi Mu Alpha-Sinfonia Composer-in-Residence at Northeastern Missouri State University, Kirksville, Mo., April 1987.

Billy Taylor, as keynote speaker at the annual *JazzTimes Magazine* convention, New York City, October 1987.

Henry Tobias's book, *Music in My Heart and Borscht in My Blood*, inspired by his song of the same title and performed during personal appearances promoting the book.

Mary Lu Walker's "Share the Sunlight," by the composer with the Lvov Boys Choir, Lvov, Soviet Union, October 1987.

Bryan Wells, at the West End Cafe, New York City, December 8, 1987.

Eddie R. White, in a featured role in the CBS-TV series *The Oldest Rookies*.



STEVE J. SHERMAN

Gwyneth Walker (far right) recently celebrated the premiere of her four-part symphonic suite, *Match Point*. The concert was conducted by **Dino Anagost** (center), who is shown swapping props with tennis champ **Billy Jean King**. At the premiere, King was featured bouncing tennis balls as part of the musical production.

ASCAP Awards



LESTER COHEN

At the fifth annual Pop Awards dinner in Los Angeles, ASCAP honored the writers and publishers of the Society's most-performed songs during the 1987 survey year. The top awards went to, l-r, Jimmy Jam, Songwriter of the Year; Bruce Hornsby, for Song of the Year; Jay Morgenstern of Warner/Chappell Music Inc., Publisher of the Year; and Terry Lewis, Songwriter of the Year. See story on **page 34**.

Phil Collins headed the list of PRS writers who license through ASCAP and were recently honored at the annual ASCAP/PRS awards dinner in London. Collins, left, was named Songwriter of the Year. Also at the event were, l-r, Chrissie Hynde, Billy Ocean, Simon Climie and boxing champion Frank Bruno. See story on **page 54**.



LESTER COHEN

Composer Henry Mancini received ASCAP's Golden Sound-track Award in Los Angeles, at the third ASCAP Film and Television Music Awards dinner. Pictured, l-r, are ASCAP President Morton Gould, Blake Edwards, Mancini, Julie Andrews and Quincy Jones. See story on **page 39**.

A Tribute To **FREDERICK LOEWE**

NEW YORK—This past spring, ASCAP presented a musical tribute to composer Frederick Loewe, who died earlier this year at the age of 83. Loewe, together with lyricist Alan Jay Lerner, wrote *My Fair Lady*, *Camelot*, *Gigi*, *Brigadoon* and *Paint Your Wagon*.

Julie Andrews, Richard Harris, Robert Goulet, Richard Kiley, Jack Jones, Betty Buckley and Skitch Henderson were featured in the show, along with Agnes de Mille (choreographer, *Brigadoon*), Kitty Carlisle Hart (whose late husband, Moss Hart, directed *My Fair Lady* and *Camelot*), Herman Levin (producer, *My Fair Lady*), and Morton Gould.

Highlights included Julie Andrews' live performance of the song "Say a Prayer for Me Tonight," originally written for *My Fair Lady* but deleted during the out-of-town tryout and subsequently put into the film *Gigi*. A film clip of the late Maurice Chevalier (*Gigi*) singing "Thank Heaven for Little Girls" was also presented, along with a special videotaped message from Rex Harrison (*My Fair Lady*). Harrison characterized Loewe as a "sweet man whom I adored—he wrote marvelous music."

FREDERICK LOEWE SELECTED WORKS

BROADWAY AND FILM SCORES

My Fair Lady
Camelot
Brigadoon
Paint Your Wagon
Gigi



POPULAR SONGS

Camelot
I Could Have Danced All Night
The Rain in Spain
I've Grown Accustomed to Her Face
Get Me to the Church on Time
I Remember It Well
If Ever I Would Leave You
Thank Heaven for Little Girls
Almost Like Being in Love
They Call the Wind Maria
With a Little Bit of Luck
How to Handle a Woman



Julie Andrews



Agnes de Mille



Jack Jones



Kitty Carlisle Hart



Richard Harris



Robert Goulet



Richard Kiley



Betty Buckley



Skitch Henderson



Herman Levin

Pop Songwriters of the Year, Jimmy Jam (right) and Terry Lewis (left) surrounded by their plaques during ASCAP's Pop Awards in Los Angeles last May. A month earlier, the duo swept the ASCAP Black Music Awards in New York.



JEFFERY MAYER

AMERICAN SOCIETY OF COMPOSERS, AUTHORS & PUBLISHERS

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