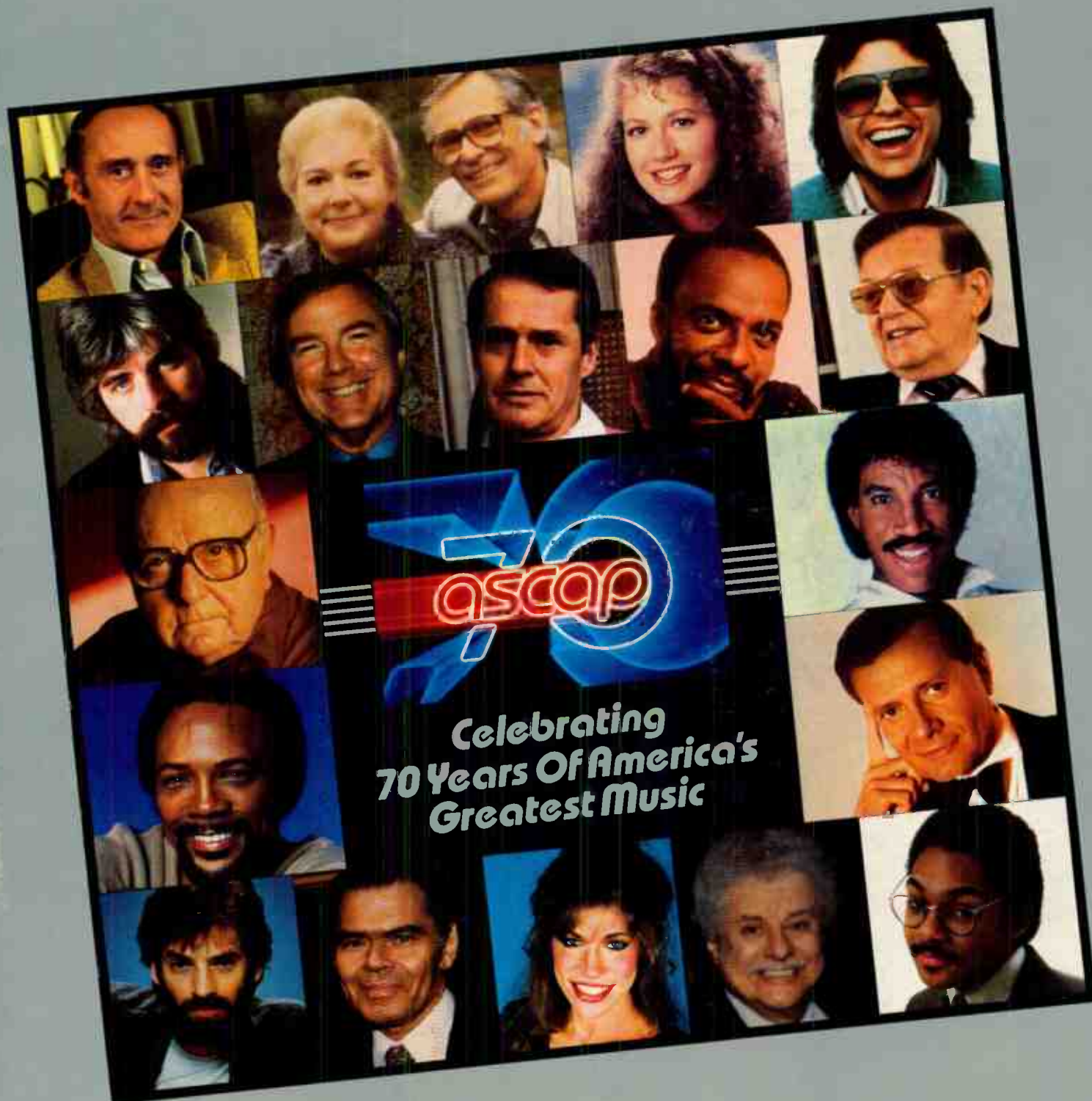


SPECIAL EDITION

# ascap

*in ACTION*

FALL 1984/A PUBLICATION OF THE AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS





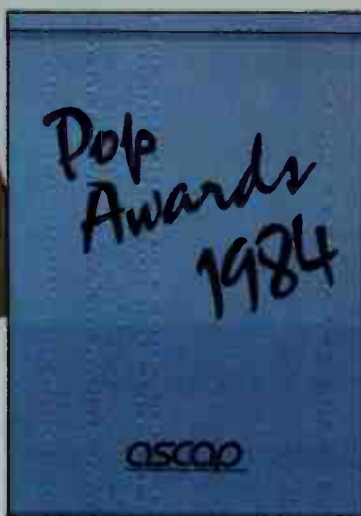
(left to right)  
Buffy Sainte-Marie and  
Jack Nitzsche (writers);  
Alan Mellina, Creative Director,  
and Marvin Cane, President,  
Famous Music Corporation  
(Publishers)

ASCAP WRITER  
OF THE YEAR



LIONEL RICHIE

"UP WHERE WE BELONG,"  
MOST PERFORMED  
ASCAP SONG OF THE YEAR



ASCAP PUBLISHER  
OF THE YEAR



APRIL MUSIC, INC.  
Mike Stewart, President  
April Music, Inc. (CBS Songs)

## ASCAP HONORS MOST PERFORMED SONGS OF 1983

In celebration of ASCAP's 70th anniversary, the Society hosted its first Pop Awards Dinner in honor of the writers and publishers of the most performed pop songs of the 1983 survey year. The event was held on May 3, 1984, at the Beverly Wilshire Hotel in Beverly Hills.

Lionel Richie was named ASCAP Writer of the Year; April Music, Inc. was

named ASCAP Publisher of the Year; and Most Performed ASCAP Song of the Year honors went to "Up Where We Belong," co-written by ASCAP members Jack Nitzsche and Buffy Sainte-Marie and co-published by Famous Music Corporation.

A total of 69 songs received awards. See page 38 for details.



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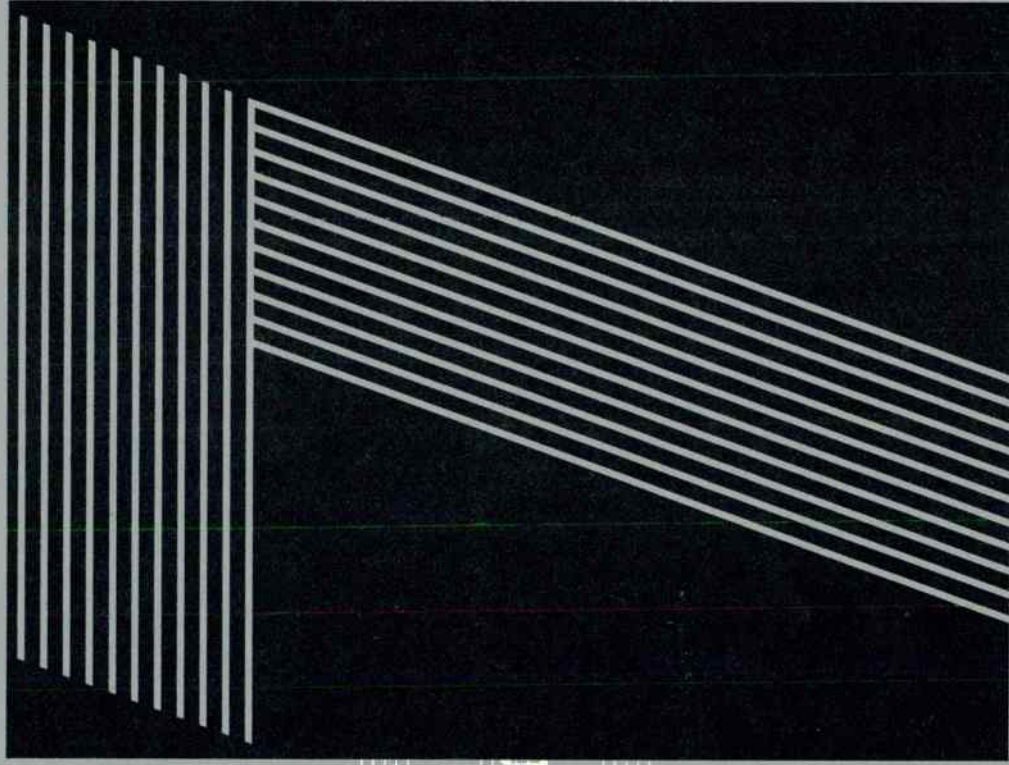
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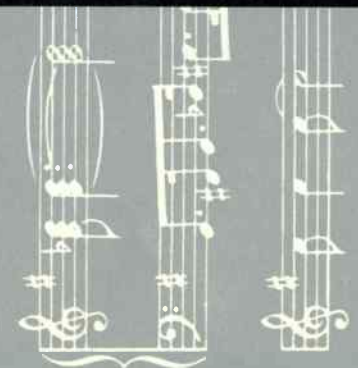
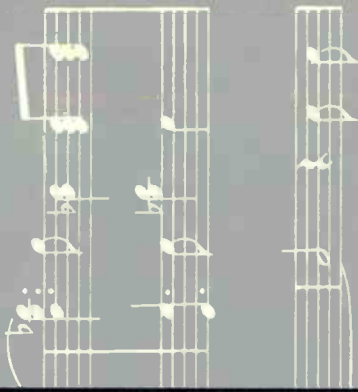
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# THE PRESIDENT'S PAGE



## DECADES OF GROWTH



The story of  
**ascap**  
begins in 1913  
with a  
songwriter,  
a publisher,  
and a  
lawyer.



**Raymond Hubbell**  
Composer



**George Maxwell**  
Publisher



**Nathan Burkan**  
Lawyer

By Hal David

**T**HIS year is very special because it marks the celebration of ASCAP's 70th anniversary. Seventy years of ups and downs, of great strides and serious setbacks—but somehow we've always managed to sustain a steady forward motion that has carried us into the '80s intact and on top. Our 70th birthday seems the perfect occasion to stop and take a good look at how it all started.

The story of ASCAP begins in 1913 with a songwriter, a publisher, and a lawyer. Raymond Hubbell was a composer from Ohio, George Maxwell, the American subpublisher of Italy's

G. Ricordi, and Nathan Burkan, a New York attorney. They had the idea of establishing a society so that writers and publishers would be paid for the performance of their music.

Since the first step was to convince the important writers and publishers that such an organization was necessary, Burkan suggested they find a prominent musical figure who could drum up interest in the new society. That man was Victor Herbert, and it was he who took the dream of ASCAP and made it a reality.

He immediately went to work contacting writers and publishers to attend a meeting at Luchow's Restaurant in New York. The

weather was so bad that only nine people showed up, whom we now call ASCAP's Founding Fathers. In addition to Herbert, Burkan, Maxwell, and Hubbell, they were Silvio Hein, Louis A. Hirsch, Gustav Kerker, Glenn MacDonald, and Jay Witmark.

Undaunted by the poor showing, Herbert pressed for a second meeting, which took place on February 13, 1914, at the Hotel Claridge in Manhattan. This time, more than 100 members of the music community attended, and ASCAP was officially created.

Our first president was George Maxwell, and Nathan Burkan became ASCAP's first General Counsel. Of the 17 charter members elected to ASCAP's first





Victor Herbert took the dream of ASCAP and made it a reality.

Board of Directors, the only Board member surviving today is the incredible Irving Berlin, who recently celebrated his 96th birthday.

Our first office was a tiny room in New York's Fulton Theater Building on 46th Street and Broadway. And the only furniture we had was a used kitchen table, which served as a desk, and a broken-down chair. I understand that we were too poor to buy a typewriter so we borrowed one from the publisher next door, Jerome Remick. I also understand we never returned it.

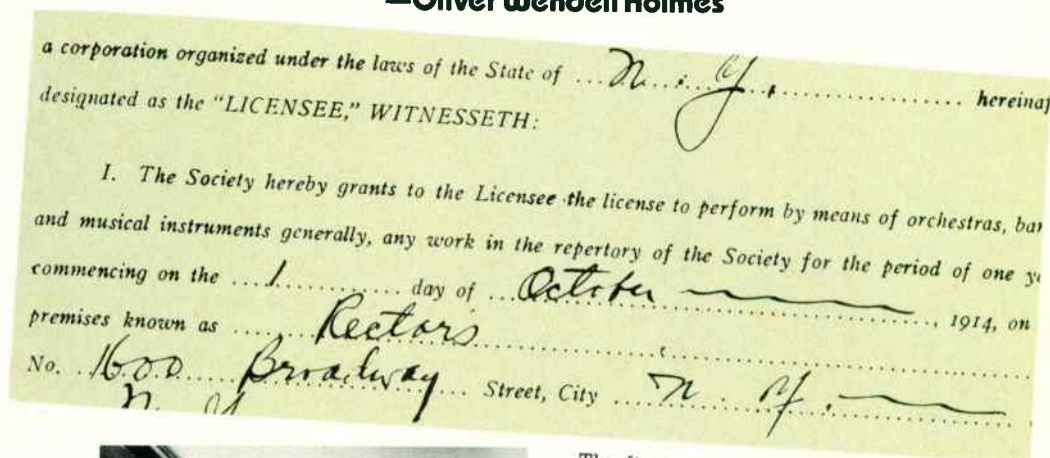
Our first capital expense was a few dollars for membership cards. Our total payroll was \$15 a week, which we paid to John Loeffler, our first Managing Director. From time to time he endorsed his check over to his secretary who was not yet on salary at that time. Since my secretary, Toni Winter, found out about this, she's been waiting for me to endorse my check over to her. She's still waiting.

Speaking about money, the first dollars we took in came from the membership dues paid by our charter members. The dues were \$10 for writers and \$50 for publishers—which are still the same today.

In fact, Richard Rodgers once commented that ASCAP was the best club around—you pay \$10 dues and look what you get.

**"If music did not pay, it would be given up. Whether it pays or not, the purpose of employing it is profit, and that is enough."**

**—Oliver Wendell Holmes**



Irving Berlin, who recently celebrated his 96th birthday, was one of the 17 charter members on ASCAP's first Board of Directors.

We were now in business, and our very first customer was Rector's, the restaurant on Broadway. They took our first license in October of 1914, and they paid us an annual fee of \$180. During our first year of operation, ASCAP licensed 85 hotels and restaurants. The total fees came to less than \$10,000 for the year, not enough to cover our operating expenses. In fact, our members had to wait years before ASCAP was able to distribute any royalties.

Then as now, it was hard to make the users of music understand that they were supposed to pay for the right to use our music. Then as now, ASCAP had to go to court to enforce the Copyright Law.

The first music user licensed by ASCAP, in October 1914, was Rector's Restaurant.

There were two historic lawsuits: Victor Herbert against Shanley's Restaurant and John Philip Sousa against the Vanderbilt Hotel—both New York establishments. The fight went all the way up to the Supreme Court, and after almost two years, in 1917, Nathan Burkan convinced the highest court that Herbert and Sousa were in the right. Justice Oliver Wendell Holmes wrote the opinion of the court, which said in part: "If music did not pay, it would be given up. ... Whether it pays or not, the purpose of employing it is profit, and that is enough."

Herbert and Sousa had won their suits, but more importantly, ASCAP was able to go forward with licensing, this time with the backing of the Supreme Court. However, as we all know, that victory by no means put an end to our problems. With the introduction of each new technology that used music, our right to license this music has been challenged again and again.

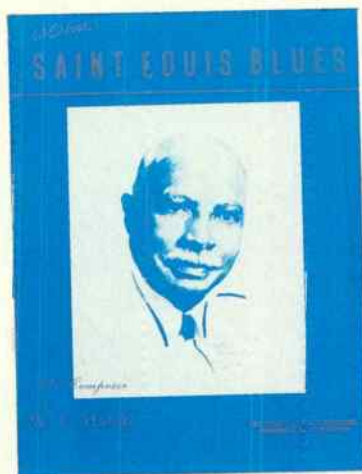
Incidentally, even at that time, we licensed foreign music. We had an agreement with the PRS (the British Performing Right Society), which was also created in 1914. Seventy years later, we still have an agreement with the PRS and 41 other societies in nations all around the world.

# THE 1920s



ASCAP's first radio license was issued in 1923.

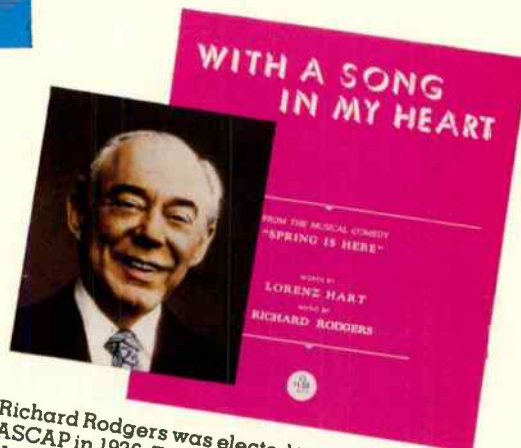
W.C. Handy, elected to ASCAP in 1924, wrote many standards including "St. Louis Blues."



Oscar Hammerstein II, elected to ASCAP in 1923, collaborated with charter member Jerome Kern on *Show Boat*, which bowed on Broadway in 1927.



George (right) and Ira Gershwin were elected to ASCAP in 1920.



Richard Rodgers was elected to ASCAP in 1926. Together with Lorenz Hart, elected the same year, he wrote "With a Song in My Heart" for the 1929 Broadway musical, *Spring Is Here*.

"In 1921  
ASCAP made  
its first  
distribution."

**T**HE 1920s were exciting years for ASCAP. We added to our repertoire the works of George and Ira Gershwin, Rich-

ard Rodgers, Oscar Hammerstein II, W.C. Handy, Dorothy Fields, and Harry Warren, among many other prestigious writers.

In 1921 ASCAP finally was able to meet its operating costs, with money left over; and we made our first distribution.

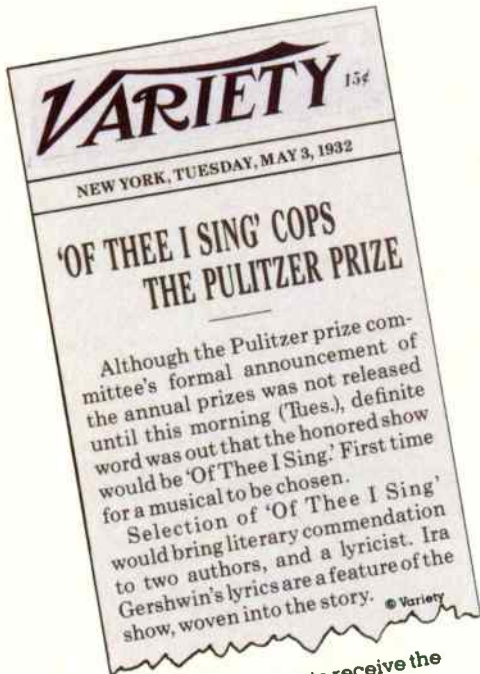
The big news, at least for us, in the 1920s was the advent of radio. Like the hotels and restaurants, radio resisted taking an ASCAP license. They had pages full of reasons but the bottom line was they just didn't want to pay. This

time the lower courts, guided by the Supreme Court decision, ruled that a radio performance was a public performance for profit, and therefore a license was necessary.

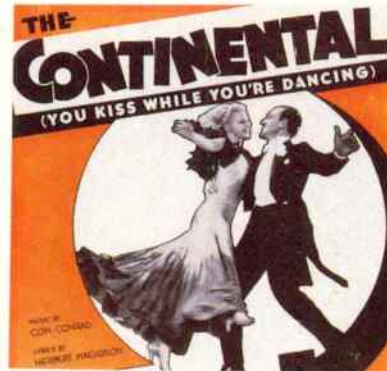
The first station to come on board was station KFI in Los Angeles. It was licensed by ASCAP on February 1, 1923. Other radio stations followed, and it wasn't long before radio became one of our most important sources of income. Today we license over 10,000 stations across the country.



# THE 1930s



The first songwriter to receive the Pulitzer Prize in theater was Ira Gershwin in 1932.

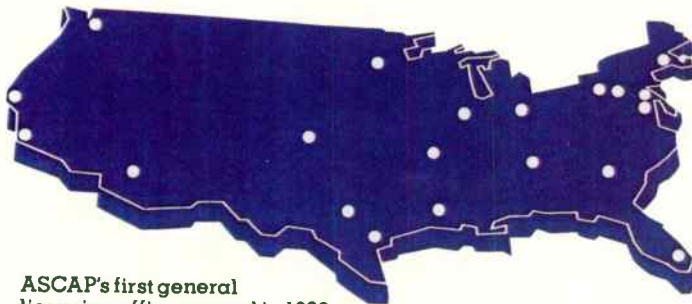


Con Conrad and Herb Magidson won the first Oscar for Best Song in 1934.

© AMPAS



Duke Ellington was elected to ASCAP in 1935.



ASCAP's first general licensing office opened in 1933 in Charlotte, North Carolina. Today there are 22 district offices across the nation.



In the 1930s, the music of many of our new ASCAP members filled the airwaves. They included Cole Porter, Johnny Mercer, Arthur Schwartz, Frank Loesser, Harold Arlen, Duke Ellington, Sammy Cahn, and Jule Styne, among other ASCAP greats.

That was the decade the first Academy Awards were presented. ASCAP members Con Conrad and Herb Magidson won the very first Oscar for Best Song, "The Continental," from the film

*The Gay Divorcee*. This was to be the start of a long and fruitful relationship between ASCAP and Hollywood as well as the start of a long line of Oscar winners for ASCAP, which to date total 117.

The Broadway marquees were also filled with the names of ASCAP members whose musicals were the toast of the Great White Way. The author of one of those musicals, Ira Gershwin, was the first songwriter to receive the Pulitzer Prize in theater for *Of Thee I Sing*. With that award, a

great tradition of ASCAP Pulitzer Prize winners was begun.

Throughout the decade, our licensing efforts intensified. In 1933, we opened our first general licensing office in Charlotte, North Carolina. We gradually branched out to the other areas around the country. Today we have 22 district offices, the most recent of which we opened in Nashville. And to do the licensing, we have a great team of field reps. numbering close to 200.



# THE 1940s



In 1949, ASCAP licensed a brand new music user, television.

Cole Porter won the first Tony Award for the year's Best Musical in 1949.



© American Theatre Wing



Aaron Copland was elected to ASCAP in 1946. His *Appalachian Spring* won the Pulitzer Prize in 1945 and is still widely performed today.

**T**HE 1940s were years of great trials and great triumphs for ASCAP. The decade began with one of the greatest crises in our history—the boycott of ASCAP music by radio stations all over the country. This happened in 1940 and lasted for a period of one year. That was the period when “Jeanie with the Light Brown Hair” had a very successful revival, along with many other public domain songs.

In a further effort to keep ASCAP from increasing its fees, the broadcasters created BMI.

To add to our problems, the movie theater operators sued us. And in 1948, Judge Leibell in the Alden-Rochelle case decided against us, and we lost our right to license theaters for music in films. By this time we were operating under a Consent Decree, which, with many amendments, still

governs us today.

But the 1940s will also be remembered for the noteworthy members who joined ASCAP, such as Aaron Copland, Igor Stravinsky, Leonard Bernstein, Fritz Loewe, and Jimmy Van Heusen, to name a few of our major writers.

It was also a time of new achievements for ASCAP. Cole Porter won the very first Antoinette Perry Award for *Kiss Me Kate*, and ASCAP members have won the great majority of Tonys ever since. In fact, Jerry Herman just won this year's Tony for his score to *La Cage aux Folles*.

The United States government issued the first postage stamps for music to Victor Herbert, John Philip Sousa, Edward MacDowell, and Ethelbert Nevin. And in later years other ASCAP members were honored with stamps of their

own: George Gershwin, W. C. Handy, Carl Sandburg, George M. Cohan, and most recently, Igor Stravinsky.

Our membership by now included a significant representation from the concert field, and so we established a separate serious music department. Also, in response to the increasing amount of data we had to process, we created what was then called a “tabulating department,” which was really the forerunner of the computer systems we have today.

As fast as we were changing on the inside, things were changing even faster on the outside. By the end of that decade, great technical advances had produced a new wonder: television. And in 1949, ASCAP licensed this brand-new user, which was, from the very first, a major force in music.

# THE 1950s

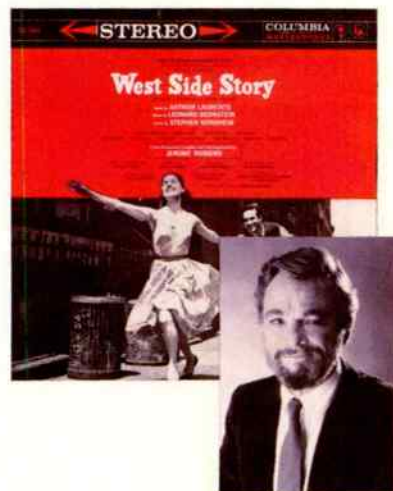
"I would say that ASCAP is the Magna Carta of the author and composer... the Declaration of Independence of the creative mind... and the social security of the free spirit."

—Johnny Mercer



Composer Cy Coleman, elected to ASCAP in 1953, wrote "Witchcraft," with Carolyn Leigh, who joined ASCAP in 1955. The song became a hit in 1957.

Stephen Sondheim was elected to ASCAP in 1957, the year *West Side Story* opened on Broadway. Sondheim wrote the lyrics and Leonard Bernstein, who became an ASCAP member in 1944, composed the music to this American classic.



© NARAS



Domenico Modugno (SIAE) won the first Grammy for Song of the Year in 1958.



Walter Schumann won the first Emmy in 1955 for his theme from *Dragnet*.

"When the first Grammys and Emmys were presented, ASCAP members were there—and they have won the lion's share ever since."

In the 1950s, we welcomed a host of new members: Henry Mancini, Marvin Hamlisch, Burt Bacharach, Cy Coleman, and Stephen Sondheim, among other prominent names.

And when the first Emmy was handed out, we were there with ASCAP member Walter Schumann and his theme from "Dragnet." And when the first Grammy was handed out, we were also there with Domenico Modugno and his Song of the Year, "Volare." And ever since, ASCAP members

have won the lion's share of Emmys and Grammys.

All in all, the '50s were good years for music and good years for ASCAP. We celebrated our 40th anniversary with pride. And the late, great Johnny Mercer commented on that occasion: "I would say that ASCAP is the Magna Carta of the author and composer... the Declaration of Independence of the creative mind... and the social security of the free spirit."

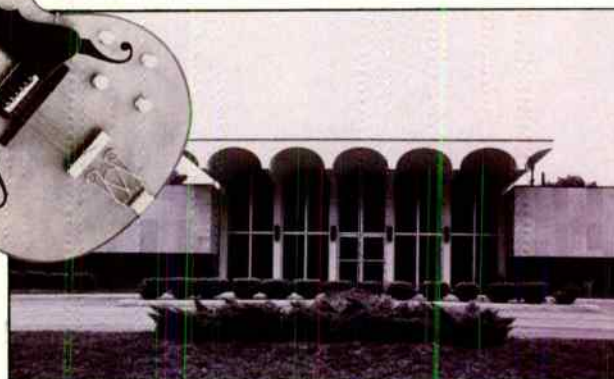


# THE 1960s



The British Invasion brought America Paul McCartney, the Rolling Stones, and Elton John.

Singer/songwriters Bob Dylan and John Denver were elected to ASCAP in 1963 and 1966, respectively.



ASCAP opened its membership office in Nashville in 1963 and in 1969 expanded to the building we call home today.

**A**ND now we come to the 1960s. Our repertory expanded again to include rock 'n' roll, rhythm and blues, folk, country music, and such writers as Bob Dylan, Carly Simon, John Denver, Jerry Leiber, Mike Stoller, Jerry Herman, and many other important contributors.

It was the time of the British invasion, which brought America Paul McCartney, Elton John, and the Rolling Stones. They gave the music business a new sound, a

new look, and a new enthusiasm for pop music.

It was also a time of great mobility, and hit songs began to spring up in places like Detroit and Nashville as well as New York and Los Angeles. In fact, our activity in Nashville prompted us to open a membership office there in 1963. By 1969, we expanded to the ASCAP building, which we call home today.

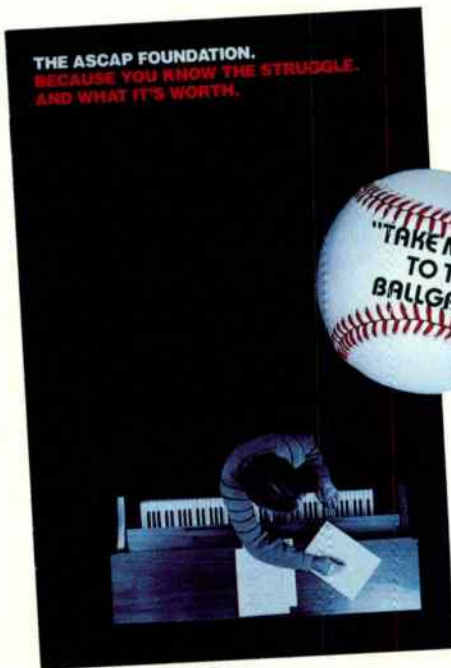
That was also the decade that Jimmie Rodgers and Fred Rose were inducted into the Country

Music Association Hall of Fame, making them the first ASCAP members to receive that honor. And Bobby Russell was the first ASCAP member to receive a Grammy for the Best Country Song, "Little Green Apples," in 1968.

The '60s ended with the beginning of one of the lengthiest court cases in ASCAP's history, the CBS lawsuit. It took 11 years until we were finally vindicated at the Supreme Court level.

# THE 1970s

THE ASCAP FOUNDATION.  
BECAUSE YOU KNOW THE STRUGGLE.  
AND WHAT IT'S WORTH.

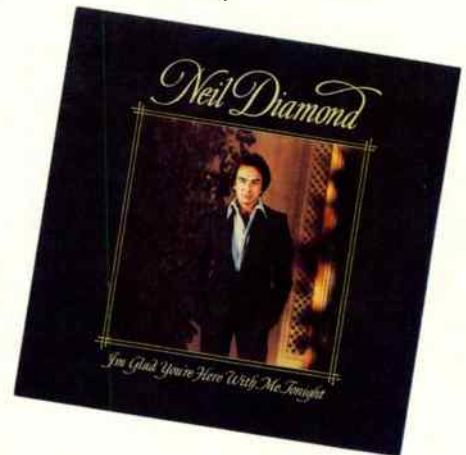


The royalties from Jack Norworth's "Take Me Out to the Ballgame" and "Shine on Harvest Moon" helped start the ASCAP Foundation.

Bruce Springsteen was elected to ASCAP in 1974.



Neil Diamond was elected to ASCAP in 1972.



Carole King was elected to ASCAP in 1970.

## ASCAP RECIPIENTS OF THE KENNEDY CENTER HONORS

Fred Astaire  
George Balanchine  
Count Basie  
Leonard Bernstein  
Aaron Copland  
Ella Fitzgerald  
Benny Goodman  
Eugene Ormandy  
Richard Rodgers  
Frank Sinatra  
Virgil Thomson

In the 1970s pop music was greatly influenced by our members of that decade such as Neil Diamond, Carole King, Stevie Wonder, Smokey Robinson, Bruce Springsteen, and Lionel Richie.

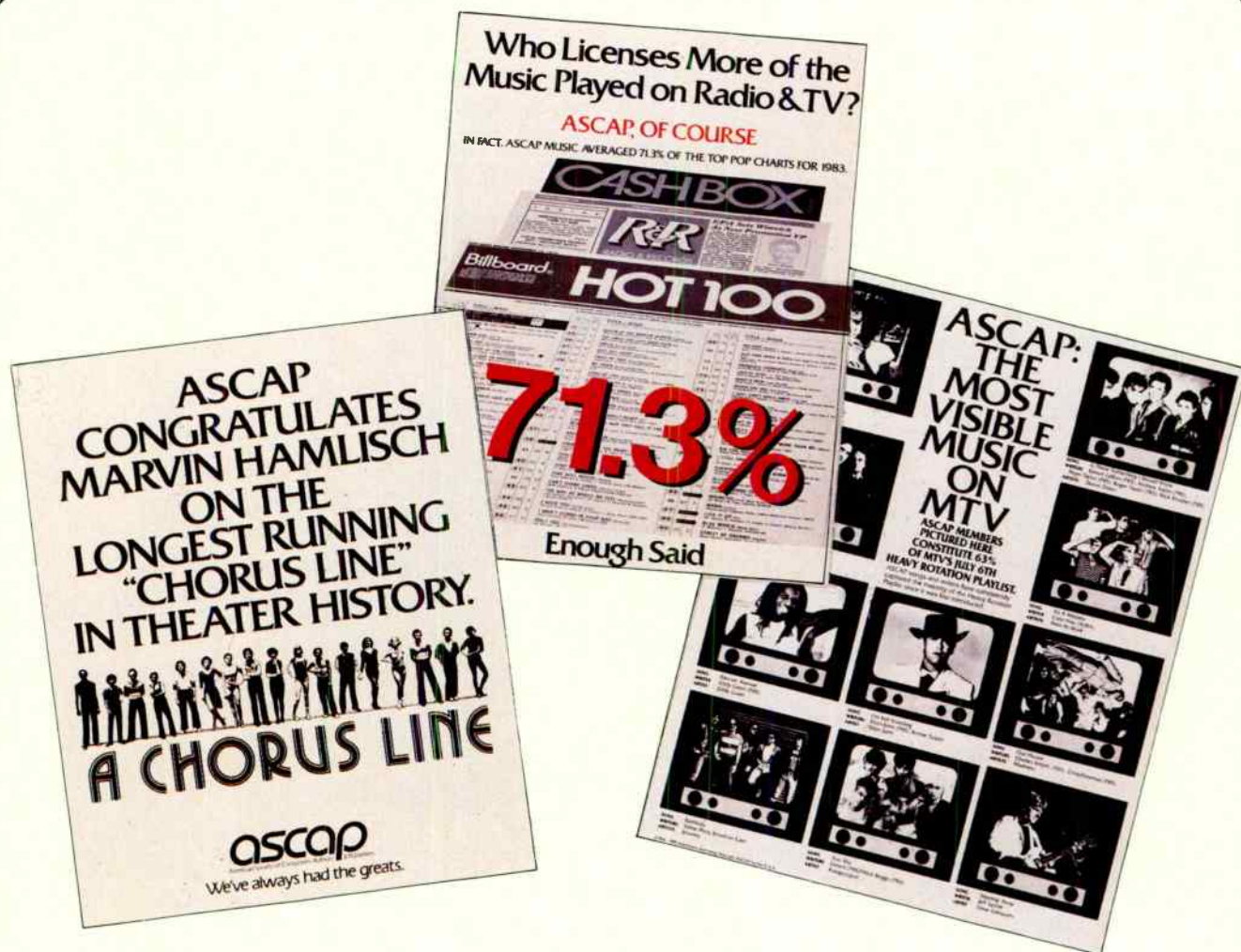
It was at that time that the widow of Jack Norworth, the writer of "Take Me Out to the Ballgame" and "Shine on Harvest Moon," donated the royalties from those songs to ASCAP. And with those royalties the ASCAP Foundation began to provide many grants and scholarships to

encourage the growth of music in the United States.

To honor President Kennedy, the Kennedy Center Honors were created. We're pleased to note that in the area of music the only performing right organization whose members have received this honor is ASCAP. And over the years our Kennedy Honorees have included Aaron Copland, Leonard Bernstein, Richard Rodgers, and just this past December, Virgil Thomson.



# THE 1980s



**"...new milestones in every area of music."**

**T**HIS brings us up to the present time—the 1980s.

Early on, the CBS lawsuit was concluded in our favor. However, the euphoria all of us at ASCAP experienced was short-lived. Because just as that problem ended, another one heated up: The Buffalo Broadcasting lawsuit. We lost that case in the lower courts, but I am pleased to report that the U.S. Court of Appeals for the Second Circuit just reversed that decision, upholding ASCAP's blanket

license.

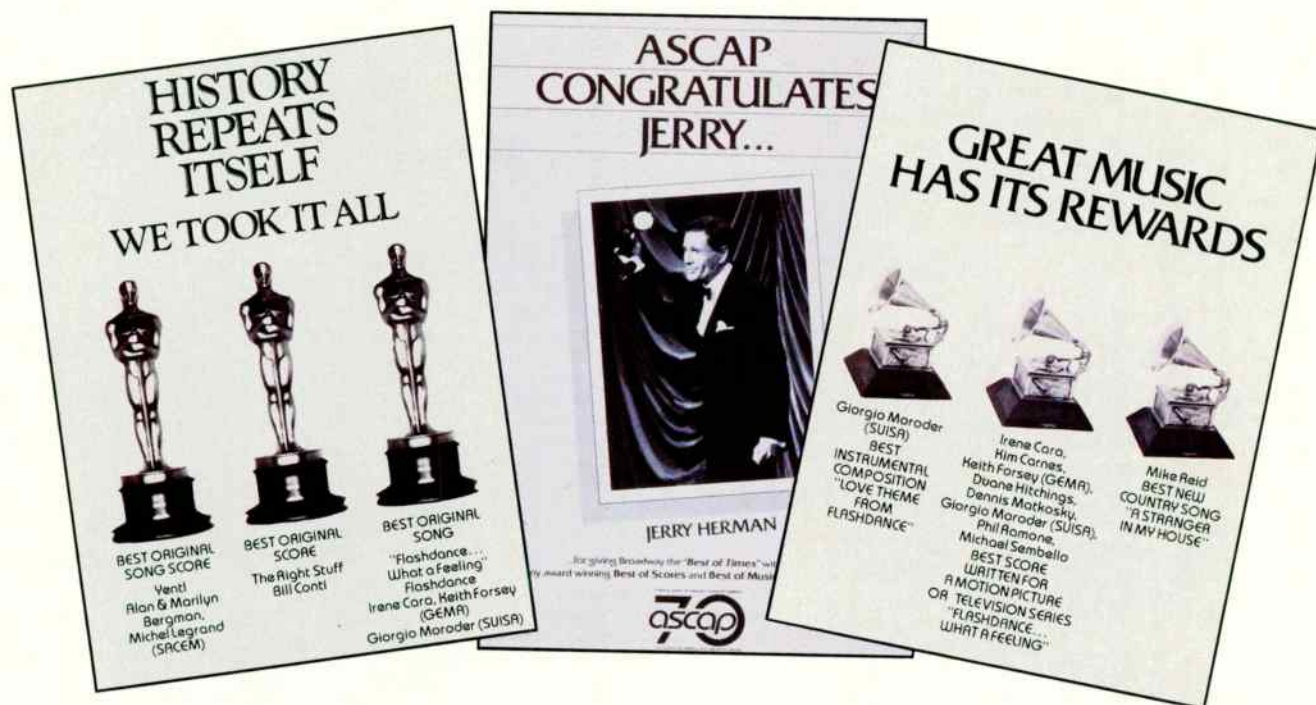
The past years have also been filled with other legal and congressional challenges for ASCAP with religious broadcasters, veterans and fraternal organizations, colleges and universities, public radio and television, wired music, hometaping, record and video rentals, and so on.

Right now we are deeply involved with the jukebox issue. You've received mail from me asking you to send letters to your senators and congressmen

expressing your opposition to the jukebox bills. I feel so pleased to report to you that your response has been overwhelming. To those of you who haven't written, we urge you to do so. Over the past few months, we have been walking the halls of Congress meeting with our legislators. And I believe our efforts will make a difference.

And while we travel the legislative route, we go on with all the other business of ASCAP as well. We continue to work at licensing

# THE 1980s



**We've always had the greats.**

the new music vehicles of the '80s. At this point we have licensed HBO, and we have just signed an agreement with the hottest music phenomenon: MTV. We are confident that no matter what shape or form the new technologies take, our music will always be in demand because we have the greatest repertoire in the world.

You'll notice that I haven't mentioned any of our prominent members from the '80s as I've done for each previous decade. That's because the '80s are still young and I believe the best is yet to come. And it's up to you not only to keep writing, but to keep informed about what's happening in the music industry from both a creative and business standpoint. I urge you to be involved in the activities of ASCAP because it is your Society. We need your talent

and your energy to grow.

We've come a long way from that first meeting in 1914. As the industry has expanded, so have we. Today, we have over 40,000 members, and we expect to earn over \$200 million this year.

We continue to achieve new milestones in every area of music. For example, at the end of '83, ASCAP songs made up 71.3 percent of the year-end pop singles charts in all the trades. As for the Grammy Awards, more than 63 percent of the nominees in songwriting categories were ASCAP members. And among this year's ASCAP Grammy winners were Mike Reid, who wrote "Stranger in My House," the best Country Song of the Year, and also the writers of *Flashdance*.

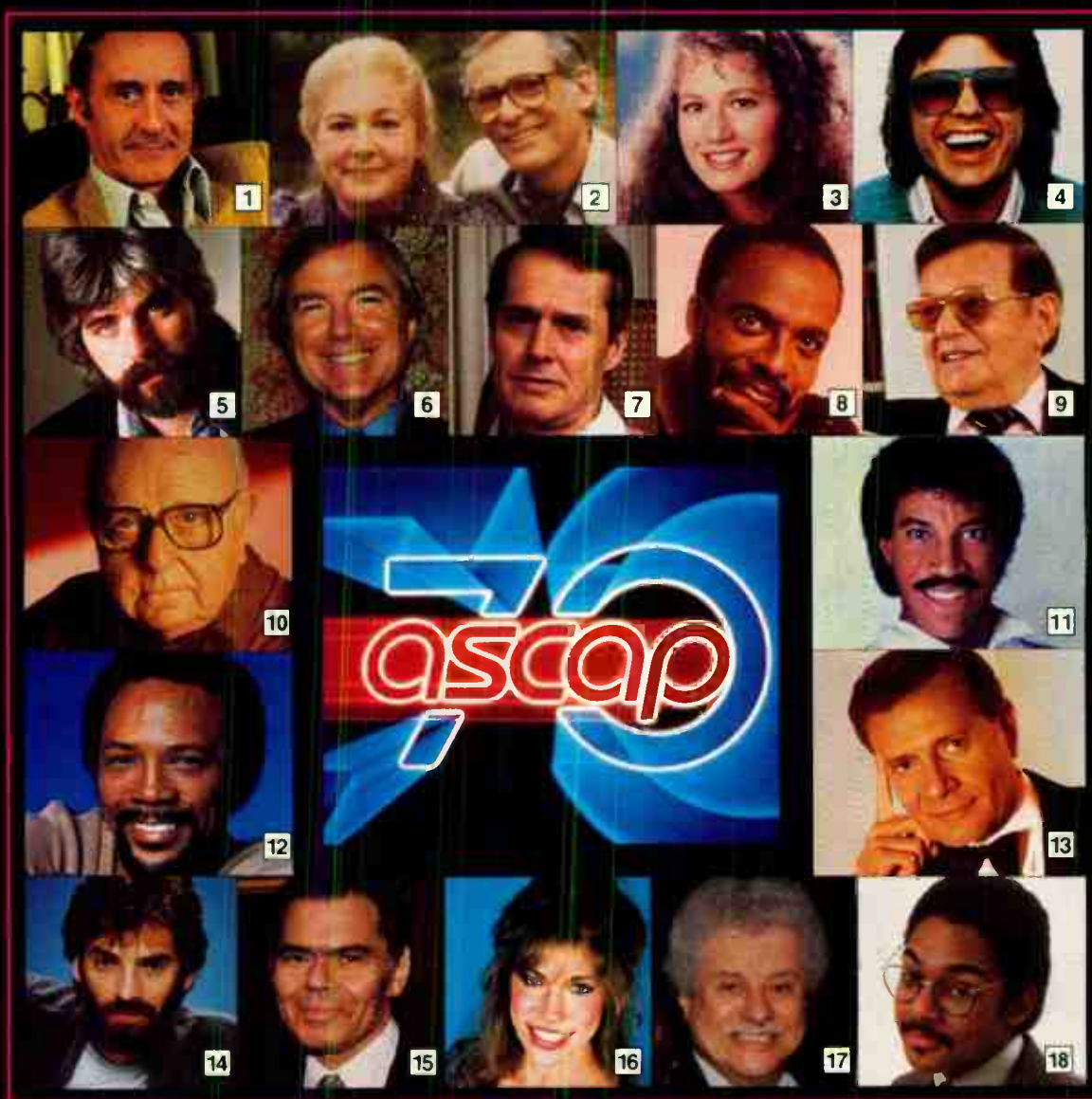
This year, I'm pleased to say

our members won Oscars for the Best Original Song, the Best Original Score, and the Best Original Song Score. On Broadway, the longest-running show in history is *A Chorus Line*, written by Marvin Hamlisch. And to show you we're right in step with the times, over 63 percent of the music played on MTV is ASCAP music.

As we go forward, I think it's valuable to look back and remember those who came before us—the kind of problems they faced and the kind of sacrifices they made so that ASCAP could be what it is today.

And I know that with your support, the ASCAP Board of Directors along with our staff will do everything possible to make sure the next 70 years are every bit as good—if not better—than our first 70.





## Celebrating 70 Years Of America's Greatest Music

### ASCAP Members Shown Above

- |                             |                     |
|-----------------------------|---------------------|
| 1. Henry Mancini            | 10. Virgil Thomson  |
| 2. Alan and Marilyn Bergman | 11. Lionel Richie   |
| 3. Amy Grant                | 12. Quincy Jones    |
| 4. Ronnie Milsap            | 13. Jerry Herman    |
| 5. Michael McDonald         | 14. Kenny Loggins   |
| 6. Dean Kay                 | 15. Jeremiah Kaplan |
| 7. Ned Rorem                | 16. Carly Simon     |
| 8. Grover Washington, Jr.   | 17. Tito Puente     |
| 9. Jule Styne               | 18. Wynton Marsalis |

**T**his section is devoted to the views of 18 prominent members on music topics of personal interest to them. The writers and publishers presented (in alphabetical order) in the pages that follow reflect the wide spectrum of music genres that make up the ASCAP repertory. The articles they have contributed, both in prose and Q&A format, are dedicated to ASCAP's 70th anniversary celebration.

## On Collaboration

By Alan and Marilyn Bergman

**T**O COLLABORATE: to work together—to walk down the road hand in hand—seeing the landscape from different viewpoints. One looking to the left—the other to the right. One searching the above—the other, the beyond: the advantage of being two people with two sensibilities. In our case, the added advantage of being a man and a woman. The challenge is to then make the result seem like one voice, one sensibility.

The essence of collaboration is mutual trust and respect. One should be able to say anything to one's partner without fear, without worrying whether or not it is or sounds "stupid," and without those time-consuming disclaimers "this may be dumb, but..." "this is off the top of my head, but..." etc., causing the collaborator to spend time reassuring his or her partner. In order to arrive at the gold that you are always panning for, you have to sift through a lot of fool's gold. (If there are two of you, there sometimes is less likelihood of mistaking one for the other.)

The best collaboration is the one in which the role of creator



Alan and Marilyn Bergman

and editor is constantly being exchanged—like a game of catch: one pitches, the other catches. Then the receiver becomes the pitcher and the other the catcher. Interaction. It allows for the objective and the subjective, creating and editing while the ball is still in the air. This takes a great degree of concentration—this process of constant interplay. Long silences punctuated by proposals that either get dropped or picked up by one or the other can often cause a loss in thought or direction. It keeps you on your intellectual toes.

As in any cooperative effort, there is on occasion a difference of opinion. In our experience, if one of us feels passionately either for or against a word, a phrase, an idea, we will often put the choice

aside to see how it looks in the morning. In the morning, we either come to an agreement or we look for a third way. Or a fourth way. One learns that the alternatives are numerous. We've found some of our favorite words, phrases, and ideas that way—by being forced to explore further until we are both equally satisfied.

Indispensable to a good collaboration is the absence of a feeling of competition. It is not important who wrote what, or whose idea it was in the first place. What is important is the song, the play, the movie, or whatever the fruit of the collaboration.

As far as we're concerned, we highly recommend the process. In anything creative, it's essential that you love what you do—and if you can do it with someone you love, well... in pitching and catching, that's the ballgame.

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Lyricists **Alan and Marilyn Bergman** have penned such worldwide standards as "The Windmills of Your Mind," "The Way We Were," and "You Don't Bring Me Flowers." This year they won their fourth Academy Award for the Best Original Song Score to the film *Yentl*.

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## A Present-Day Pioneer

By Amy Grant

**O**NE interesting aspect of being considered among the pioneers in a new genre of music is that people have a rather difficult time deciding exactly who you are and what kind of music it is you're supposed to be singing. Mention the name Amy Grant in a crowd and someone is likely to think she's a girl he went to third grade with. Mention contemporary Christian music and you're sure to be asked, "What kind of music is that?" Most folks are at least somewhat familiar with black gospel, southern gospel music, or inspirational religious music, but this rather



Amy Grant

new term has them puzzled.

There are two ways of looking at it. You can say that contemporary Christian music is very much like traditional church music except for the sound, or you can say that it is very much like today's popular music except for the lyrics. Actually, the spectrum is so

broad that it's probably safe to say that whatever style of music is currently being written, a group of writers can be found putting Christian lyrics to it. In fact, the only real difference is that you will not often hear us on top-40 radio stations because, so far, songs with overt Christian lyrics have rarely been considered for air play.

The style of music I most often write and sing is light rock/pop, and it seems that the greater part of my audience is made up of kids from age 13 to 25. I guess that's really the group I relate to the easiest. I strongly believe that kids (myself included) need to be encouraged, to have positive reinforcement, and to know that Jesus cares about them. I want



them to know that being a Christian doesn't mean that you have to stop enjoying life or become a nerd and wear unstylish clothes.

As a Christian artist, I like to be specific and selective about my songs. They are not "pie in the sky." Rather than an escape from reality, I see them as an attempt to approach reality. In order for us to really understand what's important and how we fit into the eternal scheme of things, we've got to be aware of more than how life's cause-and-effect relationships affect us, and have more than a "me"-centered view of life.

Songwriters write about everything—from the lowest to the highest experiences. We have the benefit of free and open expression and we write about all sorts of ideas and passing fancies. I love to sing as well as to write, and my songs reflect what I believe. And so here I am, trying to capture in words what's happening spiri-

tually in my life and put those words to music. Hopefully, what I do fits comfortably in this spectrum of musical thought. If every aspect of life except the spiritual is being given musical expression, it's like getting a cake with a slice missing. (And I'm sure we would all like a little bit more cake —*n'est-ce pas?*)

Songs I write are often rather introspective. Self-revealing? Maybe so. The good and the bad—fulfillment and frustration, peace and anxiety, joy and loneliness—these are some of the subjects of my songs. I hope that the honesty in these songs will encourage people to take a good look inside themselves and not be afraid to be honest about what they are made of and what's left when all the exterior walls are down. As a songwriter, I'm willing to do it first. So when I sing a song that presses a listener to dig deep, to probe what's hidden and search around

for truth and reality and honesty, the listener can know that I'm doing just the thing myself—often in the quiet of my room, while composing the song.

As far as my relationship with other songwriters goes, I don't always know my writers, but I can tell the feelings behind their songs, and I sing the ones I can relate to. I guess if I can't relate to the songs myself, I can't expect others to. So I sing about the things I know, or wish I knew; things that I feel or dream about; things that are real to me. I try to make them real to those who listen. And isn't that what every singer/songwriter really wants? To sing the unspoken feelings of her audience.

**Amy Grant** received 1983 Dove Awards for Female Gospel Artist of the Year and Album of the Year for *Age to Age*. Her Grammys include Best Contemporary Gospel Performer for 1983 and 1984.

## "Independent" Theater Songs

By Jerry Herman

**Q.** So much of your work is about reaching people. Can you elaborate on that?

**JH.** That goal is wrapped up in my insistence on writing "independent" theater songs that can have lives of their own outside the show. In the past decade we've seen a decline in that kind of writing. We can count on one hand the songs that have stepped out of recent Broadway shows, but for the '20s and '30s, we could start with "Anything Goes" and be here all day. Great musical theater has to have songs. I want to send an audience home singing. Of all things, a disco hit came out of *La Cage aux Folles*. What's wrong with that? It's terrific to have songs that you can sing around the piano in a bar at 3 o'clock in the morning that come from a new Broadway score. This has sort of fallen out of favor, but it's my way of reaching people. When it's called old-fashioned, I want to



Jerry Herman

Rick Baro © 1984

say "thank you" because that word also describes an antique table that has beauty and stability. I purposely try to be old-fashioned. If there is a way to write a theater song that can both enhance the moment on stage and step out and have its own life, I will try to do it. Obviously that's not always possible. But in *Mame*, for example, "If He Walked Into My Life" is about a little boy and his aunt. Yet that song was created to have a dual life. Many people don't know that Eydie Gorme, who had a hit recording of it, was not singing about a man.

**Q.** Do you think other people

deliberately avoid writing "independent" melodies?

**JH.** Some theater writers simply do not care about this. And that's all right, too. Eclectic musical theater is what makes Broadway interesting and healthy. A show of mine with "old-fashioned" tunes is now playing around the corner from another show with an avant-garde score. I don't believe that everyone should write simply and melodically. I don't believe that everyone should write esoteric theater pieces. The combination is what's terrific.

**Q.** Let's talk about *La Cage*. How did you go about dealing with the subject matter?

**JH.** We very purposely set out to make it identifiable to the mass public. And the perfect illustration is "Song on the Sand." At the first performance in Boston I was a nervous wreck. I wondered whether this would also be the last performance. After all, in one scene two men sitting at a cafe table, sing a love song. What I tried to do was to find an identifiable idea. We all have a piece of

**Jerry Herman**

an old song in our heads that reminds us of some other time, "La da da da—" And that's how we approached this show, to try to make a bigger statement than the show itself, to say that love is love and it doesn't matter if you're a giraffe or a man or a woman. At that first performance, right in the middle of "Song on the Sand," a Boston couple sitting in front of me—a blue-haired lady and a lovely gentleman—held hands. My face was wet because I knew then we had something universal. The show succeeds because it doesn't offend. Some critics felt that we should have gone further, and I think just the opposite is true. We made the subject matter palatable for people who might have come into that theater very skeptical. They left saying, "Hey, this is terrific, these are nice people."

**Q.** How do you go about writing an "independent" song?

**JH.** Some of the dialogue or some bigger-than-life idea has to just jump out at me. For example, "I Am What I Am" began with those very words. When Harvey Fierstein, who wrote the book for *La Cage*, uttered those five words, I said, "Stop everything, that's it." It made me crazy for three days. I ran around the house with those words and that enormous idea in my head. Other times, I have been inspired by a line from an author's text. Thornton Wilder's words gave me the whole flavor of what turned out to be "Ribbons Down My Back" (from *Hello, Dolly!*). He'd written, "This summer I'll be wearing ribbons down my

back," which made me write a song about a woman who lost her husband and had been shut away for a couple of years and was now ready to face the world again. "If He Walked Into My Life" came from the thought, "If I had it to do over again, would I make the same mistake?" From there came the words, "if he walked into my life," which was a more poetic way to express that same idea. The melodic line followed. But it all begins with that one zinger that makes me say, "This is lyrical, this should be a song."

**Q.** Have you ever been confronted with a song you thought would work that didn't?

**JH.** I've written songs I thought were fine only to hear them in the context of the show, and realize that something was glaringly wrong. I wrote a song for *Mack and Mabel* called "Today I'm Gonna Think About Me." I thought it was terrific, but when I heard it with Mike Stewart's dialogue, I realized the song was too sophisticated for that girl from the deli. I had to go home and redo it. Nobody asked me to; I had to. I came up with "Whatever He Ain't," which to me sounded like that kid from Brooklyn.

**Q.** I've heard you say that *Mack and Mabel* is your favorite work. Why is that so?

**JH.** I loved the color and the Americana and glamour of it. I didn't feel it had the right production the first time, and it's the only show of mine that failed that I would like to really see done again. The others are better off fondly remembered for an occasional high spot, but I believe this

show has the right to another viewing. One of these days we are going to do it.

**Q.** Looking ahead, is there anything new that you'd like to do in theater?

**JH.** Direct a musical. I'm a design student, and I think in terms of the visual when I write songs. I think of how a song can be staged. "A Little More Mascara" in *La Cage* is a good example of the visualization of an idea. I pictured a doubting man, aging and bald, suddenly turning into a wildly glamorous creature before our eyes. When I told Arthur Laurents my idea, I was concerned he might say, "It's a wonderful cinematic idea but I don't know how to do it on stage." Instead, he said, "I like it so much, I will find a way to do it." That's what makes Arthur Laurents a great director. One of these days I'll direct—not in lieu of writing, but just as an extra adventure.

**Q.** What would you advise somebody who really wants to write for the theater?

**JH.** First, come to New York. It starts here. Try to get material into revues. There seems to be a resurgence of them. I got started doing cabaret songs. Write original material for nightclub performers—or write a commercial. The real secret is just getting your work heard any way you can.

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One of the brightest lights on Broadway, **Jerry Herman** has won Tony Awards for *Mame*, *Hello Dolly*, and most recently *La Cage aux Folles*. He is currently on a national tour with *Jerry's Girls*, a revue featuring the long line of Herman hits.

## Remembering Count Basie

By Quincy Jones

**V**ERY few people can put their stamp on music as strong as Count Basie did. His spirit and the sound of his band, including all the people who came out of it, are the basis of what real American music is all

about. Basie was the last member of the first team of American music, by which I also mean Duke Ellington and Louis Armstrong.

What knocked me out about Basie's band, which was probably the most imitated band ever, is that as much as it could cook and swing when it played wide open, it could also come down to a pianissimo and still run you out of the

room. That 16- or 18-piece band was a swing machine. It had dynamics. It had such simplicity. It had such love.

I first met Basie 37 years ago when I was 14. I was a child and a student, but we went on together and soon after I started to write for him. It's a very rare situation that begins so young and results in working with each other profes-



sionally. Our relationship was based on respect and mutual love. More than a mentor, he was like my father. Eventually, we did dozens of albums together—for Sinatra, Ella Fitzgerald, Sammy Davis, Billy Eckstine, Sarah Vaughan, and others. I must have done some seven albums with him alone, and I won my first Grammy writing an arrangement for Basie on *I Can't Stop Loving You* in 1963.

We had met at the Palomar Theater in Seattle at a time when his band wasn't doing so well. He probably wound up there because he didn't want to play the East where people would see that things were rough. He had given up the big band and cut down to just four horns, including Clark Terry, who would become my trumpet teacher. So the band played around Seattle, Vancouver, and Portland to stay out of the mainstream.

Some years later at a time when my own band was in tough shape, Basie had one of his friends take me to the bank for a loan to help me get by the next two months or so. He was my unofficial manager and would give me jobs that his band couldn't take. I remember once up in Connecticut at an Elks Club dance, not too many people showed up to see us. After the gig, Basie said something that made me understand him better. "Give the promoter half his money back," he told me. "This man trusted you. He put your name out front and nobody showed up. Why should he be punished for that?" Basie taught



Count Basie and Quincy Jones

me what being a gentleman was all about.

I'm sure that a person's music can only be what he is as a human being. Basie's essence—his compassion, his humility, and his profound simplicity—are reflected in his music. And that's why it is so universal.

The most exciting times I've ever had in music have been standing in front of the Basie band and hearing them play back the arrangements I'd been up two or three nights writing. That was some of the greatest joy of my life. I've never experienced anything like those opening nights at Birdland in the '50s. At the tribute to Basie in New York two years ago, I was in tears for two hours when for the first time I could feel that it was possible to lose him. I just couldn't handle it because he'd always been there. I can't remember a musical moment in my life when Basie wasn't at least a telephone call away.

The last time I saw him I was with Benny Carter and Ed Eckstine at the Palladium in Los Angeles about two weeks before

he died. He had just come out of the hospital and he was so happy. The place was packed and they were screaming for him like he was Michael Jackson. The dancers were full of energy and the music was vital. It was really the way you would want to see him for the last time. When he was playing at the Beverly Theater a few months before, my wife Peggy and I took our daughters who are eight and ten years old. They had been too young before, but now I wanted them to see Basie and feel his presence musically and as a human being—and to see what an upright bass looks like before it becomes extinct! After the concert we went backstage, and one of my children said to me, "Daddy, you have to really practice to play that well, right?"

It takes practice, sure enough. But it takes a lot more. And Basie had what it takes. His music has been alive through the 1920s, the '30s, '40s, '50s, '60s, '70s, and is still going strong in the '80s. It is perhaps the greatest tribute of all to the man that he is not only remembered for his music but also for his extraordinary qualities of leadership and compassion.

"The midnight sun will never set"—Basie's love and music will live in my heart forever.

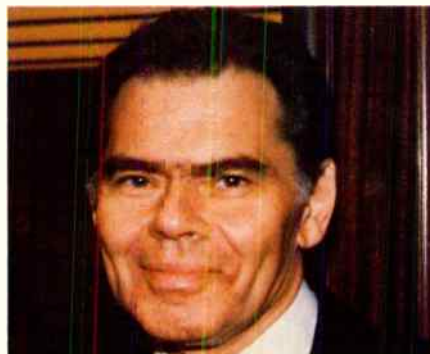
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Renowned composer, musician, arranger, conductor, producer, and multi-Grammy winner, **Quincy Jones** was the first recipient of ASCAP's Golden Note Award in 1983 for outstanding career achievement.

## The Publisher: Culture and Commerce

By Jeremiah Kaplan  
with Paul Wittke and  
Bruce MacCombie

**S**TRICTLY speaking, music publishing differs from book publishing in two apparent ways. First, the notation of music is constantly changing. A score by



Jeremiah Kaplan

John Cage would be, visually and otherwise, incomprehensible to Bach or even Wagner. Words, whatever the context of their meaning, are within the boundaries of an alphabet. But producers of music are faced with an ever-new symbolic language that represents not the sounds themselves but the directions for how the sounds are to be produced.

Second, music publishing is a late bloomer in the history of

## Jeremiah Kaplan

culture and commerce. Beginning in the 18th century, music publishing made it possible for all kinds of music, from a simple song to complicated orchestral scores, to be available in quantity. Only when an organization was capable of financing the printing, promotion, and distribution of music could the composer-publisher relationship as we know it today come into being.

In no way is the history of music as documented and assessable as that of the literary or visual arts. Music could not be accurately recorded on a page until perhaps the 17th century, so we know next to nothing of the actual sound of the music of the Egyptians, Greeks, Romans, and even pre-Renaissance Europeans. What we have today is only the tip of the iceberg made possible by the evolution of printing and mechanical reproduction.

Because the rise of music publishing is not too remote and the music published within its short history still very much with us—in fact, it has molded our musical attitudes—we can speculate what the problems were of setting up a music company when Gustav Schirmer founded his firm. G. Schirmer started in the days when modern commerce began to formulate its philosophy and style, and the publishing house was intricately connected with the social and financial world of that time.

In the late 1840s, New York was already a hectic, exciting, and pulsating city of many classes and strata of society. The influx of immigrants into the "melting pot" was still largely unassimilated. Fascinated by the *mélange* of activities of the city, Gustav Schirmer, who was born in Germany, quickly absorbed American business attitudes and practices; but at his home where he welcomed musicians, he retained the ambiance of German culture, particularly music. At that time, German music and musicians dominated American

musical life. Perhaps it is not too farfetched to suggest that Schirmer harbored a hidden idea of founding an American equivalent of a Breitkopf and Hartel, Simrock, or Schott.

Regardless, in true Horatio Alger style, he rose from a young stockboy of the music dealers Kerksieg and Breusing to become sole owner of G. Schirmer, Music Publishers, Importers, and Dealers in 1866. The shop at 701 Broadway soon became the center of serious music publishing, since Schirmer was a cultured gentleman and amateur musician, aware of his civic responsibilities. Thus what began as a business venture for importing European music to the United States soon evolved into a house that published music by Americans as well as prominent Europeans of the day.

But the past was just as important. To make classical music affordable to students and professionals, the Schirmer Library of Musical Classics was established in 1892 for editions of classical music selected and edited by scholars and pedagogues. Over the years, new items in the Schirmer Library and Great Performer's Edition have been added and edited by luminaries who today include Nathan Milstein, James Galway, Barry Truckwell, Robert Casadesu, and Anthony Newman.

Every area of the musical experience was grist for his catalog, but Schirmer's real goal was the proselytizing and dissemination of serious music. To do so, he acquired copyrights for the future by sensing the current trends and enlisting the most prestigious and artistically worthy young talent.

Every reputable publishing house is founded on a fundamental philosophy. Schirmer's has always been that the best music should be available to an audience as wide and diversified as the people who love it. This requires a complex organization. Music must be selected and prepared by skilled profes-

sionals, printed in the most feasible way, and sold and distributed by a knowledgeable staff. Also essential are a legal adviser for matters of contracts and copyrights, and a few individuals endowed with an aptitude for dealing with mercurial artists, conductors, and managers who rent the vast amount of orchestral and theatrical works in the catalog.

Today it is harder for serious composers to get their work published because there are more of them than ever and fewer publishers inclined to print their music. While the composer is still the cornerstone of publishing, economics have forced publishers to be ultra-selective and to restrict the number of composers they can properly handle. This does not mean that there is no more room at the top. The nurturing of creativity calls for patience and tact. A publisher must play many roles from father confessor to stern parent. He must not only understand the composer's work so that it can be properly prepared, but he must understand the composer. Working with amateurs with valuable ideas and little training as well as with established, sophisticated artists is one of the perennially fascinating, if sometimes irritating, facets of publishing.

Publishers have always been intermediaries between composers and the organizations that perform their works. Today, not only are concert halls and opera houses involved, but also other users of copyrighted music, such as radio, television, film, and recording. This vast musical activity augments the role of a publishing house in handling relationships for composers, who in an earlier era had more personal contact with conductors and performers. But composers should by no means lessen their activity in this regard, especially since so many of them are on the faculties of universities and conservatories, which are amenable to performing new works. In



fact, some conductors are making a name for themselves by championing the music of living composers.

The publication and promotion of music—in spite of the widespread practice of photocopying and home taping that have deprived both the composer and

the publisher of their rightful income—will never come to a halt. New technologies demand radical changes in methods and thinking. But music and music publishing will survive together as partners in an exciting and rewarding business.

**Jeremiah Kaplan** is Chairman of G. Schirmer, Inc., and President of Macmillan Publishing Company. **Bruce MacComble** is Vice President/Director of Publications and **Paul Wittke** is Editor at G. Schirmer, Inc.

## A New Line on Old-Line Publishing

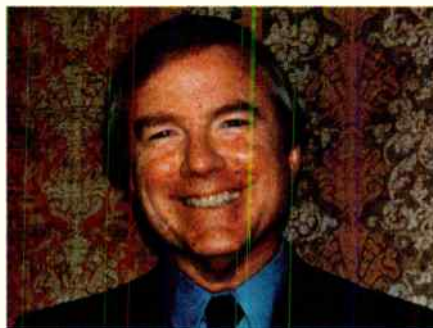
By Dean Kay

**I** RECENTLY sat on a panel that included the head of a major foreign music publishing company who made the statement that full-service publishing companies were a thing of the past in the United States. He said they had been replaced by publishers in name only, so-called "hip pocket," "desk drawer," "file cabinet" firms run by attorneys, accountants, wives, or friends of writers, producers, and artists.

To say the least, I was rather taken aback since I see myself in charge of a music publishing entity whose primary purpose is to provide full service to the writers, writers' estates, and co-publishers we represent—full service in the best sense of what traditional or "old-line" publishers have provided, and also in what I call the "new-line" approach to publishing: the use of the new technology to get the most out of every new twist and turn in this increasingly complicated business of music.

My basic approach to music publishing has been shaped by my own experience as a songwriter. I spent the early years of my career (the late '50s and the '60s) as an independent writer going from publisher to publisher peddling my songs. I had some of them published by major "old-line" firms, and I got to experience, at least from the writer's point of view, how many of these companies promoted copyrights.

In 1971 I was offered, and accepted, the opportunity to



Dean Kay

become a song plugger for Lawrence Welk's music publishing company. Just over a year later, upon the retirement of my immediate boss, famed stock arranger Paul Weirick, I found myself at the head of Mr. Welk's publishing division.

Prior to my arrival on the scene, the company had been building its catalog via the acquisitions of existing music publishing companies. Some were major firms, so the files were full of correspondence and contracts generated by music publishing legends such as Max and Louis Dreyfus, E.H. "Buddy" Morris, and dozens of others. The business education I gleaned just by reading those files could never have been bought.

My goal from the start was to develop a music publishing company I would want to write for if I were still writing (I gave up writing to avoid finding myself in conflict with writers I intended to sign). I wanted to be the kind of publisher I had admired, one interested in the careers of writers, in their material, in their style, in themselves as people, and in their future.

In 1974 we signed our first staff writer. Today, we have associations with 55 writers, the most

successful of whom are our "Tin Pan Alley" types, nine to fiver's who treat writing as the business it is. On the job, our writers have access to studios that are equipped with state-of-the-art synthesizers and recording technology allowing them to create high-quality demos in styles ranging from pure country to pop crossover, hard rock to rhythm and blues, technopop to ballads. There is no limit to the kind of music we seek. We're interested in everything that's happening in today's market. Meanwhile we've continued to acquire catalogs that we actively promote. In fact, right now we're in the midst of our most extensive promotion to date, a tribute to one of the most distinguished ASCAP composers, Jerome Kern, whose centennial will occur on January 27, 1985.

Through it all, I've kept the "old-line" traditions in mind. We still have song pluggers; we still work at developing writers' careers; and we still keep strong lines of communication open with radio, television, and motion pictures, as well as record producers.

But it's the "new-line" developments that have added new dimensions to our operation. Over the last eight years, we've moved from an antiquated accounting machine into the world of word processing, microfilm, and super computers. In fact we are about to go on line with our second generation of computers that will give us 10 times the power we've had and allow us six times the growth potential we currently anticipate. Programs we've developed in-house are far more than royalty-based. They are designed to

#### Dean Kay

help make our younger pluggers experts on songs written 40 years before they were born, to aid in getting multiple uses of our works on special product packaging, to ensure that our own record companies utilize as many of our works as possible, to keep our foreign representatives apprised of activity in our catalogs, to help our print representatives create new ideas for using our works in print, and to give instant access to information that used to take hours or days to research. These are just some of the programs that make me wonder how we ever got along without computers.

Lest I get carried away and make it sound like I walk in in the morning, put the key in the ignition of this giant, bubbling, belching Rube Goldberg-like computer that chugs away all day by itself, doing all these wonderful things, let me emphasize that it is the team of people in all of our offices, pulling together, that makes the company work. Computers will never replace the human touch—they only make the human touch that much more effective.

So, to my foreign colleague and all others who believe that full-service publishers no longer exist in America, let me assure you that we do. We're here to provide what

the publisher's function has always been, to add promotional, administrative, and business depth to the creators' unique talents and to work to develop songs and writers' careers to their fullest potential. And after all, that is what publishing should be all about.

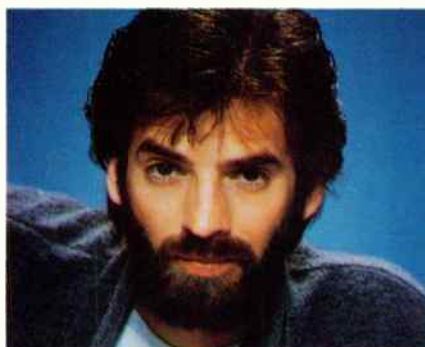
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**Dean Kay** heads T.B. Harms and its affiliated ASCAP firms at the Welk Music Group where he is Executive Vice President and General Manager. Kay became an ASCAP member in 1958, and among his credits as a writer are the Frank Sinatra hit "That's Life."

## The Meaning Behind the Melody

By Kenny Loggins

I'VE always been a student of writing, and I continually refine my own work based on what I think others are doing well. When I talk to young writers I try to instill in them some new ideas on the process of songwriting that have worked for me. Every good writer has his or her own theory. For me, from every new melody I write, a particular emotion emerges along with words that express that emotion. If I'm lucky, this pivotal line could be the hook. Take for example a song I was working on last night. The pivotal line was "I'm gonna do it right," which sounds innocent enough, but there was a lot of emotion behind it at that moment in the song. So I played a little word game, something like an inverted crossword puzzle, to figure out what the song was trying to tell me, what was trying to come out of my subconscious through the music. The rest of the line came through this way: "If I'm thinking about leaving, I'm gonna do it right." It was at that point I realized the song was about integrity, and I knew I had tapped into the central idea behind the words and



Kenny Loggins

melody I'd been puzzling over.

There's always a temptation to write imitation songs that end up like fast food. That is, they basically sound alike and say the same thing. It's a real challenge to write a love song and mean it and not just say, "Baby, I love you" or "Baby, don't leave me." The simpler tunes are often the most difficult. I try to avoid the obvious and figure out the reason one particular line came through me. What am I trying to tell myself? The answer to that question is at the heart of every song. I'm working on another song that is tentatively titled "Let There Be Love," and I am having a tough time with it. It's a very light-hearted melody and the lyrics come from a light-hearted place, but I'm still trying to find that primary moment that inspired it.

Every melody has a lyrical intent and the challenge of songwriting is to find it. There is

the danger of stuffing a strong "masculine" melody into a pink dress. The best way to avoid that mismatch or some other, to make sure that the words and music fit each other, is to approach your initial concept and try to capture its spirit. Where did that melody come from? How did you feel when it came along? What words best express that feeling?

I've collaborated with a number of great lyricists, but at this stage of my writing I feel that my songs can get watered down by too many minds. I think that if, on several occasions, I had disciplined myself to really get in there and force myself to get in touch with what the song was about, I might have had a more honest song. Expecting other writers, no matter how good they are, to understand what was in your heart when a melody came out of your subconscious, may be asking too much. And yet now, as before, there's the pressure of having 16 or 17 melodies for a new album with only a limited amount of time to complete the songs. I go to guys like Dean Pitchford, David Foster, David Paich, Tom Snow, Michael McDonald, Steve Perry, or Steve Lukather because I trust them and am confident of both their talent and their empathy for the way I think and feel.

I love to talk about songwriting, but I don't want to hold myself up



as an expert by any means. There are so many great writers out there who are far superior to me. Yet I think I can still offer some sound advice. A lot of artists create from a place of grief or sadness, and they don't feel creative or in touch with that muse until they hurt. My message is that it's not necessary to be in pain. You don't have to live the blues in order to write great music. I think

some writers need to hear that because they may hit a point where they can either go on and pursue a career in pain or make a choice to have their career work for them. Of course, it's much harder to write emotional songs from a place of joy and positivity because you're not as motivated in that space, and fewer people are there to relate to those good feelings. Songs can come from all

kinds of emotions. In fact, the wider your range of feelings, the wider your range of expression and creativity. It's certainly worth aiming for.

Part of a top duo of the 1970s, Loggins and Messina, **Kenny Loggins** has since scored solo hits with "I'm All Right," "This Is It," and most recently the title cut from the film *Footloose*.

## Music in Motion

By Henry Mancini

**Q:** There has been an explosion of new technologies in the '80s. Has the electronic age had an impact on writing for films?

**HM:** Technically it's opened up a whole new area. For me, the goal is not to eliminate musicians or replace instruments, but to find ways that synthesizers can widen the palette of composing by creating new sounds.

**Q:** You've written for so many film genres: now there's the miniseries. Does this new form present additional challenges?

**HM:** Only in the amount of time allotted to the writing of the project. The big difference between a major motion picture and a miniseries, for the composer, and I think down the line for everybody, is that there is less money and less time. So you have to work faster and harder to maintain the quality of your work. Just because you're getting paid less doesn't mean that you should give less than you would give for a picture released in theaters. And incidentally, may I say in that connection that the ASCAP performance monies go a long way in helping to compensate for the lack of money up front.

**Q:** A film runs about two hours but a miniseries could be broadcast for six evenings, for example. Is that more difficult in terms of what you have to create?

**HM:** I've agonized over various elements of one or two minutes duration. The difficulty isn't



Henry Mancini

necessarily related to the volume of work. It's what your relationship is to the task, and how well you can figure it out.

**Q:** What's the first step when you are asked to write for a film?

**HM:** I try to keep my inspiration in rein so that I don't take off in the wrong direction and have to retrace my steps. Even though I have a script and I read it and like it, unless there is a song involved that I can go ahead on, I try to wait until I see what's on film. Sometimes one page in a script describing, say, a chase or a love scene can develop into 15 or 20 minutes of music. That's the nature of the medium. When the director gets out there with his camera, he starts to elaborate, to put what he needs on film. You can't know that from a written screenplay. In *The Thornbirds* I knew I was going to have two main themes, so I worked on them in advance. For the remainder of the scoring, I had to wait and see, since I couldn't imagine precisely what was going to happen. In any case—street smarts or school smarts—a knowledge of the basics can only be an asset.

**Q:** With so much pop music in films today, does an aspiring film composer need a background in symphonic composition?

**HM:** It depends whether you are talking about songwriters or film scorers. To write ten songs that people can dance to is to me a different animal from writing a dramatic score.

**Q:** You were one of the first film composers to use jazz, as in the themes to *Peter Gunn* and *Mr. Lucky*. How did that come about?

**HM:** It was laid out on a platter by Blake Edwards. When a show involves a jazz club, you're not going to use a tango band. So the scoring was an extension of the music in the club. Similarly, you can't do an esoteric score for the *Temple of Doom*. You have to go with what is up on the screen. It dictates certain things.

**Q:** You've written great theme songs as well as scores. Is there a different process involved?

**HM:** I always take my key off the title. *Hotel* is obviously not the Holiday Inn in Biloxi, Mississippi. It is in San Francisco and it is very elegant. The music must reflect that. The harmonies, the long-phrase melodies, and the orchestration all have to tell you that. *Remington Steele* reminded me of *Peter Gunn*. Here again you don't go into a string quartet. It has to be a contemporary, semi-driving theme. The same applies to the "Bob Newhart Show." When he's heading through the New England countryside in the opening scene, it has to be something pretty with emotion that has almost a

**Henry Mancini**

classical feeling.

**Q:** Have you been surprised when your theme songs have become hits? Does that possibility occur to you as you start writing?

**HM:** I'm always just trying to get past the producer at that point. That's my first job. *Peter Gunn* and *Mr. Lucky* were big hits. Nowadays it's very rare that a television theme, even though the show is number one, gets all that exposure. Maybe the record companies don't feel that television is a hit maker anymore, although we've had good success with *The Thornbirds*. Its two major themes are being recorded all over the world now.

**Q:** Writing obviously brings you great enjoyment.

**HM:** I enjoy doing almost anything if it's good. I just came back from London where I finished an album with James Galway. Last January I recorded an album with Luciano Pavarotti. When the music gets up on that level, I feel that it has more staying power and gets more exposure than a lot of pictures do. When projects like those come along, I'm certainly not averse to jumping in.

**Q:** Since you do so much of your composing alone, how do you become objective about your own material?

**HM:** I think the older you get, the better you do it. A lot of the bad stuff just kind of falls over the side. You don't even have to bother with it. The whole point of writing dramatic music—or any kind of song—is to know what it's about, what it has to say. Once you break that code, you're home.

**Q:** You also do a very great deal of conducting.

**HM:** This summer I've been leading the Philadelphia, Atlanta, and Minnesota Symphony Orchestras. We do about four or five nights apiece. Most of the audiences seem to crave that sort of music because rock has taken over so many of the big venues. I think the people who have come through the Woodstock era, now like to bring their children along and get them accustomed to some of the lighter symphonic sounds in these surroundings. The children see the big orchestra on stage and may say, "Daddy, I want to play one of these things," pointing to the tuba (God forbid), or the violin. It gets them into an environment that can only help them.

**Q:** Do you have any advice for people who are trying to write for films today?

**HM:** The best thing to do is get in there and roll up your sleeves. Get with people who do the

same thing you do. Take some classes. Walter Scharf has a great film-scoring course over at UCLA; there are several others at USC; and Dick Grove has one in the Valley. They teach the mechanics and aesthetics of writing a score that's integrated into the film, as opposed to a song that's part of the film. New people are always coming up on the horizon. There is nothing to say that we old buzzards are going to be here forever.

**Q:** Is there a kind of film that you haven't done that you'd like to?

**HM:** I've done most of them. I did Westerns till they came out of my ears. I was involved with the *Creature from the Black Lagoon* and *It Came from Outer Space*, the Bonzo pictures, and Abbot and Costello comedies and then on to the *Pink Panther* and *Victor, Victoria*. I just like every once in a while to hit a real good one. That's the secret and the satisfaction.

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One of Hollywood's most notable film and television composers, **Henry Mancini** has received Oscars and Grammys for such classics as "Moon River," and "The Days of Wine and Roses," as well as the themes to *Peter Gunn*, *The Pink Panther*, and so many others.

## Intimidation and Inspiration

By Wynton Marsalis

**I** HAVE been lucky. I know that. Just being born in this century and at the time—in 1961—when the world was changing again. Lucky. As a musician, I grew up in New Orleans, which meant growing up in the shadow of Louis Armstrong, and that shadow stretches into infinity.

Since racial barriers were going down, things were open to



Wynton Marsalis

me that many of the musicians I respect and admire could never have imagined. Well, they might have imagined it, but they didn't

expect to get it. So here I am with all these notes that great musicians have written and played before me.

Sometimes the notes are just as intimidating as they are inspiring. But I guess, deep down, many young musicians feel this; regardless of what they might say, or how they pretend to act. But, many times intimidation leads to respect, and respect can lead to inspiration. Inspiration, that's what I feel when I listen to Louis Armstrong.

He was also known as Pops, because he was the father of us all. The progenitor. The spark

Deborah Feingold



plug. He did so much for everyone and made anyone with a desire to play the trumpet recognize things about the instrument that hadn't been thought of before. He made it do things. Pops. He made the emotion of the horn broader. He showed how serious and modern the business of playing the trumpet could be.

Pops. Louis. Armstrong. An extremely great musician. Pops. The father. Delivered us from the Tower of Babel. Armstrong. Dropped a bomb that created instead of destroyed. The king. Armstrong. A perfectly named individual. Not to be taken lightly. I salute in my mind every time I hear his sound. Louis Armstrong. Jazz.

And I want to write about some of the things he made me think about. Ideas that I believe are on the minds of younger musicians and should be expanded upon.

Today I see a lot of musicians who are pretentious because they want people to know they're not stupid. Also, there are musicians who are pretentious because they have been brain-washed into believing that jazz is some simple, folk, basic stuff. So they think that their primary need is some mother wit and some sincerity—or some funny clothes.

This creates a big problem because it makes the music and the musicians appear to be contrived. Intelligence is important, and if you don't think that Pops or Charlie Parker or Thelonious Monk knew what they were doing, you really missed the boat.

But if you don't have as much feeling—or more feeling—for the textures of a musical form, which is already intimidating in intellectual terms, your music will only interest conceptualists and critics. That's why Pops and Bird and Monk mean so much to me.

Then you have Duke Ellington. Absolute comprehension. He knew what the real deal was. But today you have musicians who give lip service to those great musicians, and don't know much about what they did. The best

thing these musicians have done for Bird, Duke, etc. is to start playing after their demise.

In order to be as great as those musicians, you have to understand the logic of music. The logic of music is different from a lot of other kinds of logic because it's abstract. You can't see it, and you have to touch people without words or the clear logic of words. That's why the rhythm of every great jazz musician is so important.

The rhythm is the language that pulls in the body of the listeners. And when you don't have words or images to communicate with people, your logic has to be so strong that the rhythm of the notes makes sense to them. When you can do that while improvising like Pops or Bird could do, it should be obvious that some mother wit didn't get them by. Or when you can use harmonies like Duke or Monk did, and get all those precise colors out of the piano, you can't just throw that up to soul.

I know a lot of soulful people, and 99 percent of them can't translate it into music. Pops. Duke. Bird. Monk. They had talent and they had discipline. They did something with what they were born with; they didn't use it as an excuse not to learn. That's why they intimidate and inspire.

Part of what they had that made them so overwhelming was the sophisticated aspect of their work. Their work was comprehensive. It had everything in it. They made the kind of music grown men make.

It had quality control from years of experience, and the emotion got deeper as the musicians got older. That's what people wanted to hear. You see young musicians, especially young pop musicians, sell energy, and if they've got talent for their music, they sell vitality—high-quality energy.

Musicians like Pops, Bird, Duke, and Monk are important because of the level of their experience and how they express it. People

want to know what they know about life. What they had to say was highly sophisticated, but it wasn't deficient in mother wit. Not at all. That's why they sounded so good. They knew where to put mother wit: Don't worry about it because you can't practice up on it anyway.

I think sophistication and mother wit—thought and feeling—make you human. You can write a song and your band can learn it, and you can travel around the world letting people hear it. That's the difference between us and monkeys and other lower animals. Everybody can fight, have sex, find some kind of shelter, reproduce, etc. Only human beings spend their lives trying to figure out better ways to express their humanity.

Some people have notes that tell us what makes us tick. What Louis Armstrong, Charlie Parker, Duke Ellington, and Thelonious Monk did was exclusively human. And if we continue failing to work as hard at our job as they did, the inflation of minimal talents and the musical depression we presently find ourselves in will continue unabated.

When I stood next to Sonny Rollins on stage in 1983, I found out how great someone who has taken the music and his instrument seriously for over 30 years sounds.

There was no doubt what was going on. He penetrated the music, the instrument, and the people. He had it all.

I hope to develop a style as comprehensive as his over the years. I don't know if I'll make it, but I'm not going to give myself any slack. I have been deeply intimidated and inspired.

Pops. Duke. Bird. Monk. Sonny. Not to be taken lightly.

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Bridging the gap between two music worlds, **Wynton Marsalis** is the acclaimed trumpeter whose debut albums of jazz and classical music won Grammy Awards this year.

## Songwriting: An Ongoing Process

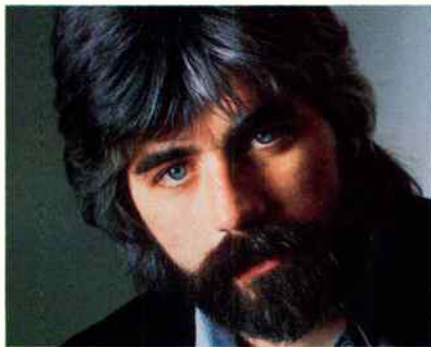
By Michael McDonald

**I**T still amazes me to stop and remember the time when I was about eight years old, walking through the hallway of the building where I lived in St. Louis and knowing right then and there that I would write songs. I'd walk and shuffle my feet and make up songs and sing notes to myself and I'd think, "Hey, I can do this just as well as those other guys."

I think my really early influences were show tunes by Oscar Hammerstein and Richard Rodgers. I guess I love those songs to this day because they're a great cross section of pop and serious music. In pop music today, almost anything goes, and that really wasn't the case back then. The songs really had to relate to their surroundings—to the play they were in. And composers borrowed more from classical music in intelligent ways.

My two biggest heroes when I had just begun to work at pop music myself were probably Burt Bacharach and Hal David. Even today I marvel at their material. They were so inventive, doing things that simply had never been done before. I've researched it a lot as a producer because those songs really lend themselves to what's going on today. Probably somebody will realize this one of these days and redo a lot of their stuff with contemporary acts.

I'm most comfortable now as a writer, even though I've been performing and producing. I can get lost in writing and all of a sudden somebody comes to me and says, "You're going on the road, it's time to start playing now," and that image of myself isn't readily there for me to accept. Now if someone were to say, "Hey, stop what you're doing because I really need your help to write something," well, that's easy for me to assimilate immediately. But the performer in me, even the producer, is something that really



Michael McDonald

gives me cause for anxiety because it's not my ready self-image.

Co-writing is a really worthy experience. As a writer you develop your own way of doing things to the point where it may get you into a corner because you just naturally fall into those techniques. It's the quickest way to get an idea. But then you can't understand why you're getting into a rut writing the same thing over and over again. You want to grow—that's the main thing. You want to stay a student but you can't do that on your own. So I value my friendships and my collaborations with people as producer and songwriter. Those roles tend to make me grow, although, at times, they've also made me lose sight of myself, which is another struggle. You've got to stick close to the point—what got you into this? Sometimes I catch myself trying to imagine what I felt the first time I was in a studio. I don't know if I can ever feel that way again. But I do know you're never going to keep that basic thrill if you do the same thing over and over, which is the trap a lot of artists fall into. You just wear it out and use up your own resources and become paranoid about other people, rather than working with them and staying open. I've always come from a band-oriented situation and I think that it's helped me. The only place I feel really comfortable is with a group of musicians, even when I'm a solo artist. Doing an album by myself just isn't in the cards for me.

Right now I'm getting ready for

a new album to be produced by Quincy Jones. I've been working with Teddy Templeman for years, and it was hard for me to make that break because we're so comfortable working together. To this day I find myself playing things for Quincy and playing them for Teddy, too, to get both opinions. Teddy is a great sounding board for me. But making records with Quincy is a special experience. He's an overflowing inspiration—a real motivator. You sit back and marvel at how he gets things together. I think it's Quincy's talent as an orchestrator that makes him a brilliant producer too. Teddy comes from more of a musicologist's standpoint. He has a great knowledge of records—old and new—and he has a concept. It would be wonderful to go into the studio with both of them.

The first song I ever completed was one I wrote with my father called "My Heart Just Won't Let You Go." He wrote lyrics and I composed the melody. I'm now the type of writer who has a million vague ideas and hopefully some of them will combine into a song or two worth recording. I don't really write at any particular place or time. Rather, it's an ongoing process for me, and I try to remind myself to get back to an idea when I have a spare moment. I really don't complete that many ideas, but when an album comes up I know I have to start finishing what I think are the good ones that I've been hanging on to, and to come up with new concepts, melodies, and lines that are better. I just keep writing through a lot of ideas until it really comes time to start finishing them as songs. And I keep telling myself, "I can do this just as well as those other guys."

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With the Doobie Brothers, **Michael McDonald** captured national fame for "Takin' It to the Streets," "Minute by Minute," and "What a Fool Believes." As a solo artist he recently hit with his LP *If That's What It Takes*.



# Creative Independence

By Ronnie Milsap

**G**UESS every creative person strives for independence. But I think it's especially important when you're a musician. I didn't have much of a career at all before I came to Nashville; and I believe the biggest thing that Music City ever gave me was the chance to feel secure, to feel independent. People in Los Angeles and New York help me, of course; but Nashville is the center—the clearinghouse for what I do. My management, my music publishing, my studio, my publicity, my booking are all out of my office on Music Row.

I'm not critical of people who put their money into yachts and Rolls Royces and all. I'd just rather invest in things that are going to keep me a part of this business. If you have your own studio, and you have your own publishing company and your own talent agency and can make your own records the way you want to, you can have that much more insurance for your family and yourself. Don't be afraid to jump out there and do something. It's amazing the number of people who won't take the money and spend it where it's most important. You have got to roll back a lot of what you make into what you are doing if you are going to build a future.

When I first came to Nashville, I studied other people. I studied producers, managers, booking agents. I knew how to make records, to a certain extent; but I learned how to get musicians to do something special, to make real magic. And that's an art.

The first thing I wanted was my own studio. Then at least I could go make music whenever I wanted to, even if it was just with a small group of musicians. What scared me most when success came so big, so suddenly, in the mid-1970s was that I was kind of a servant to a lot of other people. Lord knows I was grateful for everything,



Ronnie Milsap

because I'd been paying the bills before that. But still I wanted to be able to stand on my own two feet. If something ever happened to the relationships at the record company or the booking agency or whatever, I would be kind of dead in the water. So I set about getting to a place where I was not depending on anybody. I don't have to go through some producer or some record executive to go into the studio and make a record.

And by having your own publishing company, you can develop some new songwriters and have writers around that you can talk to on an everyday basis. I listen to a horrendous amount of material before I record. Now we've got a new jingle company that I'm tremendously excited about. And that's all new to me. You've got to be so quick! You've got to be able to write tons of new things every day in that business.

The way we make it all work is that everybody around me works as a team. There are 40 people who work in all the various divisions; and I love to be around them and be in that office. My favorite place to go when I'm off the road is the room I'm hooking up for my computer system. I'm a keyboard artist, so I'm tremendously excited with all the technology that can be done from a keyboard. But it's not just the sound potential. Now they have a Braille computer capability. You see, I've always been able to type. When I was left all alone at the Raleigh blind school, the first thing I learned to do was type letters home. I learned in the fourth grade. By the time I was in

high school, I could type 120 to 125 words a minute. But I could never proofread anything. You know, when you hit the keys you kind of have a feeling when you've made a mistake; but being able to fix that is another matter. With the Braille hookup, I can proofread what I write, and I can print it out in whatever format I want. It's even got a spelling corrector.

Synthesizers and computers have kept me excited about my music, too. And that's another neat thing about Nashville: it can be a breeding ground for the new. Of course, you've got to keep your feet on the street. If I didn't please the fans, then I wouldn't be happy. I don't know whether the direction I'm going in will sell records or not. I think it will, and if it does, I'm going to get a lot deeper into it. So far, the fans have liked me when I was doing pure country with "Pure Love" and pure pop with "Stranger in My House." And they even seem to like the techno-pop of "She Loves My Car." They say, "We just think it's 'Milsap Music.' We're not trying to put a label on it." Somebody else said, "Well, we know Milsap's kind of strange anyway. He's country and he's rock and roll." They seem to like whatever I am doing and that's what really counts.

Everything's going great right now. We've done some videos that I use in my shows. I've gotten to the point where I can sit down and create some sound electronically. I'm constantly tinkering with the studio equipment. Fans believe in me. And the record company folks at RCA say they're right behind me 100 percent.

But what knocks me out the most is this independence. You see, I've always had this dream. I've always wanted to give something more back to the industry; and I've always wanted to have solid footing in this business.

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One of the biggest attractions in country music, **Ronnie Milsap** has won a number of Country Music Association Awards including Entertainer of the Year and Male Vocalist of the Year.

# Latin Music: It's My Beat

By Tito Puente

**T**HROUGHOUT the years, people everywhere have enjoyed Latin American music because we have the greatest rhythms in the world. I've just returned from a European tour, and the excitement was tremendous. Even in places where they don't understand Spanish, the language barrier has become secondary. They love Latin rhythms, and that's very important because it makes us feel like we're wanted.

I began my music education when I was very young, starting at the age of seven on piano, and I still do most of my composing on the keyboard. After a few years, I took up percussion, which is the most important element of our music. It always has been, still is, and always will be. Many centuries ago in Africa, messages—of births, marriages, deaths, and other important events—were sent by drums. African slaves brought those rhythms to the Caribbean where each island developed its own style. Today, percussion instruments like the congas, bongos, timbales, claves, maracas, cowbells, and shakers carry those ancient rhythms to modern audiences far and wide.

I got most of my early practical experience playing in the streets of Spanish Harlem where I grew up and in the many ballrooms and night clubs around New York City. My first professional engagement was when I was about 13. I was a substitute one weekend in Noro Morales' orchestra at the Stork Club, which was a very high-class place at that time. I wore a tuxedo with one of the stiff turned-up collars, and every time I had to turn to the right to get a cue, that collar got more and more uncomfortable. I came home that night with a large scratch on my neck. Talk about paying dues.

Most of those ballrooms and nightclubs are no longer around.



Tito Puente

While we still play at an occasional ballroom dance competition, I find that the younger generation doesn't know how to dance the way we used to. But they still love our music and feel the beat and get up and shake their bodies. And it feels good.

Today, my orchestra and I play mostly in concert halls, but we also still go out in the parks and streets. I've found a growing Latino audience in the United States on college campuses. I'll soon be going off to U.C.L.A. for a week in residence with seminars on Latin American instruments and arranging. I'll bring my group on campus, and we'll be performing around the area. Recently, I did the annual Brass Conference here in New York at the Roosevelt Hotel. I took along my rhythm section of five trumpets and five trombones. This was an Anglo audience that had never had a Latin session there before. We had that hotel rocking! They want me back again next year, and then I'll bring along some tubas and mellophones.

It's demanding. I am currently in the recording studio working on a new album. I often put in 18-hour days, including four hours a night performing. In the music business, particularly in the performing end of it, when the phone doesn't ring, you're not working. Luckily, I'm not a heavy sleeper.

Latin music influences today's composers in the popular field, particularly in disco and rock and roll, and in jazz, too. You can often hear a funky little beat that has that Latin touch. It could be reggae, calypso, merengue,

mambo, or a cha cha that gives an arrangement that extra excitement, a special color and texture. If you have a beautiful French melody, we can play a beautiful Latin rhythm behind it. Other kinds of music influence our music with their melodic concepts. I may get ideas for new melodies on hearing the folklore and tunes of foreign countries. But it all comes back down to our percussion and rhythms. Even in the recording studio where I have been working with the synthesizer, we always have to lay down our percussion tracks first. Then we go into our bass and piano configurations and melodies.

I've been called the King of Latin Music and have received many honors. I've toured for the State Department and I've played at the White House. When I was introduced to President Carter, they couldn't just say that I was a timbales player, so they gave me a more appropriate title—the Good Will Ambassador of Latin American Music. Think of it, a king and an ambassador! The personal recognition is there, and it's very rewarding. I'm performing and I'm involved. I can't even retire because I'm one of the people who can open doors for our younger band leaders. If I am successful at the places I go, they'll be wanting more people back again with our type of music. My greatest ambition is for our Latin American music. May it gain ever greater recognition and get to the top of the heap with the other great music of the world. When it reaches that level, a lot of people will be very happy about it, especially me.

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Composer, arranger, and orchestra leader, **Tito Puente** has popularized Latin music throughout the world. His catalog of 200 compositions includes "Oye Como Va," which remains a classic of this genre. Born in New York City, Puente received New York's Bronze Medallion in 1969 and later the keys to the cities of Los Angeles, Miami, Boston, and Hartford.



## Views on Video

By Lionel Richie

**Q:** You've released five music videos. How have they affected your career?

**LR:** Music videos have been a wonderful new extension for me as a performer and musician. For many years, I never realized that so many people who enjoyed the Commodores' music had never seen us on television, never seen one of our concerts, and as a result, never knew what we looked like or how we performed on stage. They've also allowed me to reach people visually whom I never would have reached before. To all those people, Lionel Richie was a guy in the tuxedo who showed up on TV award shows. Music videos have given me the opportunity to be all sorts of different people, to show many sides of myself. Instead of just being a guy handing out awards, I'm the guy with the big hat and zoot suit in "Running With the Night," the guy in the red shirt leading the parade of dancers in "All Night Long," and the drama teacher with hip tennis shoes in "Hello." Video has given me the chance to be all these people, and that's a wonderful opportunity. I can become characters the same way I put on voices for my records. Before I was acting in videos, I was acting on records: like the twang in my voice for "Easy"; the Jamaican I was for "All Night Long"; and the Sinatra kind of guy I was when I sang "Truly." But with all of them, what I strive for is to be genuine. Believable. Touchable.

I think I take the most pleasure in touching other people's lives. Let me tell you a story. I was standing at a corner waiting for the light to change when this lady pulled her car to a stop and got out to talk to me. She tied up traffic for blocks, but she didn't care and she said something really nice. She said, "I feel like I've known you all my life. I just had to come over and meet you in person because you were there when I was in school. You were there when I was



Lionel Richie

engaged and then when I was married. You were there for my kids and when my mother died. Your songs have fit all the ups and downs of my life. I saw you and I know you. You know me because everything you've ever written has been my insides, has been my life. Thank you." I was blown away. It was very heavy and very wonderful. What I like the best is being appreciated like that.

**Q:** Are you comfortable having other people add their visual vision to songs you've written and recorded?

**LR:** It bothers me sometimes with ballads. I like the idea of people creating their own fantasy along with my love songs. Women seem to fantasize me or their boyfriend or husband or someone very close to them—walking through the door singing to them, saying the words in my songs. Now, you make a video, and all of a sudden the picture is painted for them of what they will be fantasizing when they hear the song. In the case of "All Night Long," it was the best thing in the world. Everyone saw a party, a celebration with all sorts of different people having a great time. And that's what the song was all about. I think "Running With the Night" was a great interpretation, too. I always like playing around, being a variety of characters. I'm a Gemini and I like being two or three different people. "Hello" showed another side of me and approached love in an interesting way, with a great deal of sensitivity.

**Q:** Have videos changed the way you approach songwriting?

**LR:** I try hard not to write for video but I've found it does make me zero in a little bit more on the story line of a song. But, I feel that a song must stand up without the visuals. A video can only enhance a song. I still come from the standpoint that a song must first pass the test of the "hum." No music, no drums, no synthesizers, just you humming. A great song you can just hum. I try to get my songs to pass that test, the melody test. Then I add words. If you've got the melody and the words, then you can add anything—guitars, drums, even visuals.

**Q:** Do you think the influence of video will be so strong in the future that we risk losing great musical artists because they are not visually oriented?

**LR:** No, I don't think so. There will be careers that videos will enhance, careers for which videos are a stepping stone to film or other forms of entertainment. But a great song is still a great song, and there will always be people who will enjoy a great performer singing a great song. Videos are not going to replace recorded music or live concerts or radio. They may offer new opportunity to artists who are very visual who might have had a hard time cutting through before music videos became popular. But I don't see them holding back any purely musical artist who, for whatever reason, chooses not to make videos. Videos are another way of reaching people with music; that's all I want.

**Q:** Now that you've done videos, are you interested in acting in projects for television or films?

**LR:** If you had asked me that several months ago, I would have laughed and said, "No way." But I have to admit that I'm definitely interested now. After working with Bob Giraldi, Jack Cole, and Bob Rafelson—each one a giant in his own way—I've got to say they made it easy for me to feel comfortable. It's an interesting option for me, one I've just begun to think about. Time will tell. I have found that the best compliment anyone

## Lionel Richie

can pay me is to say, "I just don't know what Lionel is going to do next." That's the best because it means I've got them guessing.

My goal is to keep coming up with something either totally left

or right from what you expect, but yet, something with a form so simple you can immediately understand it and connect to it.

Multi-Grammy winner **Lionel Richie** is ASCAP's Pop Writer of the Year. An original member of the Commodores,

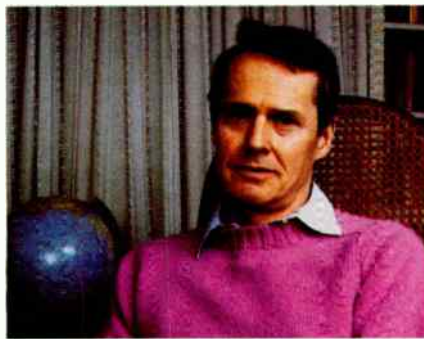
Richie's current solo LP, *Can't Slow Down*, has sold over 10 million copies to date. It is the biggest selling album in the history of Motown Records and features the blockbuster hits "All Night Long," "Running With the Night," "Hello," and "Stuck on You."

## The State of Contemporary "Classical" Music

By Ned Rorem

**T**HE state of contemporary classical music? Worse than ever. Today's classical—or, in ASCAP parlance, "serious"—composer is less a pariah than merely an unknown species, not only to the unwashed but to cultivated amateurs, and his situation is unique among creative artists. A fancier of Leonardo, Byron, or Shakespeare knows their current equivalents—Larry Rivers, John Ashbery, Edward Albee—but if he also fancies, say, Vivaldi or even Machaut, he finds their equivalents mainly in pop musicians like Michael Jackson or, at best, Stephen Sondheim. Composers such as myself, whatever our relative worth among ourselves, resemble that genus of tree frog, newly discovered in Guyana, which for millennia went about its business without bothering human beings. The situation is worsening (assuming, as we must, that the situation should need bettering) because of the confusion—the merging—in the public ken of pop and classical, genres that in fact are unrelated, one difference being that pop is mainly entertainment and thus, unlike classical, does not ask for more than passivity from its audience. But since pop has become legitimized (because it makes money) by promoters, and because the public is ever more undifferentiated, that public is exonerated from responsibility toward contemporary classical, which is not even scorned. (What doesn't exist can't be scorned.)

Another reason for the worsen-



Ned Rorem

ing state is that composer and performer, often the same person a century ago, now face opposite directions. The performer's repertory being solely of old chestnuts, the living composer flounders in a vacuum. Now, only in the realm of musical art do we find this anachronism. Most of the plays and all of the movies that we enjoy (or detest) are by modern artists, and so are most of the paintings and ballets and novels and architecture. In an area where the past is anathema we speak of "revivals" of even so recent a dramatist as, for example, Eugene O'Neill; but where the past is sovereign, we never speak of "revivals" of, for example, Beethoven. Thus, for the public all art today, except music, bleeds with the blood of the time. Meanwhile the concert audience that absorbs strictly the past is as passive—as dead, finally—as the pop audience.

In the specific domain of song, performers in America don't even know how to perform the music of today. Europeans are general practitioners and Americans are specialists in everything except recital-song repertory. Young German or Italian or French singers master the problem of their native tongue first and foremost, learn thoroughly their

country's vocal output, and often spend distinguished careers singing solely in their own language. Young American singers learn every language except their own. Graduation recitals feature songs in German, Italian, French, and Spanish, none of which the students "think" in; if they do offer an English encore it's tossed off with a fake foreign accent. Due partly to the high majority of European teachers who deem English unsingable, partly to the opera-oriented bias of students themselves, the voice recital has atrophied in the United States. The students (those not aiming toward musical comedy) sniff neither glory nor money in English-language repertory. They feel no pride in—have scarcely an awareness of—the long tradition of songs in English. To declare as they do that English is ungrateful is to see clearly the thrilling pitfalls that in foreign tongues are invisible. The only thing bad about English as a vocal medium is bad English. And the only thing bad about modern vocal settings is bad music.

Conductors? The same phony mystique. The United States—or some of them—are vain about concocting ever-grander doom machines, but with high culture we still feel obscured by Europe. We, through some demented notion of glamour, will hire an inferior foreigner before a superior home boy. Or girl. And the conductors we end up with are not about to push American produce.

There's less and less interchange. Choreographers and composers no longer conspire together. How many original dance scores can you list from the past twenty years? Movies all use either pop soundtracks or none at

Rose Clayton



all. Meanwhile, professional critics of dance and film seldom mention such music as is used in ballets and movies, much less do they mention *how* the music is used (as buffer, springboard, moodsetter, whatever). As for straight music critics, they're scarcely worth the paper they write on. Yes, one or two with a classy integrity have emerged since the withdrawal of Virgil Thomson, but their outlets are scant. There's just no room for them anymore. Nor are there outlets for young composers once they leave school. Which is why, during school, they should mercilessly exploit the available executives, because once those confrères become superstars, or even nobodies in the outside world, the give-and-take is kissed goodbye.

Recording, too, is increasingly mediocre, as everyone knows. Leontyne Price told me only last month that she, the grandest diva of them all, is no longer in a position to impose a disc of so-called art songs by Americans, although she'd sort of like to. If other big names can swing it, I don't see them doing it. Salability is the sole criterion for value in recording, and the same criterion begins to erode publishing. A publisher close to my heart and one of the world's most distinguished has just been ordered by its computer to discontinue printing all choral works by a certain composer (close to my

heart and one of the world's most distinguished) because "they don't sell."

Is there a longer range? Not if management, which is the most sinister wrongdoer in this melee, has anything to say about it. Impressarios—every one of them—tell you with straight faces that they adore new music but that the public doesn't buy it so they're forced to edit what their stars play in the sticks. Stars acquiesce, since Mammon's pull is firmer than Euterpe's. Now, impressarios lie. They hate new music. If they didn't, they'd sell it: you can always sell what you believe in. The public will accept what it's given, if given with love and a little pep talk. A tenor, for instance, who explains to a women's club that this or that song is actually in their native tongue and that they of all listeners will appreciate it, has won half the battle.

Can we bring about larger audiences for new music? Well, even allowing that managers are of good will, there's no such thing as one audience. Mine is hardly Charles Wuorinen's though we overlap with each other more than with John Kander who is nonetheless nearer to us than to John Denver who has little in common with Alban Berg's fans. You don't see the same people at *Lulu* as at *Tosca*, though if those people occasionally overlap with each other, they don't overlap with ballet people who don't overlap with Merce Cunningham. Still, the

same people that swallow without wincing at the Cageian cacophonies that accompany Cunningham would, if they heard those cacophonies in the concert hall, run out screaming. Such is the power of the visual as an aid to appreciation. (Or is it oblivion?)

However, do we really need larger audiences? Is not that notion itself a touch commercial? Must everyone have everything? There are hierarchies and preferences even among the elite. (I, for one, with all my aristocratic adoration of French cultures could live on blissfully without, say, Schubert, and without brooding over poetry for its own sake—despite my small but solid reputation for setting poetry convincingly to music.) Composers if they're good—but who decides?—should be given barrels of emeralds without having to justify their existence in practical ways.

That would be in the ideal world. Then again, since music always, always reflects the tensions of the times, in a utopian world without tensions, perhaps there would be no music.

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**Ned Rorem** was awarded the Pulitzer Prize in 1976 for *Air Music* and is recognized as one of the leading composers of art songs. Also an acclaimed author and essayist, he won a 1971 Deems Taylor award for *Critical Affairs*, *A Composer's Journal*. His latest book is *Setting the Tone*.

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## From Generation to Generation

By Carly Simon

**I** FEEL part of a tradition of music makers. All of us remember music we heard as children that changed our lives forever. It made us want to create something as wonderful and beautiful as that early memory. When I was a little girl, I was very lucky to have many great composers come to my family's home. People like Ira Gershwin, Rodgers



Carly Simon

and Hart, Oscar Hammerstein, and Arthur Schwartz played their music on our piano. So it wasn't

just over the phonograph that I learned to love their songs. They were right there with me running around the house as a toddler and in the years that followed. At some point in my young life, I decided that I, too, was going to make music.

So did everyone in my family. We all studied piano, but it wasn't until I learned to play the guitar during my freshman year in college that I started composing. I wrote music on guitar for some amazingly long-winded Italian poems I could barely understand

### Carly Simon

to memorize them for my Italian class. At first, I knew only a couple of chords since I hadn't taken any lessons on the instrument. So it was strictly a practical use of composition. But I just loved to weave the words through a melody. It was fun. Writing term papers wasn't. I loved music beyond anything, and it seemed to just flow from me. I had tapped a natural ability. For that I thank my family. But don't get me wrong. I was only a beginner. To improve on my talent always was, and still is, an effort.

To this day, I'm always inspired lyrically first in my writing. A conversation, a movie, a poem, or a book can contain an idea or a phrase that may become the subject of a song. If I'm on the ball, I jot it down. I even keep a pad and pencil by my bed, but I probably lose half of what I imagine to be my best ideas because they occur in that state when I'm not quite asleep and not awake either. Sometimes I dream I've written a good idea down and wake up in the morning to a blank piece of paper. With what I do manage to get on paper, I usually go to the next step and try to see where the words can go rhythmically. I'll take a phrase and test it out through its rhythmic possibilities,

switching the accent from syllable to syllable. I find it's dangerous to write all the lyrics too soon because it can confine me both melodically and rhythmically. Rather, I just try to get a verse or a chorus before I sit down at the piano or with a guitar. Then, if I'm lucky, the music comes fairly easy from that point on. For me, melody writing is the easiest, least self-conscious process of songwriting. It's the part I really rely on God for.

While melodies may flow through me, these days the priority in my life is my family, which can interfere with the process of discipline and concentration that makes songwriting possible. I'd much rather be spontaneous with my children and work around their time. And it's not just raising children, but also maintaining our home and dealing with the same daily domestic details as everybody else that has me telling myself that I've got to find some time that is all mine so I can just be alone and write. But there's always the exception—"just come to this dinner," "please do this interview," "if you'll only play this part in the film"—and I find myself giving into situations like these.

One cause I can't afford to ignore is the antinuclear movement. I'm not going to give it all my time, but I couldn't live with myself

if I didn't volunteer in some capacity because it concerns my children, future generations, and the fate of the earth itself. I've recently written a song with Jake Brackman called "Turn of the Tide," which was used as the theme song for the Democratic National Convention.

I'm sure that younger composers and performers look to older artists with a desire, that's either conscious or unconscious, to carry on a musical tradition. Music will continue to change from generation to generation even if there doesn't seem to be much of a generation gap in our family right now. I've been listening to a lot of new-wave rock and roll lately, not to get ideas for my own writing, but just because I really love it. And my children have turned me on to a lot of new sounds, too. They'll be watching MTV and say, "Mommy, come here quick, you are just going to love this song." And you know, they're usually right. It's quite possible that those video clips contain the music that will inspire them to create their own music in the years to come.

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Singer/songwriter **Carly Simon's** smash hits include "That's the Way I Always Heard It Should Be," "Anticipation," "You're So Vain," and "Nobody Does It Better."

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## Theater: Risk and Responsibility

By Jule Styne

**L**OOKING way back, the theater used to be healthy. I mean healthy, where people said, "I'm going to the theater tonight." They didn't say the name of the show. They said they were going to the theater. If they couldn't get a ticket for one show, they went to another. But they went. Now they go to shows. One particular show, or nothing. The theater is just rambling, floating.

We used to have a lot of great producers like Leland Hayward, George Abbott, Hal Prince, David Merrick, the Theater Guild—oh, I



Jule Styne

can go down the line. Now the producers are the theater owners. Their credentials are money. They're in the business of keeping their theaters filled, so they have to invest their own money to have a show.

There is a massive difference

between "money" producers and "creative" producers. For instance, there's something about playing new material for a real producer. Play a song for Abbott, and he'll say, "Only the first half is good. Write a new release." Play a score for him, and he says, "I think you've got about three months more work on it." Before he produces it he gives you help. He doesn't say, "It's lousy." A professional has respect for what another professional does. If I work on it a year, he can't say no to it. Maybe I didn't do it right, so he tells me to go away and come back in three months. Then he says, "We're on our way. I think it will work."

A professional, even if he

Rose Clayton



doesn't like the show, will still be helpful. If I audition an actor, I don't say, "You stink." I say, "Thank you for coming, you're just a little too tall" or something like that. I turn them on by giving them hope, and that's what a good producer does to creators. If you go to Hal Prince and he doesn't like your show, he'll say, "Sorry, I just can't fit it into my schedule, but it's going to be a big hit for you." He has respect for the person who wrote it. The money producers don't; they just hear it and walk out.

What we don't have in the theater today is a sense of security—that goes for the actor and the creator. There was a certain solidity with those artistic, creative producers. Right now we have money producers with opinions, but that doesn't mean they know anything. The man in the street has an opinion. The guy who cleans my place has an opinion. When you're sick you go to a doctor, not the fellow next door who tells you, "My mother used to eat a beet!"

Some money producers are irresponsible and hurt the lives of actors, chorus people, and creators by opening cold in New York instead of going out of town. There's a big transition going from an Off-Broadway audience up to a Broadway audience. It's not the same thing as going out of town, working on it, and getting the voice of the hinterlands. They know something in Boston; they know something in Philadelphia; they know something in Washington; they give you an indication and you have a chance to look at it

without a lot of people saying on the streets of New York, "Hey, that's not so good."

Now workshops have positive and negative sides. You can try out a new work for \$100,000 and you've got the possibility of going further. If no go, you haven't lost too much money. The workshop's failing is that the real powerhouse shows really never came out of workshops. I'm talking about *Evita*, *42nd Street*, *La Cage aux Folles*, *Gypsy*. Those shows didn't come from workshops because you couldn't have seen them in workshops. All you can see in a workshop is if the story and the score are working. In the case of *Nine*, the workshop didn't look anything like it is blown up on stage now. Even *Cats* started in a little way, but when they put it into the Winter Garden it was an entirely different show. So you can never see in workshop the show you see on Broadway. Nevertheless, workshops do serve a purpose.

For example, I saw a show in workshop that was absolutely brilliant. This show should have gone to workshop because when you try something brand-new, it's good to go to workshop before you impose it on an audience since you're really just dealing with your thoughts. Sondheim's new show, *Sunday in the Park with George*, turned out to be as brilliant as I thought it would. I think it's the freshest thing I've ever seen.

What the theater needs is more things like *Sunday in the Park* or *A Chorus Line*. That was different. *A Chorus Line* is one of the greatest shows of this century. One of the

greatest, there's no question. New things prolong the life of our theater. *Nine*, *Cats*, and *La Cage*—they all advanced the theater.

And yet, everything old comes back. Tap was through, but *42nd Street* projected old back into new. It helped Tommy Tune's style of dancing tremendously, and it reinforced Tommy because he's tap.

No matter how much the theater changes, some things remain the same. You can't teach anyone to write a hit song. You can teach them how to write music, but to teach them how to write a song, that's got to come from them. A man can learn from a book how to become a doctor, but can't learn how to become a Dr. Salk. You don't become Irving Berlin from going to school.

I hate most of rock, but I love McCartney, Paul Simon, and Billy Joel. Rock has no real place in the theater. If you have a story about rock then the music will work.

But no matter what happens, I remember a flop show I had with Herb Gardner—*One Night Stand*; we closed it. It didn't even open. I was kind of depressed about it, and Arthur Laurents called me and said, "Jule, don't feel bad. You have nothing to prove in theater, you've done it already. You're above it all." Maybe he's right.

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**Jule Styne** has composed some of Broadway's greatest scores—from *Peter Pan* and *Gentlemen Prefer Blondes* to *Gypsy* and *Funny Girl*. Among his countless standards are "I'll Walk Alone," "Time After Time," and the Oscar-winning "Three Coins in a Fountain."

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## Thanks to the "Pop" Boys

By Virgil Thomson

**I** BECAME a member of ASCAP in 1945. In the course of nearly 40 years I have been a long-time member of the Governing Board, chairman of the Board of Review, and a server on many committees. Along with all these



Virgil Thomson

privileges I have enjoyed in every way the friendship of my colleagues, both popular and standard. The latter offered no surprises, the former a great many.

Accustomed as a "standard" one to disdain a bit the "pop" boys as maybe just millionaires, as operators of mass consumption, I learned very quickly their dependability as colleagues, their pride and

Fred Slavitt

## Virgil Thomson

self-respect as artists.

Actually the popular writers have long been our chief shield and buckler, ever rigorously protective in matters of fair play and copyright, and markedly generous when dividing with us

the benefits collected from the uses of our work.

Also ASCAP is a partnership, and we run it ourselves. That is the way the foreign societies are run and that makes it possible for us to cooperate with them. I am grateful for that too.

Distinguished composer, critic, author, and conductor, **Virgil Thomson** won the Pulitzer Prize in 1949 for his score to the film *Louisiana Story* and received the Kennedy Center Honors in 1983. From 1975 to 1982, he served on the ASCAP Board of Directors.

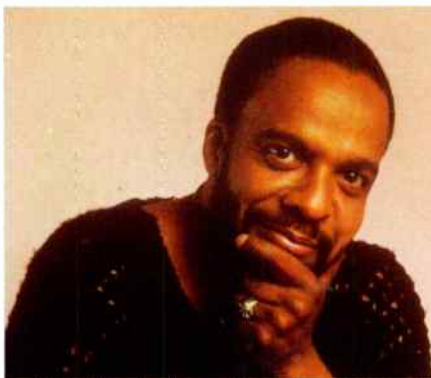
## Getting Into Jazz

By Grover Washington, Jr.

**F**EELING good has a lot to do with creating good music. You just can't be a cold person and still have the sensitivity you need to appreciate and learn from everything you play and hear. You have to be open—to be able to see things the way they truly are. Yes, there's good and bad in everything, but music requires an ability to recognize the beauty as opposed to the negative side. If music makes you feel good and you can communicate that to an audience, there's no telling how far it will go.

Starting out in jazz—as a musician, a composer, or a singer—you have to go out to a lot of jam sessions. You have to see what everybody else is doing in order to formulate your own unique style. You will find yourself in new musical situations that you will often be able to draw upon later. I started out playing classical music. I've studied medieval music. I listened to country music today on the car radio. It is essential to be as flexible as possible and to keep the musical blinders off. You must never stop looking because there's always something different out there. Every time you pick up your instrument you should be able to learn something new.

That is one of the things we aim to do with audiences—to take listeners with us and to educate them about our music as we ourselves learn and create it. Many of the letters we've received come from people who are so happy we're doing something different rather than sticking to any formula. There's a sense of sur-



Grover Washington, Jr.

prise and delight in someone who writes to thank us and says, "I didn't think I'd like that kind of music, but now that I have through you, I've listened to some other people and they are really turning me on."

Collaboration and communication are two basic elements of music. With a good tune—whether it's one of my own compositions or one by Ralph MacDonald or Marcus Miller or whoever—you're already ahead of the game, and then it's musicians that really make the music come to life. I compose for all the instruments, writing specific parts for the players I've assembled. Yet they still retain great freedom to do what they want. After all, it is each individual's sound and talent that brought us together. A good tune provides a structure for the players to go and come back. There is always a lot of eye contact when you're trying to convey something at the spur of the moment—when to step on it or step back, when to intensify or when to shift the rhythm.

Every song I write tells a tale. We will often talk it out in advance in terms of the mental pictures that were in my head when I was writing and I'll describe the mood

I want to capture.

Lately I have been experimenting with lyricists for my compositions, which I have known all along were crying out for words. Up to now, my saxophone embodied the voice in my songs, and I've phrased the lyrical melodies in ways that a vocalist would. We've all got to keep branching out, and this is one way for me now to do just that.

A lot of people think that making music is simply an artist in a room practicing all the time, then going out and playing sessions. But music is really a combination of the elements of your life away from music—children, family, friends. It is a mirror of the emotions and stimuli you experience in life. Recently in a master class at the Settlement School in Philadelphia, I stressed the importance of working with people you know and trust. That takes a lot of the paranoia out of the business part of the music business. My wife Christine is more than 50 percent responsible for me being where I am. That's why we're partners. I've worked for 10 years with Lloyd Remick who is my manager and my friend. It is a team effort. What counts is not just that I played well one time or another, but rather that there are several special people who helped me get there and that I had something to say once I got there because of the good feelings we all share. I have people who love me and I love them, and you will always hear those good feelings in my music.

Saxophonist **Grover Washington, Jr.**, recorded one of jazz's all-time best-selling albums, *Winelight*, which featured the hit song "Just the Two of Us." His latest LP is *Inside Moves*.



# CHART TOPPERS

## ASCAP Members Reaching the Top 10\*

### WRITERS

#### Hot 100

Alfred Agius (PRS)  
Michael Anthony  
Steven Askew (PRS)  
Burt Bacharach  
Tony Banks (PRS)  
Irving Berlin  
John Bettis  
Boy George (PRS)  
David Byrne  
Jo Callis (PRS)  
George Canler  
Irene Cara  
Martine Clemenceau  
(SACEM)  
Phil Collins (PRS)  
Michael Craig (PRS)  
Christopher Cross  
Kim Cross (PRS)  
Neale Croxford (PRS)  
Cyril Curnin (PRS)  
Hal David  
Ray Davies (PRS)  
Eldra DeBarge  
Dennis De Young  
Vince Di Cola  
Thomas Dolby (PRS)  
Holly Erlanger  
Joern Fahrenkrog-  
Peterson (GEMA)  
Richard Fenn (PRS)  
Christopher Foreman (PRS)  
Keith Forsey (GEMA)  
Chris Frantz  
Mark Frye (PRS)  
Eddy Grant (PRS)  
Peter Greenall (PRS)  
George Green  
Chris Hamill (PRS)  
Robert L. Harris  
Colin Hay (APRA)  
Roy Hay (PRS)  
Robert Hazard  
Johan Hoelzel (AKM)  
Neville Holder (PRS)  
Mick Jagger (PRS)  
Elton John (PRS)  
Quincy Jones  
Carlo Karges (GEMA)  
Gary Kemp (PRS)  
Greg Kihn  
Steve Kipner  
James Lea (PRS)  
Simon LeBon (PRS)  
Annie Lennox (PRS)  
Kenny Loggins  
Steve Lukather  
Jimmy Marinos  
Michael Masser  
Dennis Matkosky  
Paul McCartney (PRS)  
John Cougar Mellencamp  
Giorgio Moroder (SUISA)  
Jon Moss (PRS)  
Phil Oakey (PRS)  
Mike Oldfield (PRS)  
Michael Omartian  
Wally Palmer  
Morris Pert (PRS)  
Kenneth Pettus  
Andrew Piercy (PRS)

Robert Ponger (AKM)  
Steve Porcaro  
Greg Prestopino  
Prince  
Marge Reilly (PRS)  
Nick Rhodes (PRS)  
Keith Richards (PRS)  
Lionel Richie  
Rockwell  
David Lee Roth  
Mike Rutherford (PRS)  
Bob Seger  
Michael Sembello  
Mike Skill  
Cathal Smyth (PRS)  
Bill Solly  
Frank Stallone  
Dave Stewart (PRS)  
Jeremy Storde (PRS)  
Donna Summer  
Bernie Taupin  
Andrew Taylor (PRS)  
John Taylor (PRS)  
Roger Taylor (PRS)  
Rod Temperton (PRS)  
Blaise Tosti  
Alex Van Halen  
Eddie Van Halen  
Brock Walsh  
Diane Warren  
Matthew Weiner  
James West-Oram (PRS)  
John Wetton (PRS)  
Tina Weymouth  
Adam Woods (PRS)  
Steve Wright

#### Soul

Fred Alexander  
John Anderson  
Chris Barbosa  
Norman Beavers  
Alan Bergman  
Marilyn Bergman  
Larry Blackmon  
Irene Cara  
Ed Chisolm  
Marvin Craig  
Marcus Dair  
Bunny DeBarge  
Eldra DeBarge  
George Duke  
Eric Feasman  
Keith Forsey (GEMA)  
David Frank  
Joey Gallo  
Steve Goldman  
James Harris III  
Robert Harris  
Duane Hitchings  
Ernest Isley  
Marvin Isley  
Ronald Isley  
Rudolph Isley  
O'Kelly Isley  
Rick James (CAPAC)  
Christopher Jasper  
Raymond Jones  
Michael Jonzun  
Merald (Bubba) Knight  
Gladys Knight  
Michel LeGrand (SACEM)  
Dominick Leslie  
David Lewis

Fred Lewis  
Terry Lewis  
Wayne Lewis  
Michael Masser  
Tiemeyer McCain  
Paul McCartney (PRS)  
Dana Meyers  
Marcus Miller  
Rene Moore  
Giorgio Moroder (SUISA)  
Mic Murphy  
Michael Omartian  
Jeffrey Osborne  
Martin Page (PRS)  
Kenneth Pettus  
Wardell Potts  
Michael Price  
Prince  
Van Ross Redding  
Lionel Richie  
Rockwell  
Joseph Souther  
Michael Sembello  
Thomas Shelby  
Stephen Shockley  
Ricky Smith  
Maurice Starr  
Otis Stokes  
Donna Summer  
Leon Sylvers  
Rod Temperton (PRS)  
Luther Vandross  
Brock Walsh  
Maurice White  
Deniece Williams  
Angela Winbush  
David Hawk Wolinsky  
Mark Wood, Jr.  
William Zimmerman

#### Adult/Contemporary

Burt Bacharach  
Russ Ballard (PRS)  
Tony Banks (PRS)  
Alan Bergman  
Marilyn Bergman  
John Bettis  
Michael Bolotin  
Rory Bourke  
Boy George (PRS)  
Derek Bramble (PRS)  
Lee Bunnell  
Johnny Burke  
Jim Capaldi (PRS)  
Irene Cara  
Phil Collins (PRS)  
Michael Craig (PRS)  
Christopher Cross  
Hal David  
Eldra DeBarge  
Neil Diamond  
Keith Forsey (GEMA)  
Robert Gaudio  
George Gershwin  
Ira Gershwin  
Robert Haggart  
Albert Hammond  
Colin Hay (APRA)  
Roy Hay (PRS)  
Elton John (PRS)  
Quincy Jones  
Gary Kemp (PRS)  
Jennifer Kimball  
Michel LeGrand (SACEM)

Annie Lennox (PRS)  
Steve Lukather  
Michael Masser  
Mac McAnally  
Paul McCartney (PRS)  
Michael McDonald  
Giorgio Moroder (SUISA)  
Bob Morrison  
Jon Moss (PRS)  
Olivia Newton-John  
David Paich  
Ray Parker, Jr.  
Steve Porcaro  
Greg Prestopino  
Mike Reid  
Lionel Richie  
Dave Robbins  
Austin Roberts  
Mike Rutherford (PRS)  
Todd Sharp  
Jeff Silber  
Dave Stewart (PRS)  
Bernie Taupin  
Rod Temperton (PRS)  
Jimmy Webb  
Matthew Weiner  
Mikil Williams

#### Country

Walt Aldridge  
Tony Arata  
Glenn Ballard  
Pat Ballard  
David Bellamy  
John Bettis  
Charlie Black  
Rory Bourke  
Tommy Brasfield  
Kix Brooks  
Ed Bruce  
Earl T. Conley  
Don Cook  
Bob Corbin  
Larry Cordle  
Mike Dekle  
Edward Eliscu  
Guy Fletcher (PRS)  
Doug Flett (PRS)  
Glenn Frey  
Byron Gallimore  
Rick Giles  
Haven Gillespie  
Don Henley  
Wayland Holyfield  
Lathan Hudson  
James Ibbotson  
John Jarrard  
Cindy Jordan  
Don King  
X. Aries Lincoln  
Dave Loggins  
Johnny MacRae  
Pat McManus  
Blake Mevis  
Frankie Miller (PRS)  
Gary Morris  
Bob Morrison  
Gary Nicholson  
George Pearce  
Don Pfimmer  
Jonathan Philibert (PRS)  
John Pine  
Mike Reid  
continued on page 48

**T**HEY paid their dues and knew the blues, but somehow our writers were always able to smile. For our anniversary issue, we asked several of them for their recollections of the past. Here's what they had to say:

#### A Touch of Class

In 1939, the Shuberts asked me to write songs with Jack Yellen for the new Olsen and Johnson show *Sons of Fun*. They said this was to be a sophisticated show and that the name Sammy Fain was not quite dignified enough. They wanted me to change it. I refused. However, I did want to do the show so I agreed to be billed as Sam E. Fain just for that show.

I was also to get a plug in the show for my new hit song "By a Waterfall." On opening night during intermission, I went to the men's room and there were three musicians, a cellist and two violinists, playing "By a Waterfall." This was the plug I'd been promised. After I recovered, I thought to myself, "Was this the sophisticated show that required a name change?" But I had no complaints because *Sons of Fun* ran for 742 performances.

—Sammy Fain

#### Partners in Rhyme

In 1956 I wrote a song called "I Heard the Bells on Christmas Day." I had adapted the lyric from a poem by Longfellow. Bing Crosby had recorded several of my songs for which I had written both words and music. After Bing introduced this new song in California, he came to New York for a short visit. I gave him a ring and he told me to come over so we could spend some time together. As I entered his room he didn't say hello. He just took his pipe out of his mouth and said, "I see you finally got yourself a decent lyric writer."

—Johnny Marks

#### The Shoe Must Go On

My first full-length opera was to have its world premiere at a university in the Midwest. The day before dress rehearsal, at a cast meeting, I stood silent as the leading singers announced one after another

ASCAP



# FUNNY BONE

why they could not make the rehearsal. One had choir practice, another a club date, a third couldn't get a baby sitter, etc. Sitting there quietly fuming, I suddenly jumped up in a rage and announced, "You aren't coming to the most important rehearsal of all. That's fine, because I'm not coming either. I'm taking the next plane back to New York," and I ran out into the hall to pick up my hat and coat and call a taxi. Only then I noticed I wasn't wearing my shoes; I have a habit of taking them off when watching rehearsals. Reentering the hall, I couldn't remember which row I'd been sitting in, and called out, "Has anyone seen my shoes?"

By that time, of course, the singers found they could come to dress rehearsal after all, and the opera went on as scheduled.

—Ella Siegmester

#### A Show of Hands

All my life I have regretted the fact that my two small hands make so many chords on the piano so difficult or impossible for me. Consequently, I was not too surprised when, at the first run-through of my first full score for the show *Fine and Dandy*, the rehearsal pianist shook my hand and remarked, "These must be your rehearsal hands. The real ones will come when we open, won't they?"

—Roy Swift

#### The Flop Side

Sometime in the '60s Ben Hecht had an idea for a musical. He asked Yip Harburg if he'd be

interested in doing it and what composer he'd like to work with. Yip suggested me, and a luncheon was scheduled to talk it over.

At one point in the discussion, Yip, anxious to impress our host with some of my accomplishments, said, "Ben, you have no idea what great judgment Burt has in picking properties. He resigned from three musicals and every one of them was a flop."

Anticipating where this was going, I motioned to Yip, pleading, "Let's not go into it." But on he plunged.

"Burt resigned from *Arms and the Girl*, a show the Theater Guild was going to produce, with lyrics by Dorothy Fields. It closed in two weeks. He resigned from *By the Beautiful Sea*, which lasted three weeks. He resigned from ..." and here Yip paused. "Burt, what was the name of the third show?"

I said, "Yip, forget it. It's really not that important." But Yip wasn't to be deterred. I finally said, in a low voice, "Flahooley."

Yip looked at me in total disbelief and, after a long pause, declared, "Well, one day that show is going to be a big hit."

Flahooley was Yip's only big flop.

—Burton Lane

#### Hit and Miss

More than once upon a time, I have made hasty judgments about the future of songs. A prize illustration of how wrong

I can be occurred when Vernon Duke came by one morning, bubbling over with excitement about a song he had written overnight. The song he played for me was an unmistakable gem. He also had a title for it—"April in Paris."

"Duke," I said gently, "the melody is beautiful, but the title—who the hell cares about April in Paris? With that title, it'll never go anywhere."

—Edward Eliscu

#### The Lethal Demonstrator

The most important moment in the cycle of a song—the moment of truth—is when you demonstrate the song for the first time. I've had numerous such experiences but the most embarrassing was when Jule Styne and I auditioned a song for Buddy DeSylva. We walked into his sumptuous office at Paramount studios and stopped short because there he was stretched out on a massage table—completely nude. I said, "Excuse me, we'll come back later." "Don't be silly," he said, "let's hear the song." If it didn't embarrass him, it didn't embarrass us. Jule went to the piano, I took my lethal stance, aimed myself at Buddy, and started to demonstrate.

About eight bars into the song, the masseur began to twist DeSylva's head from left to right, up and back, with great force. I stopped singing. DeSylva asked what was wrong. I said, "Who doesn't like the song—you or the masseur?"

—Sammy Cahn





### His Own Worst Critic

Cole Porter, under contract from Metro-Goldwyn-Mayer to furnish the musical score to a forthcoming epic, had just demonstrated his songs to the then Lion of Motion Pictures, Louis B. Mayer. Ever alert to just how much subtleness the picture-going public could absorb, Mr. Mayer remarked that he liked the score intensely with the exception of the title song.

"That, my dear Cole," he said, "will not be understood. It is too intricate, the rhythms are too involved, the lyrics are too smart. I can neither remember it, whistle it, or hum it. It is, in fact, too sophisticated, too Cole Porterish."

It didn't take long for Porter's musical genius to go into action. "I will write a song," the suave composer said to himself, "just like the popular songwriters in Tin Pan Alley write, and then Mr. Mayer will realize how foolish he has been to make me change my title song."

The little down-to-earth tune and lyric that resulted was ordered into the picture by the boss. And you and I, and the other earth-bound mortals, loved it, sang it, hummed it, and remembered it to Cole Porter's amazement.

The song? "Rosalie."

—Gerald Marks

### Ripping Mad

When Harry Ruby ("Three Little Words," "Thinking of You," and many more) was in his mid-seventies, he used to have lunch with a group of his own ASCAP generation of songwriters. One day he announced that he had recently come up with a wonderful way to "get even" with

the music business for "passing him by." (As if it had.) Asked by all of his companions to explain, Harry said, "I get up every morning at six. I shower and shave and dress, grab a cup of coffee, sit down at the piano and write a hit song... and tear it up at seven!"

—Arthur Hamilton

### Capital Plug

It was the early '30s and a contingent of ASCAP songwriters was headed for the nation's capital to confer on legislative matters regarding copyright. Joining me were such writers as Jerome Kern, Gene Buck, Otto Harbach, John Golden, Con Conrad, Raymond Hubbard, and Billy Jerome. The press was there in full force and asked us all to line up and pose for a photograph. After the snapping of shutters, a reporter went down this impressive line of American songwriters and asked for our names for photo identification. Standing next to me was Billy Jerome, who was extremely hard of hearing. Thinking that the reporter was asking each of us for our song credits, Billy announced loud and clear the title of one of his biggest hits, "Mr. Dooley," which the reporter took note of unflinchingly. I, of course, made sure that Billy Jerome received proper credit.

—Irving Caesar

### Musical Mouthfuls

Mack Gordon and Al Dubin were both gargantuan in size and in appetite. One night at Lindy's each songwriter was boasting to the other about how much he could eat. Dubin said, "I can eat three dozen oysters." Gordon topped him, saying "I can eat four dozen oysters." Dubin countered, "I can eat two steaks," to which Gordon replied, "I can eat three." Finally Dubin said, "Mack, you're always telling me how much more you can eat. This can go on all night, so I'll tell you what: you eat everything you can possibly eat, and then I'll eat you!"

—Mitchell Parish

### Fit to Be Tied

I had been appearing, regularly for many seasons, as a Guest Conductor of the Los Angeles Philharmonic at the

Hollywood Bowl when my wife and I went there to hear a concert conducted by world-renowned Sir Georg Solti. Seated in the box we have had "forever," we became aware that it was well past 8:30, and the Concertmaster had not yet entered. The whole Bowl was buzzing with wonder at what had gone wrong backstage. Suddenly, the P.A. system boomed, "Mr. John Green... will John Green please come backstage immediately!" My heart leapt into my throat. "Oh, my God! Something's happened to Solti; I have to conduct; do I know all of the repertoire?"

Panic-stricken, I vaulted over the box rail and, with thousands of eyes riveted on me, raced backstage. A frantic General Manager awaited me at the stage door. "Johnny, thank God you're here," he gasped as he dragged me in. "Solti forgot his bow tie, the only one we could find is a conventional bat-wing, and neither Solti nor anyone else in the place can tie it. We knew you could!" And so, I averted catastrophe by tying the Maestro's bow tie. I slunk back to my box and, in the moment before Solti's entrance, I shouted to the whole Bowl at the top of my voice, "I tied Solti's bow tie!" What price my fame and genius as a symphony conductor!

—John (Johnny) Green

### Suit Yourself

Gene Buck, who was President of ASCAP from 1924 to 1941, had the idea of creating an ASCAP pin for all members. The pins were sent out with the following message: Enclosed please find the new ASCAP pin. Wear it proudly in the lapel of your jacket.

Member Solly Violinsky wired back almost immediately: Received pin. Please send jacket!

—Stanley Adams

### It Ain't Necessarily So

My daughter Debbie, who is a Legal Aid attorney, was taking a stroll with her supervisor. They passed a second-hand bookstall whereupon the supervisor noticed a book about music and musicians. "Would you be interested in this book?" she asked Debbie. "Not

particularly," was the response. But they thumbed through it anyway to see if there was a reference to me. To Debbie's embarrassment the listing clearly stated: Morton Gould 1913-1976. Debbie called me immediately, "You see, Daddy, you never tell us anything!"

—Morton Gould

### We Deliver

It was at the CBS studio-theater in Hollywood during World War II that those of us in the Armed Forces Radio Service could be found, some part of every day, writing, rehearsing, and recording *Command Performance*, *Mail Call*, *At Ease*, or any of the dozen other radio programs for the troops abroad.

The idea of *Command Performance* was that any serviceman in any of the war "theaters" could, by addressing any request whatsoever to "Command Performance," hear it on the next program. We prided ourselves on never failing to deliver, having already aired a violin duet with Jascha Heifetz and Jack Benny and a rendition of "One Meat Ball" with Lauritz Melchior and Bing Crosby.

A request had been received to have Bing do an American parody of "Tipperary." The comedy part of the day's program was already underway while Frank Loesser and I were still frantically working on the rest of the script and music.

Moments before I was due back on stage, he was muttering, "An idea, just an idea, how can I write a parody without... I got it!" He shut his eyes and started to sing under his breath, sort of feeling his way: "There's a hometown—like Tipperary—in the good old U.S.A." Frank had it done by the time the orchestra and I had stretched out two elongated introductions.

Bing, who was the star that week, grinned like a kid when he saw the lyric. "Pretty. Pretty," says Bing. "Got to hear that intro again, Major, just one more time, and I'm ready!"

And he was.

—Meredith Willson

(Mr. Willson contributed this anecdote shortly before he died.)

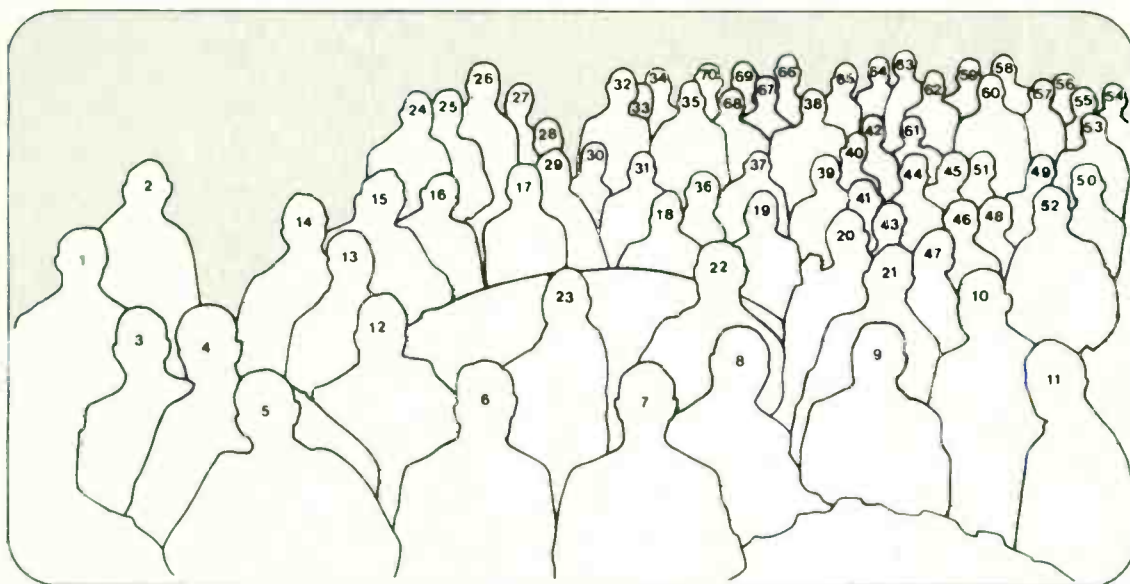


## ***A PAGE FROM THE PAST***

ASCAP's First Banquet, November 29, 1914, Luchow's Restaurant, New York City

- |                                |                           |                             |                           |                              |
|--------------------------------|---------------------------|-----------------------------|---------------------------|------------------------------|
| <b>1</b> George Botsford       | <b>15</b> Victor Herbert  | <b>29</b> Hugo Bryk         | <b>43</b> Mose Gumble     | <b>57</b> Joe Goodwin        |
| <b>2</b> John Loeffler         | <b>16</b> Nathan Burkan   | <b>30</b> Ballard MacDonald | <b>44</b> Grant Clarke    | <b>58</b> Edgar Smith        |
| <b>3</b> Herman Paley          | <b>17</b> Senator Frawley | <b>31</b> Bert Grant        | <b>45</b> Jean Havez      | <b>59</b> Gustave Kerker     |
| <b>4</b> Benj. Hapgood Burt    | <b>18</b> Henry Marshall  | <b>32</b> Anatole Friedland | <b>46</b> Louis Bernstein | <b>60</b> Malvin M. Franklin |
| <b>5</b> Jesse Winne           | <b>19</b> Ray Hubbell     | <b>33</b> Jay Witmark       | <b>47</b> Lee S. Roberts  | <b>61</b> Max Stark          |
| <b>6</b> Gustave Schirmer      | <b>20</b> Glen MacDonough | <b>34</b> Foreign Publisher | <b>48</b> Ted Snyder      | <b>62</b> Joe Young          |
| <b>7</b> Robert Hood Bowers    | <b>21</b> John Golden     | <b>35</b> Unidentified      | <b>49</b> Jimmy Monaco    | <b>63</b> Edgar Leslie       |
| <b>8</b> Louis Hirsch          | <b>22</b> Billy Jerome    | <b>36</b> Walter L. Goghil  | <b>50</b> Fred Belcher    | <b>64</b> George Meyer       |
| <b>9</b> Julius Witmark        | <b>23</b> Charles Klein   | <b>37</b> Jerome Kern       | <b>51</b> Harry Collins   | <b>65</b> Maurice Abrams     |
| <b>10</b> Henry Blossom        | <b>24</b> Silvio Hein     | <b>38</b> Meyer Cohen       | <b>52</b> Henry Watterson | <b>66</b> Sam W. Lewis       |
| <b>11</b> Ernest R. Ball       | <b>25</b> Isador Witmark  | <b>39</b> Earl Carroll      | <b>53</b> Dave Stamper    | <b>67</b> Harold Orlob       |
| <b>12</b> Stanley Murphy       | <b>26</b> Unidentified    | <b>40</b> F. B. Haviland    | <b>54</b> Gene Buck       | <b>68</b> Charles K. Harris  |
| <b>13</b> James Weldon Johnson | <b>27</b> Hans Bartsch    | <b>41</b> Jean Schwartz     | <b>55</b> E. Ray Goetz    | <b>69</b> Ray Walker         |
| <b>14</b> George Maxwell       | <b>28</b> George Hobart   | <b>42</b> Charles McCarron  | <b>56</b> Theodore Morse  | <b>70</b> Louis Dreyfus      |





# ASCAP'S POP AWARDS GALA

**A**SCAP's first Pop Awards Dinner brought together 400 leading songwriters, music publishers, artists, and other industry notables for a black-tie affair in Beverly Hills to honor the writers and publishers whose 58 songs were ASCAP's most performed during the 1983 survey year.

Video clips of the top five most performed ASCAP pop songs were presented during the evening, culminating in the award for the most performed Song of the Year: "Up Where We Belong," co-written by Jack Nitzsche and Buffy Sainte-Marie, and co-published by Famous Music Corp. Also shown were videos for "Flashdance...What a Feeling" by Irene Cara, Keith Forsey, and Giorgio Moroder, "Truly" by Lionel Richie, "We've Got Tonight" by Bob Seger, and "You and I" by Frank Myers.

Lionel Richie received the award for ASCAP's Writer of the Year as the writer whose award-winning songs earned the most performances of any ASCAP writers for the 1983 ASCAP survey year.

April Music, Inc., was named the ASCAP Publisher of the Year, which recognizes the publisher whose award-winning songs have earned the greatest number of performances for the survey year.

A special presentation was made honoring 11 ASCAP "standards," which have consistently been among the most performed songs over the last 10 years.



Henry Mancini, Kenny Rogers, Hal David, Lionel Richie, and Marilyn and Alan Bergman.

## ASCAP'S MOST PERFORMED SONGS

(Oct. 1, 1982–Sept. 30, 1983)

### AFRICA

Writers: David Palch  
Jeff Porcaro  
Publishers: Cowbells Music  
Hudmar Publishing Co. Inc.

### ALL THIS LOVE

Writer: Eldra DeBarge  
Publisher: Jobete Music Co., Inc.

### ALL RIGHT

Writer: Christopher Cross  
Publisher: Another Page

### ALWAYS SOMETHING THERE TO REMIND ME

Writers: Burt Bacharach  
Hal David  
Publishers: Blue Seas Music, Inc.  
Chappell & Co., Inc.  
JAC Music Co., Inc.

### AMERICAN MADE

Writers: Bob DiPiero\*  
Patrick McManus  
Publisher: Music City Music, Inc.

### ARTHUR'S THEME

Writers: Peter Allen\*  
Burt Bacharach  
Christopher Cross  
Carole Bayer Sager\*  
Publishers: New Hidden Valley Music Co., Pop 'N' Roll Music  
WB Music Corp.

### BABY COME TO ME

Writer: Rod Temperton (PAS)  
Publisher: Almo Music Corp.

### BREAK IT TO ME GENTLY

Writers: Diane Lampert  
Joe Seneca  
Publisher: MCA, Inc.

### COME ON EILEEN

Writers: Kevin Adams (PAS)  
James Paterson (PAS)  
Kevin Rowland (PAS)

Publishers: April Music, Inc.  
Colgems-EMI Music, Inc.

### DON'T YOU WANT ME

Writers: John Callis (PAS)  
Phillip Oakey (PAS)  
Adrian Wright (PAS)  
Publishers: Virgin Music, Inc.  
WB Music Corp.

### DO YOU REALLY WANT TO HURT ME

Writers: Michael Craig (PAS)  
Boy George (PAS), Roy Hay (PAS)  
Jon Moss (PAS)  
Publisher: Virgin Music, Inc.

### ELECTRIC AVENUE

Writer: Eddy Grant (PAS)  
Publisher: Greenheart Music Ltd.

### FLASHDANCE...WHAT A FEELING

Writers: Irene Cara  
Keith Forsey (GEMA)  
Giorgio Moroder (SUISA)  
Publishers: Famous Music Corp.  
Intersong USA, Inc.

### HARD TO SAY I'M SORRY

Writers: Peter Cetero  
David Foster\*  
Publisher: Double Virgo Music

### HEART OF THE NIGHT

Writers: John Bettis  
Michael Clark\*  
Publisher: Sweet Harmony Music

### HEART TO HEART

Writers: David Foster\*  
Kenny Loggins  
Michael McDonald  
Publishers: Genevieve Music  
Milk Money Music

### HEARTLIGHT

Writers: Burt Bacharach  
Neil Diamond  
Carole Bayer Sager\*  
Publishers:  
New Hidden Valley Music Co.  
Stonebridge Music

### HUMAN NATURE

Writers: John Bettis

Steve Porcaro  
Publishers: John Bettis Music  
Porcaro Music, WB Music Corp.

### HUNGRY LIKE THE WOLF

Writers: Simon LeBon (PAS)  
Nick Rhodes (PAS)  
Andy Taylor (PAS)  
John Taylor (PAS)  
Roger Taylor (PAS)  
Publisher: Chappell & Co., Inc.

### IGY (WHAT A BEAUTIFUL WORLD)

Writer: Donald Fagen  
Publisher: Freejunket Music

### IOU

Writers: Kerry Chater\*  
Austin Roberts  
Publishers: Chriswald Music,  
Hopi Sound Music, MCA, Inc.

### I KEEP FORGETTING

Writers: Jerry Leiber  
Mike Stoller  
Publisher: Yellow Dog Music, Inc.

### I WON'T HOLD YOU BACK

Writer: Steve Lukather  
Publisher:  
Rehtakul Veets Music, Inc.

### I'VE GOT A ROCK 'N' ROLL HEART

Writers: Steve Diamond  
Troy Seals\* Ed Setser\*  
Publishers: Diamond Mine Music  
WB Music Corp.

### INSIDE

Writer: Michael Reid  
Publisher: Lodge Hall Music, Inc.

### IT MIGHT BE YOU

Writers: Alan Bergman  
Marilyn Bergman, Dave Grusin\*  
Publishers:  
Golden Torch Music Corp.  
Threesome Music Co.

### IT'S A MISTAKE

Writer: Collin Hay (APRA)  
Publisher: April Music, Inc.





Kenny Loggins and his wife Eva Ein.

**IT'S RAINING AGAIN**

Writers: Richard Davies  
Roger Hodgson  
Publisher: Delicate Music

**JEOPARDY**

Writers: Greg Kihn  
Stephen Wright  
Publishers: Aye-Boy Music  
Well Received Music

**JOSE CUERVO**

Writer: Cindy Jordan  
Publishers:  
Easy Listening Music Corp.  
Galleon Music, Inc.

**LOVE ME TOMORROW**

Writers: Peter Cetera  
David Foster\*  
Publisher: Double Virgo Music

**LOVE WILL TURN YOU AROUND**

Writers: Dave Malloy\*  
Kenny Rogers  
Tom Schuyler\*  
Evan Stevens\*  
Publisher: Lion's Mate Music Co.

**MAKE LOVE STAY**

Writer: Dan Fogelberg  
Publishers: April Music, Inc.  
Hickory Grove Music Co.

**MANIAC**

Writers: Dennis Matkosky  
Michael Sembello  
Publishers: Famous Music Corp.  
Intersong USA, Inc.

**MISSING YOU**

Writer: Dan Fogelberg  
Publishers: April Music, Inc.  
Hickory Grove Music Co.

**MY LOVE**

Writer: Lionel Richie  
Publisher: Brockman Music

**ON THE WINGS OF LOVE**

Writers: Jeffrey Osborne  
Peter Schless\*  
Publishers: Almo Music Corp.  
March 9 Music

**ONE YOU LOVE**

Writers: Glenn Frey  
Jack Tempchin  
Publishers: Night River Publishing  
Red Cloud Music Co.

**OUR LOVE IS ON THE FAULT LINE**

Writer: Reece Kirk (APRA)  
Publisher: Almo Music Corp.

**OVERKILL**

Writer: Colin Hay (APRA)  
Publisher: April Music, Inc.

**SEPARATE WAYS**

Writers: Jonathan Cain  
Steve Perry  
Publisher: Twist & Shout Music

**SEXUAL HEALING**

Writers: Odell Brown\*  
Marvin Gaye  
Publisher: April Music, Inc.

**SHAME ON THE MOON**

Writer: Rodney Crowell  
Publishers: Coolwell Music  
Granite Music Corp.

**SHE WORKS HARD FOR THE MONEY**

Writers: Michael Omartian  
Donna Summer  
Publishers: See This House Music  
Sweet Summer Night Music

**SOMEBODY'S BABY**

Writers: Jackson Browne  
Danny Kortchmar  
Publishers: Kortchmar Music  
Night Kitchen Music

**SOUNDS LIKE LOVE**

Writers: Charlie Black  
Tommy Rocco  
Publishers: Chappell & Co., Inc.  
Bibo Music Publishers

**SOUTHERN CROSS**

Writers: Michael Curtis\*  
Richard Curtis\* Stephen Stills  
Publisher: Gold Hill Music, Inc.

**STEPPIN OUT**

Writer: Joe Jackson  
Publisher: Almo Music Corp.

**STOP IN THE NAME OF LOVE**

Writers: Lamont Dozier\*  
Brian Holland\* Eddie Holland\*  
Publisher: Jobete Music Co., Inc.

**STRANGER IN MY HOUSE**

Writer: Michael Reid  
Publisher: Lodge Hall Music, Inc.

**SWEET DREAMS ARE MADE OF THIS**

Writers: Annie Lennox (PRS)  
David Stewart (PRS)  
Publisher: Blue Network Music, Inc.

**TIME (CLOCK OF THE HEART)**

Writers: Michael Craig (PRS)  
Boy George (PRS)



Donna Summer and Michael Omartian.

Roy Hay (PAS), Jon Moss (PAS)  
Publisher: Virgin Music, Inc.

**TRULY**

Writer: Lionel Richie  
Publisher: Brockman Music

**UP WHERE WE BELONG**

Writers: Will Jennings\*  
Jack Nitzsche  
Buffy Sainte-Marie  
Publisher: Famous Music Corp.

**WE'VE GOT TONIGHT**

Writer: Bob Seger  
Publisher: Gear Publishing Co.

**YOU ARE**

Writers: Brenda Harvey-Richie  
Lionel Richie  
Publisher: Brockman Music

**YOU AND I**

Writer: Frank Myers  
Publishers: Cottonpatch Music  
Mallven Music

**YOU CAN DO MAGIC**

Writer: Russ Ballard (PRS)  
Publishers: April Music Inc.  
Russell Ballard Ltd.



Mike Reid (left) and Pat McManus.



Dennis Matkosky (left) and Michael Sembello.



Sammy Fain (left) with Burt Bacharach and his wife Carole Bayer Sager.

# ASCAP'S MOST PERFORMED STANDARDS

(Oct. 1, 1982—Sept. 30, 1983)

## AS TIME GOES BY

Writer: Herman Hupfeld  
Publisher: Warner Bros. Inc.  
(Warner Bros., Music Division)

## MISTY

Writers: Johnny Burke  
Erroll Garner  
Publishers: Limerick Music Corp.  
Marke Music Publishing Co., Inc.  
Octave Music Publishing Corp.  
Reganesque Music Co.  
Timo-Co Music

## MOON RIVER

Writers: Henry Mancini  
Johnny Mercer  
Publisher: Famous Music Corp.

## OVER THE RAINBOW

Writers: Harold Arlen  
E.Y. Harburg  
Publisher: Leo Feist, Inc.

## RAINDROPS KEEP FALLING ON MY HEAD

Writers: Burt Bacharach  
Hal David  
Publishers: Blue Seas Music, Inc.

JAC Music Co., Inc.  
WB Music Corp.

## SWEET GEORGIA BROWN

Writers: Ben Bernie  
Ken Casey, Maceo Pinkard  
Publisher: Warner Bros. Inc.  
(Warner Bros. Music Division)

## TEA FOR TWO

Writers: Irving Caesar  
Vincent Youmans  
Publisher: CVP Music Publishing Co.

## THE WAY WE WERE

Writers: Alan Bergman  
Marilyn Bergman  
Marvin Hamlisch  
Publisher: Colgems-EMI Music, Inc.

## WHITE CHRISTMAS

Writer: Irving Berlin  
Publisher: Irving Berlin Music Corp.

## YOU ARE THE SUNSHINE OF MY LIFE

Writer: Stevie Wonder  
Publishers: Black Bull Music, Inc.  
Jobete Music Co., Inc.

## ASCAP'S Most Performed Instrumental Standard

## LOVE'S THEME

Writers: Aaron Schroeder  
Barry White\*

\*Share not licensed by ASCAP



Hal David, Quincy Jones, Stevie Wonder, and Lionel Richie.



Greg Kihn and ASCAP's Gloria Messinger.



Danny Seraphine (left) and Peter Cetera of the group Chicago.



ASCAP's Paul S. Adler and Todd Brabec with Michael McDonald and his wife, ASCAP member Amy Holland.



Jeff Porcaro and David Paich of the group Toto.



ASCAP's Connie Bradley between Rodney Crowell and his wife Rosanne Cash.





Herb Magidson, Hal David, and Bill Conti.



Katherine Crosby and Bob Hope.



Harry Tobias, Henry Tobias, and ASCAP's Todd Brabec.

## "OSCAR SALUTES ASCAP"

**O**N September 23, the Academy of Motion Picture Arts and Sciences saluted the 70th anniversary of ASCAP and a half-century of ASCAP music in movies. The black-tie gala at the Samuel Goldwyn Theater in Beverly Hills benefited the Academy Foundation.

Appearing live on stage to introduce memorable clips and special Oscar footage were Bob Hope, Katherine Crosby, Keith Carradine, Donald O'Connor, Buddy Ebsen, and Cyd Charisse.

Sammy Cahn, Jule Styne, Sammy Fain, Jay Livingston and Ray Evans, Alan and Marilyn Bergman, and Burt Bacharach each performed their Oscar winning songs, and Sammy Cahn contributed an original satire, "The Songwriter's Lament," with music by Peter Daniels. Bill Conti, winner of the 1983 Oscar for Best

Score to *The Right Stuff*, conducted the 30-piece orchestra.

Also on hand to take a bow were Herb Magidson, who won the first Oscar for Best Song of 1934, "The Continental"; Leo Robin, who won an Oscar in 1938 for "Thanks for the Memory"; Arthur Hamilton, who serves as Vice President of both ASCAP and the Academy; and screen personalities Ray Bolger, Paul Henreid, and Russ Tamblyn. ASCAP President Hal David and Academy President Gene Allen delivered opening remarks praising the association of ASCAP and Oscar over the years.

The program was followed by a dinner hosted by ASCAP where Hal David presented Gene Allen and Howard Koch, the show's producer, with a special memento of gratitude signed by all of the ASCAP Oscar winners who were present.

## TOBIAS BROTHERS HONORED

**T**HREE songwriting brothers, Harry, Henry, and the late Charles Tobias, were honored this spring by the Music Friends of the Los Angeles Public Library. ASCAP Vice President Arthur Hamilton emceed a tribute to the long-time ASCAP members on May 7 at the library. ASCAP Board members Sammy Fain and John Green along with ASCAP members Jay Livingston and Ray Evans were among those who provided the entertainment. The library was also the site of a month-long exhibit of Tobias memorabilia, entitled "The Royal Family of Tin Pan Alley." Past tributes by the Music Friends have honored Irving Berlin, Hal and Mack David, Sammy Fain, Livingston and Evans, the late Ben Oakland, Lawrence Welk, and Stevie Wonder.



## TALKING ABOUT SONGWRITING

**S**URVIVING As a Songwriter in 1984," a seminar held last February at UCLA, was moderated by ASCAP Vice President Arthur Hamilton (above left). Among the participants were ASCAP's Western Regional Executive Director Todd Brabec and ASCAP writers Jackie DeShannon (center), Alan O'Day (right), John Bettis, and Dino Fekaris.



## PUBLISHERS GATHER FOR SONG AWARDS

**A**SCAP member Smokey Robinson is flanked by four publisher members of ASCAP's Board of Directors—(from left) Michael Stewart, Irwin Z. Robinson, Lester Sill, and Salvatore T. Chiantia. The group was

in Los Angeles for the National Music Publishers Association annual Song Awards held in March. Also pictured are ASCAP's Todd Brabec and Leonard Feist (far right), who is NMPA President. Chiantia is NMPA Chairman.



# PLAYBACK NASHVILLE



Lanny Wolfe (above left) and Wayne Erickson of Lanny Wolfe Music Co. hold plaques presented by John Sturdivant, ASCAP's former Nashville Membership and Public Relations Director, and Connie Bradley, Southern Regional Executive Director. At right, Bradley presents a special certificate to the GMA's Don Butler as Lexicon's Ralph Carmichael and Billy Ray Hearn (left) of Sparrow Music Co. look on.

## DOVE AWARDS HONOR GOSPEL MUSIC TALENT

**L**ANNY WOLFE was named Gospel Songwriter of the Year and won Song of the Year honors for "More Than Wonderful" at the Gospel Music Association's annual Dove Awards presentation ceremony held in Nashville in March. Wolfe was one of 11 ASCAP members who were Dove winners this year, which marks the GMA's 20th anniversary.

Sandra Crouch was also recognized with Dove Awards as both artist and producer of *We Sing Praises*, the Album of the Year in the Traditional (Black) Gospel Music category. David Clydesdale won twice as

producer of *More Than Wonderful* and *Celebrate the Joy*, the year's top albums in the Inspirational Gospel Music and Worship and Praise categories, respectively.

Russ Taff was named Male Vocalist of the Year. Phil Driscoll won as artist on the Instrumental Gospel Music album of the year. The 1984 Contemporary Gospel Music Album of the Year, *Side By Side*, brought Doves to Paul Smith of the Imperials as artist and to Keith Thomas as producer. Other ASCAP winners for their roles as producers of the year's top albums were: Brown Bannister for *Surrender*, the top LP by a

secular artist; Cam Floria for *Dreamer*, the Musical Gospel Music Album of the Year; Ken Harding for *We Shall Behold the King*, the Gospel Music Album of the Year; and Keith Thomas for *Side by Side*, the Contemporary Gospel Music Album of the Year.

ASCAP's sixth annual Gospel Music Awards luncheon was held at Nashville's Radisson Plaza Hotel. Following the inspirational invocation sung by ASCAP writer and Grammy-winning artist Russ Taff, plaques were presented to the writers and publishers of the seven ASCAP songs nominated for Song of the Year, and to

ASCAP's four nominees for Songwriter of the Year: Scott Wesley Brown, Michael Card, Michael W. Smith, and Lanny Wolfe. The luncheon was also the occasion for honoring two long-time leaders of gospel music. Connie Bradley is shown above presenting Don Butler, Executive Director of the Gospel Music Association, with a special certificate for the GMA's 20th anniversary. Ralph Carmichael, founder and President of Lexicon Music, also received a framed citation from Bradley in recognition of Lexicon's 20th anniversary.

## ASCAP Takes Top NSAI Honors

**J**EFF SILBAR was named Songwriter of the Year, and Walt Aldridge and Tommy Brasfield's "Holding Her and Loving You" was Song of the Year of the Nashville Songwriters Association International in 1983.

In October W.C. Handy and Beasley Smith were inducted into the NSAI Songwriters Hall of Fame. Country Music Week was also the occasion for presentation of the NSAI's President's Award to Connie Bradley in recognition of her outstanding contributions to country music.



The three top award winners are shown with members of ASCAP's Nashville staff and fellow ASCAP members who won awards. In back row

(from left) are Aldridge, Brasfield, Guy Clare, ASCAP's Tom Long, Charlie Black, ASCAP's Bob Doyle, and Mike Reid. In front are NSAI Executive Director,

Maggie Cavender, BMI affiliate Larry Henley, ASCAP's Merlin Littlefield, Tommy Rocco, ASCAP's Connie Bradley, Silbar, Austin Roberts, and Rory Bourke.



## ASCAP's 1983 COUNTRY MUSIC AWARDS

**A**N audience of more than 800 songwriters, artists, and other leading music industry figures got together in Nashville's Opryland Hotel last October for the 1983 awards ceremony to honor the writers and publishers whose 83 songs were ASCAP's most performed country songs of the year.

For the first time in the 21 years ASCAP has given the country awards, there was a three-way tie for Songwriter of the Year. In addition, there was a two-way tie for Publisher of the Year honors. Charlie Black, Rory Bourke, and Wayland Holyfield were named the year's top writers. Chappell Music Company and Cross Keys Publishing Company Inc. shared the publishing honor.

President Hal David and Southern Regional Executive Director Connie Bradley presented plaques to the winning ASCAP members. Video clips of the five top songs were shown leading up to the award for the year's Most Performed Country Song, "Love Will Turn You Around," co-written by Kenny Rogers and co-published by Lion's Mate Music.

Bourke and Black's hits honored by ASCAP included "Another Sleepless Night" and "Shadows in the Moon-



light," as well as "It's Who You Love," co-written with Kieran Kane. Among Holyfield's Most Performed Songs were "You'll Be Back (Every Night in My Dreams)," "You're the Best Break This Old Heart Ever Had," and "Tears of the Lonely."

Multiple awards were presented to a number of songwriters, including Walt Aldridge, David Bellamy, Tom Brasfield, Rick Carnes, Guy Clark, Hank DeVito, Bucky Jones, Kieran Kane, Richard Leigh, Blake Mevis, Bob Morrison, Ed Penney, Eddy Raven, Bill Rice, and Mary Sharon Rice.

Publishers who received multiple awards included April Music Inc., Bellamy Bros. Music, Bibb Music

Publishers, Blue Moon Music, CBS-U Catalog, Inc., Chiplin Music Company, Drunk Monkey Music, Famous Music Corp., Intersong Music, Jack and Bill Music, Co., MCA Music, Milene Music, Inc., Music City Music, Refuge Music, Rick Hall Music, Southern Nights Music, Swallowfork Music, Inc., WB Gold Music, and Warner Bros. Music Corp.

A special presentation was made honoring eleven ASCAP "standards" which are among the most performed country songs, including: "Any Day Now," "Let It Be Me," "You Needed Me," "Someday Soon," "The Gambler," "You Decorated My Life," "Have You Ever Been Lonely," "Danny's Song,"

"Take Me Home Country Roads," "Don't It Make My Brown Eyes Blue," and "Wichita Lineman."

Pictured above are ASCAP's 1983 Publishers and Writers of the Year. In the front row (left to right): Rory Bourke; Charlie Black; and Wayland Holyfield. In the back (left to right): Henry Hurt, Vice President and General Manager, Nashville Division, Chappell Intersong Music; Hal David; Connie Bradley; and Buddy Killen, President and Chief Executive Officer, Cross Keys Music.

See the next issue of *ASCAP in Action* for coverage of the 1984 Country Music Awards.



### Coleman and James Honored

**A**SCAP members Albert Coleman and the late Harry James were inducted into the Georgia Music Hall of Fame at a gala banquet in Atlanta during Georgia Music Week. Pictured above from left are ASCAP Board

member Leon Brettler, of Shapiro Bernstein Publishing Co., Albert Coleman, Connie Bradley, and Tim James, son of Harry James, and ASCAP's Merlin Littlefield and Bob Doyle.

### New Rooms For Writers

**L**EN CHIRA (left) and Tommy Rocco are shown in one of the three new writers' rooms in ASCAP's recently opened licensing office on the seventh floor of Nashville's United Artists Tower. Two of the soundproof rooms are equipped with pianos, and the third is designed for those who write mainly with a guitar or other instrument. The writers' rooms are available to all writer members from 9:00 to 5:00 and may be reserved by contacting the Nashville membership office.

Said Rocco of the new setup: "It's great for young



songwriters who're looking for a place to write, a place to feel at home."





## SEMINAR FOR SONGWRITERS

**A**SCAP members Phil Ramone, Ralph MacDonald, and Roberta Flack (shown left to right) joined Hal David as panelists in an ASCAP seminar held in Washington, D.C., in February. They critiqued original songs by eight capital-area song-

writers, and the event was videotaped by the United States Information Agency for inclusion in its documentary on Hal David, the first of its series on American songwriters to be broadcast internationally.



Sylvia



Ray Stevens

## TAKING OUR MESSAGE TO CONGRESS

**A**SCAP made a series of visits to Washington, D.C., to inform members of Congress of the Society's strong opposition to the jukebox bills that threaten to deprive music creators of fair payment for their work. In February, ASCAP member and recording star Roberta Flack entertained the Congressional Arts Caucus at a luncheon hosted by Chairman Tom Downey (D-N.Y.) and Vice Chairman Jim Jeffords (R-Vt.). At a similar luncheon in June, Ray Stevens and Sylvia performed on Capitol Hill for members of the Congressional Rural Caucus and the Arts Caucus. The following day, Hal David testified at a hearing on the jukebox bill before the Senate Subcommittee on Patents, Copyrights, and Trademarks, chaired by Sen. Charles McC. Mathias (R-Md.).



## RONSTADT AND RIDDLE HONORED

**L**INDA RONSTADT and Nelson Riddle received the first ASCAP A&R Awards in Atlantic City on July 19. The "Artist and Repertoire" award to Ronstadt, for "Great Songs Sung by Great Singers," and the one to Riddle, for "Great Songs Arranged by Great Arrangers," honored their perpetuation of American standards. The awards were presented at the Sands Hotel and Casino following a performance there by Ronstadt, with Riddle and his orchestra celebrating the success of their *What's New* album. Participating in the ceremony, hosted by William P. Weidner, President of the Greater Bay Casino Corporation, were Hal David and three ASCAP members whose songs are featured

on the album: Bob Haggart ("What's New?"), Carl Sigman ("Crazy He Calls Me"), and Jule Styne ("Guess I'll Hang My Tears Out to Dry"). Shown above (left to right) are Sigman, Haggart, Ronstadt, Riddle, Weidner, and Styne.

## WNEW'S FIRST FIFTY CELEBRATED BY ASCAP

**A**SCAP helped celebrate the 50th anniversary of WNEW, the New York radio station that for half a century has been airing American popular music. Hal David presented WNEW Vice President and General Manager Jack Thayer with a poster autographed by many of the ASCAP greats whose standards continue to set the tone for the station's broadcasts. The first radio station to feature a disc jockey, WNEW was toasted by



several of its current DJ's on this occasion, including Ted Brown, Bob Jones, Jim Loewe and Jonathan Schwartz.



## SONGWRITERS HALL OF FAME HONORS NINE ASCAP MEMBERS

**A**SCAP members Richard Adler, Bennie Benjamin, Neil Diamond, Henry Mancini, George David Weiss, and the late Al Hoffman, Maceo Pinkard, and Billy Strayhorn were inducted into the National Academy of Popular Music's Songwriters Hall of Fame in April at its annual awards dinner at New York's Waldorf-Astoria. ASCAP member Benny Goodman received the Lifetime Achievement Award. Gene Barry, star of the Broadway hit musical *La Cage aux Folles*, served as master of ceremonies.

Pictured (left to right) are Mancini, Leslie Demus (Strayhorn's niece), Weiss, Norman Gimbel, Adler, Barry, Benjamin, Diamond, and Academy President Sammy Cahn.



## LONDON



## ASCAP HONORS MOST PERFORMED PRS SONGS

**A**SCAP's third annual awards dinner in London in November 1983 honored writer and publisher members of the Performing Right Society (PRS) whose 23 songs licensed by ASCAP in the United States were among ASCAP's most performed songs in 1982. Ned Sherrin, multifaceted entertainment personality, delivered a special address, and Vivian

Ellis, PRS Deputy President, delivered opening remarks on behalf of the PRS.

Pictured above are Gloria Messinger, Rod Temperton (left), writer of "Baby Come to Me" and "Love Is in Control," and Bob Grace, Managing Director of Rondor Music Ltd., publisher of these two songs.

## PUERTO RICO



Wilkins and Tite Curet Alonso

## PUERTO RICO'S MEMBERS MEET

**H**AL DAVID was honored by Governor Carlos Romero Barcelo of Puerto Rico at a reception at the Governor's mansion, La Fortaleza, in Old San Juan on the evening of April 12. David was presented with a handmade *tiple*, the four-stringed instrument unique to Puerto Rico, and presented the Governor with an ASCAP citation "in acknowledgment of the contributions of the authors and composers of Puerto Rico to the international music community."

Earlier that afternoon, David and Managing Director Gloria Messinger addressed a membership meeting at the Caribe Hilton hotel at which eight Puerto Rican members received ASCAP plaques in recognition of their musical achievements. They were Tite Curet Alonso, Ernesto Cordero, Rafael Duchesne, Rafi Escudero, Felito Felix, Jose Juan "Pijuan" Pinero, the late Perin Vasquez, and Wilkins.



## MEET & GREET



ASCAP's Gloria Messinger with Oscar winner Michel Legrand at Fat Tuesdays in New York.



ASCAP's Rick Morrison (right) with Thomas Dolby at Capitol Records' New York offices.



Eddy Raven (center) at ASCAP's Nashville building with (from left) Connie Bradley, Jerry Bradley, and RCA's Joe Galante.



Members of Kiss with ASCAP's Bob Doyle (left), Merlin Littlefield and Tom Long (far right) at the Nashville Municipal Auditorium.



ASCAP's Bill Velez (standing, second from right) joined Menudo and their creator, ASCAP member Edgardo Diaz, backstage at Radio City Music Hall in New York City.



ASCAP's Lyn Jackson with Keith Forsey at Oasis Studios in Universal City.



Liberace with ASCAP's Bill Velez and Michael Kerker (right) backstage at Radio City Music Hall in New York.



The Eurythmics' David Stewart with ASCAP's Ken Sunshine (left) and Rick Morrison at The Ritz in New York City.





ASCAP's Merlin Littlefield (center) with Big Country on their national tour in Nashville.



Ric Ocasek (left) and Greg Hawkes with ASCAP's Lisa Schmidt after a Cars concert at Forest Hills, New York.

President Hal David with Julio Iglesias and Willie Nelson (center) at the 25th Annual Country Music Awards show.



ASCAP's Ken Sunshine (left) and Lisa Schmidt with Duran Duran at a reception at The Greene Street Club in New York City.

ASCAP's Mary Jo Menella (second from left) and Loretta Munoz with Re-Flex at The Palace in Los Angeles.



Loretta Munoz with Gary Morris (upper left) and Frank Stallone (upper right) and with Philip Bailey (lower left) and Ray Parker, Jr. at the American Video Awards in Los Angeles.



Neil Young dons a Harley-Davidson motorcycle jacket given him by Merlin Littlefield backstage at Nashville's Opryhouse.

Gilbert Becaud accepts a plaque from ASCAP's Karen Sherry, Paul Fagan and Arnold Gurwitch (right) at ASCAP's New York headquarters.



continued from page 33

Bill Rice  
Sharon Rice  
Lionel Richie  
Austin Roberts  
William "Smokey" Robinson  
Tommy Rocco  
Billy Rose  
Bob Seger  
Jeff Silbar  
Arthur Sizemore  
J. D. Souther  
Darrell Statler  
Townes Van Zandt  
Kevin Welch  
David Woodard  
Barbara Wyrick

## Publishers

### Hot 100

Almo Music Corporation  
Another Page  
April Music, Inc.  
Arista Music, Inc.  
Barn Publishing, Inc.  
Blue Network Music, Inc.  
Blue Seas Music, Inc.  
Brockman Music  
Buchu Music  
Cement Chicken Music  
Chappell & Co., Inc.  
Colgems-EMI Music, Inc.  
Controversy Music  
Davray Music, Ltd. (PRS)  
Emergency Music, Inc.  
Famous Music Corp.  
Foreverendeavor Music Inc.  
Gear Publishing  
Golden Torch Music Corp.  
Greenheart Music Ltd.  
Heroic Music  
Intersong USA, Inc.  
Irving Berlin Music Corp.  
JAC Music Co., Inc.  
Jobete Music Co., Inc.  
MCA, Inc.  
Milk Money Music  
MPL Communications, Inc.  
No Ears Music  
Participation Music, Inc.  
Porcara Music  
Pun Music, Inc.

Reformation Publishing Co.  
Ltd. (PRS)  
Rehtakul Veets Music  
Riva Music, Inc.  
Aye-Boy Music  
See This House Music  
Shapiro Bernstein & Co.  
Streetwise Music  
Sweet Summer Night Music  
T. B. Harms Co.  
Tritec Music, Ltd. (PRS)  
Van Halen Music  
Virgin Music, Inc.  
WB Music Corp.  
Well Received Music  
Yellow Brick Road Music

### Soul

All Seeing Eye Music  
Almo Music Corporation  
American Broadcasting Music, Inc.  
April Music, Inc.  
Arista Music, Inc.  
Boston International Music Co.  
Brockman Music  
Carollan Music Co.  
Chappell & Co., Inc.  
Controversy Music  
Emergency Music, Inc.  
Flyte Tyme Tunes  
Goldrian Music  
Hitchings Music  
Intersong USA, Inc.  
Jackaroe Music Publishers Division  
Jobete Music Co., Inc.  
Lakesound Music Division  
MCA, Inc.  
Mighty M Music, Inc.  
MPL Communications, Inc.  
Mycenae Music Pub. Co.  
Richer Music  
Saggifire Music  
Science Lab Music  
See This House Music  
Shapiro Bernstein & Co.  
Spectrum VII  
Stone City Music  
Streetsounds Music, Ltd.  
Sweet Summer Night Music  
Tan Division Music Publishing  
WB Music Corp.  
Zomba Enterprises, Inc.

### Adult/Contemporary

All Seasons Music Co.

Almo Music Corporation  
Another Page  
April Music Inc.  
Brockman Music  
Buchu Music  
Blue Network Music, Inc.  
Casa David  
Cement Chicken Music  
Chappell & Co., Inc.  
Chriswald Music  
DJA Pub. Ltd. (PRS)  
Genevieve Music  
Golden Torch Music Corp.  
Hopi Sound Music  
Hudmar Publishing Co., Inc.  
Intersong USA, Inc.  
I've Got The Music Co.  
Jobete Music Co., Inc.  
Limerick Music Corp.  
Lodge Hall Music, Inc.  
Marke Music Publishing Co., Inc.  
MCA, Inc.  
Michael H. Goldsen, Inc.  
MPL Communications Ltd.  
Music City Music  
New Hidden Valley Music Co.  
New World Music Corp.  
No Ears Music  
Old Fashion Publishing  
Poison Oak Music  
Pop 'N' Roll Music  
Porcara Music  
Pun Music, Inc.  
Raydiola Music  
Reformation Pub. Co. Ltd. (PRS)  
Reganesque Music Co.  
Rehtakul Veets Music  
Samusic Ltd. (PRS)  
Stonebridge Music  
Streetwise Music  
Sweet Angel Music  
Timo-Co Music  
Virgin Music, Inc.  
Warner Bros., Inc.  
WB Gold Music Corp.  
WB Music Corp.  
White Oak Songs  
Yellow Brick Road Music  
Zargon Music

### Country

Alabama Band Music Company  
Amanda-Lin Music  
April Music Inc.

Bellamy Brothers Music  
Big Ears Music Inc.  
Blue Moon Music  
Bruised Oranges  
Cass County Music Company  
Chappell & Co., Inc.  
Chriswald Music  
Chrysalis Music Corp.  
Collins Court Music, Inc.  
Cottonpatch Music  
Cross Keys Publishing Co., Inc.  
Dejamus Inc.  
Easy Listening Music Corp.  
Famous Music Corp.  
Galleon Music Inc.  
Grandison Music  
Hideout Records Dist., Inc.  
(Gear Publishing Division)  
G. I. D. Music, Inc.  
Gingham Music Co.  
Golden Bridge Music  
Rick Hall Music  
T. B. Harms Co.  
Hacienda Music Inc.  
Hopi Sound Music  
Ice Age Music  
Intersong USA, Inc.  
Jobete Music Company Inc.  
King's X Music  
Leeds Music Corp.  
Lodge Hall Music Inc.  
MCA Inc.  
Mallven Music  
Reba McEntire Music  
Miller Music Corp.  
Edwin H. Morris & Co. Inc.  
Music City Music  
Nebraska Music  
Petewood Music Co., Inc.  
Pulleybone Music Co. (for U.S.)  
Rare Blue Music, Inc.  
Red Cloud Music Co.  
Southern Nights Music Co.  
Larry Spier, Inc.  
Swallowfork Music Inc.  
Unami Music Inc.  
United Artists Music Co. Inc.  
WB Music Corp.  
WB Gold Music Corp.  
Welbeck Music Corp.

\*Compiled from *Billboard* and  
Cash Box charts from April 1983  
through March 1984.

Meet and Greet continued from previous page



Chick Corea with  
ASCAP's Ken Sun-  
shine backstage at  
Carnegie Hall.



Phoebe Snow with ASCAP's  
Rick Morrison follow-  
ing her Carnegie  
Hall show.



ASCAP's Lisa  
Schmidt and former  
ASCAP P.R. writer  
Gary Schuster (upper  
left) with Roman  
Holiday backstage at  
The Ritz in New York  
City.



## NEW MEMBERS



### Randy Newman.

Well known for his satirical songs and iconoclastic musical miniatures performed by himself as well as other interpreters, Newman recently composed the score for the film *The Natural*.



### George Michael and Andrew Ridgeley.

The current British Invasion brings us the talents of this duo who call their group Wham! Their early hits in England became popular in the U.S. via rock clubs and video. The high-charged dance numbers on the LP *Fantastic* are complemented by a ballad called "Nothing Looks the Same in the Light."



### Jerry Reed.

Raised in an atmosphere of gospel and country music, the versatile and prolific writer from Georgia has performed his own material and has had his songs recorded by many of the stars on the country scene. The recipient of multiple Grammy and CMA Awards, Reed has hosted his own television shows and acted in major movies including *Smokey and the Bandit*, which is also one of five films for which he wrote the theme.

### Madonna.

After studying and performing ballet and modern dance, Madonna won a following as a vocalist for several local bands in New York, and her first single, "Everybody," topped the dance charts. *Madonna*, her debut album on Sire Records, features five of her songs, including "Lucky Star."

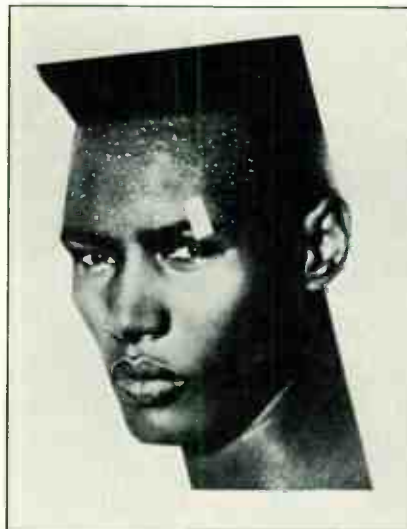


### Gus Hardin.

Born and raised in Tulsa, Oklahoma, this girl named Gus sang in church, attended the university there, and planned a career teaching the deaf to speak. In 1983, her first single, "After the Last Goodbye," hit the Top 10. Hardin was honored this year by the Academy of Country Music as the Top New Female Vocalist. Her current album on RCA is *Fallen Angel*.

### Grace Jones.

*Living My Life*, Jones's sixth album on Island Records, includes the dance hit "Nipple to the Bottle" and "My Jamaican Guy." Jones's video *A One Man Show*, adapted from her performance at London's Drury Lane Theater last year, features six of her songs, including "I've Seen That Face Before."





**Bernard Edwards and Nile Rodgers.**

Edwards (left) and Rodgers are the guiding force behind Chic, a group with a series of million-selling singles and albums, including *Le Freak*. They have written and produced hits for David Bowie, Diana Ross and Sister Sledge, and Rodgers also scored the film *Alphabet City*.

**Bobby Hart.**

Co-writer of many hits by the Monkees as well as the theme to TV's *Days of Our Lives*, Hart recently scored on the country charts with "Over You," performed by Lane Brody. The song, which he wrote with ASCAP member Austin Roberts, was sung in the film *Tender Mercies* and was nominated for an Academy Award.



**Bob Brittan.**

Brittan wrote the lyrics and libretto to the Tony and Grammy Award winning musical *Raisin*. He has also written English lyrics to "Bashana Ha ba ah" ("Anytime of the Year").



**Marilyn Michaels.**

A gifted songstress and impressionist, Michaels is a well known performer and comedienne. She recently recorded a rap single called "Sex Symbol Superstar" and is currently writing a one-woman, five-man Broadway show.

**Placido Domingo.**

Opera's international superstar most recently recorded "La Musica" on CBS International Records with Spain's renowned singing sextet, Mocedades. Domingo contributed his own arrangement of *Silent Night*.



**Sawyer Brown.**

This country group captured a \$100,000 first prize in the recent nationally televised *Star Search* competition. Pictured above (l to r) are Gregg Hubbard, Jim Scholten, Mark Miller, Joe Smyth, and Bobby Randall, who have been signed by Capitol Records.





**Rockwell.**

In his first time at bat, this 20-year-old from Motown hit the top of the black charts and reached number two on the Hot 100 with his single "Somebody's Watching Me," from the album of the same name.



**Parker McGee.**

McGee's songs have been hits for the Pointer Sisters as well as for England Dan and John Ford Coley, among other pop recording artists.

**Reba McEntire.**

McEntire had two consecutive number-one country hits in 1983 off her top-five album, *Unlimited. Behind the Scenes* is her latest LP on MCA Records.



**Buck White.**

Buck is the father of one of America's first families of country music, the Whites, who have been a vital force in bluegrass for more than two decades. *Forever You* features the Whites' vocal and instrumental skills on 10 tunes, and is their debut album on MCA Records.



**David Lindley.**

Accomplished guitarist and sideman for such performers as Jackson Browne, Linda Ronstadt, James Taylor, and Rod Stewart, Lindley has two acclaimed Elektra/Asylum albums, *El Rayo-Ex* and *Win This Record*.

**Ginger Rogers.**

Fred Astaire's legendary leading lady, Rogers has introduced and covered some of the greatest songs of all time and has recently embarked on a new career as a songwriter. Signing her up as a new ASCAP member are President Hal David and Managing Director Gloria Messinger.



# THE ASCAP FOUNDATION

## ASCAP FOUNDATION

### Directors

Stanley Adams  
Arnold Broido  
Hal David  
Arthur Hamilton  
Sidney Herman  
Gerald Marks  
Irwin Z. Robinson

### Officers

Hal David  
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Vice President  
Gerald Marks  
Assistant Vice President  
Stanley Adams  
Treasurer  
Gloria Messinger  
Secretary  
Bernard Korman  
Administrator  
Barbara Baldwin  
Executive Director

## A Tribute to Duke Ellington

**T**HE world premiere of three concert, gospel, and jazz compositions highlighted "A Tribute to Duke Ellington" at the Brooklyn Academy of Music on March 15 and the Cooper Union on March 16. The ASCAP Foundation commissioned the new works in honor of Ellington. They were performed by the Brooklyn Philharmonic conducted by Lukas Foss. The program for the concert, which was part of the Philharmonic's "Meet the Moderns" series, also included music by Ornette Coleman, Charles Wuorinen, and the Duke himself. For the finale, Mercer Ellington led his own band, complemented by the orchestra's string section, and two singers in excerpts from his father's *Queenie Pie*, an unfinished opera arranged by Maurice Peress.

The three commissioned composers—Kevin Hanlon (concert), Howard McCrary (gospel), and Horace Silver (jazz)—were selected by panels of prominent ASCAP composers in their respective genres. John Duffy, John Corigliano, Karl Korte, and Olly Wilson chose the concert composer; Coleman, Grover Washington, Jr., and Billy Taylor served on the jazz panel; and Mercer Ellington, Andrae Crouch, and Bill Gaither made the



Pictured above following the ASCAP Tribute to Duke Ellington are (standing left to right) Mercer Ellington, Gloria Messinger, Hal David, Lukas Foss, Howard McCrary, Kevin Hanlon, John Duffy, and Horace Silver, (in front) Stanley H. Kaplan, President of the Brooklyn Philharmonic, Grover Washington, Jr., and Andrae Crouch.

selection in the gospel category. The ASCAP Foundation grant for the commissions was administered by Meet the Composer, Inc., under the direction of John Duffy.

The event received extensive coverage in the New York press. *The Daily News* called it "a concert that crosses boundaries and opens up doors in a way that would no doubt have warmed Ellington's heart." *The*

*New York Times* review described it as "a properly diverse tribute to the program's honoree, Duke Ellington."

Hal David said that he hoped the ASCAP commissions would provide on an ongoing basis the kind of artistic and financial incentive that will be meaningful to the American music community. Next year's commissions will honor Aaron Copland in celebration of his 85th birthday.

## Young Composers Concert

**T**HE ASCAP Foundation presented a concert of contemporary chamber music by eight past winners of the foundation's annual Grants to Young Composers on June 17. Works by Todd Brief, Robert Kelley, Anthony Korf, David Lang, Max Lifchitz, Jeffrey Mumford, Rodney Rogers, and Rand Steiger were performed at Merkin Hall in New York City. The concert, part of the Foundation's efforts to obtain performances for composers who receive ASCAP awards, was taped for future broadcast in the United States by National Public Radio and throughout the world under the auspices of the United States Information Agency.

ASCAP Board member Jacob Druckman hosted the evening's program, introduced the composers and performers, and was a member of the concert's honorary committee that also included Aaron Copland, David

del Tredici, Morton Gould, Ezra Laderman, W. Stuart Pope, Virgil Thomson, Ned Rorem, and Richard Wernick. ASCAP Managing Director Gloria Messinger announced the 17 recipients of this year's Grants to Young Composers who shared a total of \$11,750. Jeffrey Briggs of Champaign, Illinois, and Rand Steiger of Valencia, California, each received the top award of \$1,250. The Foundation also awarded \$1,000 each to Donald Davis of Reseda, California, and Sharon Hershey of Ann Arbor, Michigan, and \$750 each to Ralph Caltabiano and Aaron Kernis of New York City and Nancy Gunn of Ann Arbor. Jeffrey Brooks of New Haven, Connecticut, Suann Christensen of Provo, Utah, Peter Terry of Austin, Texas, Michelle Ekizian of Mamaronock, New York, Michael Torke of Rochester, New York, Melinda Wagner of Chicago, Thomas Whitman of Philadelphia, and



Richard Danielpour, Richard Karpen, and James Primosch of New York City received \$500 grants.

Since 1978, nearly 100 American composers under the age of 30 have received grants from the ASCAP Foundation. Response to a questionnaire sent to all past grant recipients revealed a wide variety of opinions about music composition today, but all agreed that performance of their works was something for which there was no substitute.

The Young Composers program is funded by the ASCAP Foundation's Jack and Amy Norworth Memorial Fund and the Mobil Foundation. For information on the 1984/85 competition, write to Margaret Jory, Director of Symphonic and Concert Department, at ASCAP's New York headquarters.



ASCAP composer Rand Steiger is joined by the members of the New York New Music Ensemble, which performed his *Quintessence* at the ASCAP Young Composers Concert. The musicians are (left to right) Robert Black, conductor, Laura Flax, clarinetist, Daniel Druckman, percussionist, Steiger, Eliza Garth, pianist, Cameron Grant, pianist, and Clay Rudy, cellist.

### Senior Composers Program

**A**SCAP Foundation grants to Horizon Concerts, Jazzmobile, and the Veterans Bedside Network have enabled these organizations to incorporate the participation and the music of senior ASCAP composers into their public-service programs.

Horizon Concerts is New York City's only professional classical music organization that brings live music events to 10,000 senior citizens who are often unable or reluctant to travel to concert halls. Under the newly created Senior Composers Program, senior ASCAP members travel with an ensemble to nursing homes, community centers, and parks, and speak with audiences prior to performances of their works. The shared experiences of senior citizens and the composers who are about the same age as their audience make the program particularly effective. Robert Starer and Leo Kraft were the ASCAP participants.

Jazzmobile has developed a variety of activities over the past two decades for encouraging the preservation and propagation of jazz. ASCAP composers Roy Eldridge and Buck Clayton, whose personal perspectives accompanied music performances in New York City public schools, helped students obtain a strong sense of the individual artist's experiences that are basic to jazz.

The Veterans Bedside Network has presented music, drama, and good cheer to hospitalized veterans for 35 years, and ASCAP has long provided financial support as well as volunteer

performers. This year, the Network honored three ASCAP members—Bee Walter, Sidney Lippman, and the late Walter Bishop, Sr.—who, among themselves, could claim a total of 102 years in volunteer service to veterans. A show saluting ASCAP, "70 Years of American Song," toured eight Veterans Administration Hospitals in New York and starred the three ASCAP honorees. ASCAP composer Walter Bishop, Jr. joined the touring group when his father became ill.

### Bishop Honored

**T**HE ASCAP Foundation honored the late Walter Bishop, Sr., recipient of the Samuel Sacks Award of the New York Community Trust for "dedicated and distinguished public service in music." The award, given annually by the Foundation, was presented at a ceremony at ASCAP's offices attended by Bishop's widow and children.

Walter Francis Bishop, who was born in Kingston, Jamaica, died this year in New York City on January 4, a day before his 79th birthday. Elected to ASCAP in 1936, his career as a jazz composer, author, and pianist included collaborations with Dizzy Gillespie, Ella Fitzgerald, and Jule Styne. His credits include "The Devil Sat Down and Cried," "Anthropology," and "Surprise Party."

### Nissim Award

**N**ANCY LAIRD CHANCE received the fourth annual ASCAP/Rudolf

Nissim Award. She was selected from among more than 100 entrants for the \$5,000 prize. Her winning work, *Odysseus*, is published by Theodore Presser, Inc.

In 1982 Chance was co-winner, along with Lawrence Widdoes, of the first Nissim Competition for *Liturg*, published by G. Schirmer and premiered by the Columbus, Ohio, Symphony Orchestra on April 7, with financial assistance from the ASCAP Foundation.

Foundation funding for the Nissim Competition is made possible by the generosity of Dr. Nissim, who headed ASCAP's foreign department for nearly four decades until his death in 1978.

All orchestral works by ASCAP composers that have not been performed professionally are eligible for the Nissim competition. To encourage professional premieres of the prize-winning compositions, the Foundation also makes supplementary funds available to leading symphony orchestras for rehearsal preparation. For information on entering, write to Margaret Jory, at ASCAP headquarters in New York. The deadline for submissions is December 1, 1984.

### Gershwin Scholarships

**T**HE new ASCAP, Dreyfus/Chappel, City College Scholarship, honoring George and Ira Gershwin, was presented at ASCAP's New York offices on December 13, 1983, to Richard Kassel, a student in the Ph.D. pro-

gram in music at the City University of New York. The \$1500 scholarship will be awarded annually to a student of words or music at City College, Ira Gershwin's alma mater. Also contributing to the scholarship are Chappell Music, the publisher of *Porgy and Bess* and many other Gershwin works, and the Jean and Louis Dreyfus Foundation. Louis Dreyfus co-founded Chappell Music in the United States.

Another scholarship fund was begun with the donations received by ASCAP following the death of Ira Gershwin last August. As a result, the ASCAP Foundation has established the ASCAP/Ira Gershwin Scholarship, which will go annually to an outstanding junior in music at Fiorello H. LaGuardia High School of Music and the Arts. LaGuardia was created this year through the merger of the High School of Music and Art and the School of Performing Arts in New York City. The unique public high school is located in a new building adjacent to Lincoln Center. In making this award, the Foundation's goal is not only to benefit individual student recipients but also to attract other benefactors to support an outstanding public institution. Music and Art's alumni include many ASCAP members, among them Cy Coleman, Marvin Hamlisch, Martin Charnin, and Peter Yarrow.

## Workshops

**T**HE fifth Musical Theater Workshop was held last fall at ASCAP's New York headquarters under the direction of ASCAP composer Charles Strouse. Participating writers received advice and criticism of their works-in-progress from panels of theater professionals. Coinciding with the musical theater sessions was ASCAP's first librettist workshop, moderated by librettist and director Bruce Payton and coordinated by ASCAP member Jim Savage.

A workshop for pop songwriters was conducted last fall in New York by ASCAP member Rupert Holmes, and country writers gathered in Nashville for a workshop this spring moderated by ASCAP members Eddy Raven and Don Pfrimmer. The Foundation-sponsored workshops are tuition-free, and application is open to all writers.

For information about the workshops, contact ASCAP's Public Relations Department in New York.

## Student Musical Theater Award

**T**HIS year's ASCAP College Music Theater Award was shared by the creators of *Georgie Downs* and *the Lord of the Lightbooth*. Jack Gallup composed the music, Tony Mueller wrote the book, and they both wrote the lyrics. They each received \$1500. The annual competition is funded by the ASCAP Foundation and administered by the American College Theater Festival, a program of the Kennedy Center for the Performing Arts. ASCAP members Richard Maltby, Jr. and Henry Krieger were the judges. Gallup and Mueller attend Mankato State University in Minnesota where the show was produced in November 1983. Their school's theater department received a \$1000 award.

The college theater competition is open to full-time undergraduate and graduate students. The next deadline for entering is December 1, 1984. For more information, write to David Young, Producing Director, American College Theater Festival, Kennedy Center, Washington, DC. 20566.

## Now Is the Time

**A**S is evident from this review of recent ASCAP Foundation activities, Foundation programs have been rapidly expanding and widening their focus. Since its establishment in 1976, the Foundation has taken an active role in encouraging musical talent and bringing music to people who might otherwise not have the opportunity to hear it—from the youngest schoolchildren to their great-

grandparents. Close to 500 individuals have already contributed to the Foundation's fund-raising drive, while its innovative programs have attracted funding from other foundations and individuals. For example, Lionel Richie donated \$10,000 to Symphony Space, the pioneering performing arts center in New York City. His personal appearance last fall at a local elementary school marked a high point in the program that ASCAP has helped support, which seeks to integrate American music into social studies courses and give students a special feeling for the richness of American history.

If these new audiences have delighted at the opportunity to hear music and discuss it with the people who have created it, the composers themselves are also enthusiastic. Robert Starer composed a song cycle on old age and youth following his appearances with Horizon Concerts.

Foundation funding continues for composers-in-residence in three school music programs in New York City, Los Angeles, and Nashville. Edward Bilous used an ASCAP Foundation grant to compile a guidebook for elementary school teachers and to conduct a study of its effectiveness.

The ASCAP Foundation needs your help to keep growing. Those of you who have contributed to the Foundation have the gratitude of the thousands of beneficiaries of the programs it supports and the knowledge that you have made a difference in their lives. Those of you who have not yet sent in your checks, now is the time.



Pictured above (left to right) at last fall's Musical Theater Workshop are composer and workshop director Charles Strouse and the panelists: actress Carol Channing, producer Sylvia Hersher, ASCAP member Jerry Herman, critic Frank Rich, and ASCAP member Richard Maltby, Jr.



## Buffalo Broadcasting v. ASCAP and BMI

On September 18, 1984, the United States Court of Appeals for the Second Circuit reversed Judge Gagliardi's judgment and ruled in favor of ASCAP and BMI. The Court declared that the plaintiffs had failed to prove their case, saying that the trial evidence "was insufficient as a matter of law to show that the blanket license is an unlawful restraint of trade in the legal and factual context in which it currently exists."

Circuit Judge Jon O. Newman, writing for a unanimous Court, accepted the facts as found by Judge Gagliardi but drew opposite legal conclusions from those facts. He found that the blanket license was not a restraint, and his reasoning and his conclusion are consistent with the Court's decision in the CBS case.

The *Buffalo* case is not yet over. The broadcasters have announced their intention of pursuing all appellate roads open to them. These are: first, a request to the Court of Appeals to reconsider its decision. (Such requests are rarely granted.) Second, a request to the Supreme Court to review the decision of the Court of Appeals. Most such requests are denied. But the requests take time and, if both are rejected, the Supreme Court's decision denying review would probably not be announced before next Spring. If review were granted by either Court, the case could go on into 1986.

In a separate, concurring opinion, Circuit Judge Ralph Winter added his view that the blanket license is lawful so long as composers or producers do not agree among themselves to refrain from source or direct licensing, and there is no other artificial barrier, such as a statute, to bar such licensing. Without any such agreement or bar, the blanket license, Judge Winter wrote, "...is simply one alternative competing on the basis of price and services with others." As such, it "cannot restrain competition." Judge Winter expressed the hope that Judge Newman's opinion would not be used out of context to "lead to future needless litigation over blanket licenses in the music industry."

Members will be apprised of important developments in this case.

## Negotiations and Rate Proceedings with Broadcasters

Unlike the local television broadcasters who chose litigation in preference to negotiation after their license agreements expired, the local radio broadcasters have chosen to negotiate the terms of new blanket and per program licenses for the period beginning January 1, 1983. Unlike the television stations, the local radio stations have been paying interim license fees based on their current revenues and computed in accordance with their expired license agreements.

The ABC and NBC television networks are also paying interim license fees in conjunction with proceedings brought under the Amended Final Judgment in *United States v. ASCAP*. Late in 1983, ASCAP sought to modify the Amended Final Judgment to relieve the Society of any obligation to quote a license fee on a per program basis to a television network which held a blanket license from BMI. Early this year Judge William C. Conner denied our motion as premature, with permission to renew our request if a network actually took a per program license and the injury to members which we predicted actually occurred. Negotiations between ASCAP and ABC over the terms of per program and blanket licenses for the ABC television network are now in progress. Negotiations with NBC will probably resume shortly.

## Alton Rainbow v. ASCAP

Settlement of this protracted antitrust litigation brought by a small group of "religious" broadcasters was reached literally on the eve of trial. The settlement was favorable to ASCAP—a substantial sum was paid to ASCAP, the stations dropped all of their antitrust claims, and they sought ASCAP licenses on the same interim basis as the rest of the local radio industry. In the aggregate, the named plaintiff stations which sued in *Alton Rainbow v. ASCAP*, and

about 75 other stations whom we sued in copyright infringement actions paid more in settlement of the various lawsuits in addition to their own legal fees than the license fees the group would have paid had there been no litigation.

## Pay Television

The first proceeding for determination of reasonable license fees for a pay television service is pending before Magistrate Michael Dolinger. In 1983, Showtime and The Movie Channel, which had been the second and third largest pay television services (after Home Box Office), were merged into a single venture. After negotiations stalled, proceedings were begun under the Amended Final Judgment and, due to Judge Conner's other trial commitments, it was agreed that the proceedings should be conducted by a federal Magistrate in order that they might be resolved as soon as possible.

## Copyright Royalty Tribunal Cable Distribution Decisions

Last year, the United States Court of Appeals for the District of Columbia Circuit generally upheld the decision of the Copyright Royalty Tribunal on the distribution of 1979 cable compulsory license fees. (These fees are paid by cable operators for the right to retransmit distant broadcast signals, and are unrelated to cable originations or pay cable.) However, the court sent back to the Tribunal the question of the Tribunal's treatment of cable carriage of distant radio signals: The Tribunal simultaneously made an award to the music claimants (ASCAP, BMI, and SESAC) for cable carriage of distant radio stations, but made no award to commercial radio broadcasters for their copyrighted portions of those distant radio retransmissions. The court asked for a better explanation of this seemingly contradictory treatment.

After reconsideration of the issue for both 1979 and 1980, the Tribunal reaffirmed its award to music and nonaward to the radio broadcasters. The Tribunal said that the over-

whelming value of the radio programs lies in the music that they contain, and not in the elements which broadcasters add to the music, such as "formats," disc jockey "patter," and news, weather, and traffic reports. The broadcasters have again appealed.

## Tribunal Cable Rate Adjustment Upheld

In 1981 and 1982, the Copyright Royalty Tribunal held hearings and issued a decision, effective in 1983, adjusting the compulsory license fees paid by cable operators for certain distant signal retransmissions. ASCAP and other representatives of copyright owners asked for an increase in fees, and the Tribunal significantly increased the cable rates. The National Cable Television Association appealed.

The United States Court of Appeals for the District of Columbia Circuit upheld the Tribunal's decision in all respects. The amount of cable compulsory license fees paid by cable operators and distributed to copyright owners, including ASCAP members, should be substantially increased.

## Record Rental Bills

As a member of the Coalition to Save America's Music, ASCAP has supported a wide range of legislation which would benefit copyright owners. One bill deals with the problem of record rentals.

Under the Copyright Law's "first sale doctrine," one who legitimately owns a copy of a copyrighted work may dispose of that copy as he sees fit. This has created the possibility of record retailers lawfully renting records to individuals who take them home and copy them on tape. The result would be a drastic decline in record sales.

After the Senate and the House passed bills to amend the "first sale doctrine" and allow copyright owners of sound recordings to share in rental proceeds, the President signed Public Law 98450 on October 4, 1984.

## RESPONSE TO JUKEBOX PETITIONS

To those of you who have taken the time to let your Senators and Congressmen know of your opposition to the jukebox bills, the following is a response from Senator Mathias:

### United States Senate

WASHINGTON, D.C. 20510

CHARLES MCC. MATHIAS, JR.  
MARYLAND

June 12, 1984

Mr. Hal David  
American Society of Composers  
Authors and Publishers  
One Lincoln Plaza  
New York, New York 10023

Dear Hal:

Thank you very much for sending me copies of the numerous petitions you have received in opposition to S. 1734. This is an impressive display of concern, and we will certainly take these comments into account as the Subcommittee on Patents, Copyrights, and Trademarks evaluates this bill.

Because of the huge volume of petitions that we have received from all over the country, it will not be possible to respond individually to each signer. I would be grateful, however, if you would relay to the many citizens who have signed the petitions that their views have been registered here with the Subcommittee, and that those views will be fully taken into account in the coming months.

With best wishes,

Sincerely,

Charles McC. Mathias, Jr.  
United States Senator

### Board Officers Re-elected

The ASCAP Board of Directors re-elected its officers in April. They are: Arthur Hamilton and Irwin Z. Robinson, Vice Presidents; Morton Gould, Secretary; George Duning, Assistant Secretary; Leon J. Brettler, Treasurer; and Sidney Herman, Assistant Treasurer. Hal David was re-elected President.

### Articles of Association Amended

In April the membership approved four amendments to the Articles of Association. The first allows members to assign their royalties to other members or to banks for the purpose of securing advances or loans. Other amendments deal with classes of ASCAP membership and eliminate references to "Non-Participating" members since, for many years, ASCAP has not elected members to this class. Members have been elected to the

Participating and Associate classes. As to Associate membership, one of the amendments provides that if an Associate member has not advanced to Participating membership within three years, the Associate membership would automatically terminate.

### Board of Review Elections

The writers and publishers elected to ASCAP's Board of Review were announced in April. The Board, whose eight members and four alternates each serve two-year terms, decides questions raised by ASCAP members concerning their royalty distributions and the Society's distribution rules.

Writers elected in the Popular Production Division were lyricists John Bettis and Donald Kahn, with Wayland Holyfield alternate, and composer Burton Lane, with Richard Adler as alternate. Composer William

Kraft was elected in the Standard Division, with Libby Larsen as alternate.

The three publishers in the Popular-Production Division elected to the Board were Stanley Mills of September Music Corp., Leeds Levy of Leeds Music Corp., and Dean Kay of T.B. Harms Co., with Jean Dinegar of Cherry Lane Music Publishing Co., Inc. as alternate. John M. Boerner of Carl Fischer, Inc. was elected in the Standard Division, with Ron Freed of European American Music Distribution Corp. as alternate.

### Board of Review and Panel Decisions

A panel of three Arbitrators has affirmed the Board of Review's 1981 decision rejecting the claim by a writer and his publishing company that the survey discriminates against Hawaiian members. The Board had ruled that works of members residing in Hawaii, which are surveyed in the same way in all states, are not discriminated against.

Another panel of Arbitrators affirmed in part and reversed in part a Board of Review decision which dealt with performances of two compositions on a syndicated television program. The Society treated both works as themes for the program, and the Board of Review ruled that theme credit had been properly awarded since both works served as the identifying signature of the program. Both compositions opened the show on 57 of 63 broadcasts during a 15-month period. The member appealed, and the Panel ruled that theme credit was proper for performances of the first composition but that feature credit should have been awarded for performances of the second work.

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

### ASCAP Group Insurance Program

ASCAP members are eligible to obtain life and health insurance coverage through the ASCAP Group Insurance Program. The life insurance plan allows members under the age of 60 to purchase up to \$100,000 in term insurance. The health insurance plan, which can also

cover dependents, provides for up to \$1,000,000 in benefits and includes in-hospital charges. In the near future, a Medicare supplement plan will be available to members who receive Medicare. For more information, write the Association Society Insurance Trust, 13975 Connecticut Ave., Silver Spring, MD 20906. All applications are subject to approval by the insurance underwriter.

### ASCAP Distributes Cash Grants

ASCAP's Popular and Standard Awards panels voted \$1,003,500 to the Society's writer members for 1984-85. This represents money over and above royalties paid for performances of works in the ASCAP survey. The annual cash grants are determined by the two panels of distinguished members of the music community who serve on a rotating basis to ensure the widest possible representation.

The Popular Awards panelists are Robert Oermann, reporter for the Nashville Tennessean; A. B. Spellman, author and director of the Expansion Arts Program of the National Endowment for the Arts; George C. White, founder and President of the Eugene O'Neill Memorial Theater Center; and Dan Daniel and Bob Jones, radio personalities for New York stations WYNY and WNEW, respectively.

The Standard Awards panel consists of Frank L. Battisti, Director of Wind Ensemble Activities at the New England Conservatory of Music; Ainslee Cox, Music Director and Conductor of the Goldman Memorial Concert Band; Richard Dufallo, conductor and former Music Director of 20th-century music at the Juilliard School; Marceau Myers, Dean of the North Texas State University School of Music; Ursula Oppens, pianist and founding member of Speculum Musicae; and Paul W. Wohlgenuth, Professor of Music at Oral Roberts University.

### Rehearsal Readings Supported

The Minnesota Orchestra, supported in part by a grant from ASCAP, conducted a full day of rehearsal readings of



the works of seven composers from Minnesota. The readings were held last November before an audience of composers, conductors, musicians, students, critics, broadcasters, and other arts professionals, providing the composers with valuable training as well as exposure for their works beyond their local region. The reading sessions were taped for the educational use of the composers, and scores were distributed among the guests. Informal commentaries followed each session.

ASCAP composers whose works were read are: Carol Barnett—Nocturne; Paul Schoenfield—fourth movement of *Four Parables*; and D. John Watson—third movement of *Sky Cathedral Presence*. Watson's complete *Sky Cathedral Presence* was performed by the Orchestra during its regular season.

ASCAP members Libby Larsen and Stephen Paulus are composers in residence with the Minnesota Orchestra. They, along with Resident Conductor Henry Charles Smith and the artistic staff of the orchestra, selected the works for the reading.

#### Nathan Burkan Awards

Five winners of the National Awards in the 1983 ASCAP Nathan Burkan Memorial Competition shared a total of \$8,000 in prize money for their law school essays on copyright law. The winners were chosen by a panel consisting of Honorable Robert H. Bork, U.S. Court of Appeals, District of Columbia Circuit; Emeritus Professor Ralph S. Brown, Yale Law School; and Honorable David L. Ladd, Register of Copyrights.

The \$3,000 First Prize went to Henry V. Barry of Ann Arbor for his paper "Toward a Model for Copyright Infringement." Mr. Barry received a Bachelor of Arts degree with highest distinction in economics from the University of Michigan in 1980. At Stanford Law School, he was managing editor of the Law Review and news editor of the *Journal*. He is now an associate with the law firm of Paul, Weiss, Rifkind, Wharton and Garrison in New York City.

There was a tie for Second

Prize and each winner received \$1,750. Joe F. Barker of Kingwood, Texas, won for his paper "Copyright for Integrated Circuit Designs: Will the 1976 Act Protect Against Chip Pirates?" Barker received his law degree from the South Texas College of Law and is employed by Exxon Company in its Law Department.

Melanie A. Clemmons of Houston, Texas, was the other runner-up for her paper "Author v. Parodist: Striking a Compromise." In 1979 she received a Bachelor of Arts degree from Vanderbilt University. She received her law degree from Ohio State University College of Law and now practices law with the corporate section of the Houston firm of Childs, Fortenbach, Beck and Guyton.

Fourth Prize of \$1,000 went to Robin Day Glenn of Playa Del Rey, California, for her paper "Legal Issues Affecting Licensing of TV Programs in the European Economic Community—From the Perspective of the U.S. Exporter." Glenn received degrees from New College in Sarasota, Florida, and the University of California at Davis. At Georgetown University Law Center, where she received her law degree in 1983, she was a Fellow of the International Law Institute.

Jonathan Ellis Moskin of New York City received the Fifth Prize of \$500 for his paper "Make Room for the Stars: Copyright Preemption and the Right of Publicity." In 1979 Moskin received a Bachelor of Arts degree from Oberlin College. At Boston College of Law he was on the Law Review.

The Nathan Burkan Memorial Competition was established in 1938 to honor the late Nathan Burkan, ASCAP's first General Counsel. Burkan was a noted copyright authority who played an active role in establishing the Society in 1914, and as its Counsel until his death in 1936. The national winners were chosen from 99 prize-winning papers submitted by students in 64 law schools. The Competition is directed by one of the leading copyright authorities, Herman Finkelstein, who served for many years as ASCAP's General Counsel

until his retirement in 1973.

#### Hubbell Scholarships

Eleven universities from across the nation have been selected to receive a total of \$16,500 in this year's ASCAP-Raymond Hubbell Music Scholarships. Each school was awarded \$1,500 to be given to one or two students selected by the school. Established in 1973, this awards program assists college students majoring in music.

Recipients of the 1984 awards are: University of California, Los Angeles; University of Cincinnati, College Conservatory of Music; University of Chicago; Eastman School of Music, University of Rochester; Massachusetts Institute of Technology; Columbia University; University of Washington, School of Music; Stanford University; Harvard University; Yale University, School of Music; and Hartt College of Music, University of Hartford.

The Hubbell Scholarships draw their income from the estates of Mr. and Mrs. Raymond Hubbell. Mr. Hubbell, who died in 1954, was a founding member of ASCAP.

#### Deems Taylor Awards

The 16th annual ASCAP-Deems Taylor Awards for outstanding books and articles on music were presented on October 24, 1983, at ASCAP's New York headquarters. A total of \$7000 was awarded to the winners.

Nine authors won for books: Samuel Adler for *The Study of Orchestration*, published by W.W. Norton & Company; David Beach and Jurgen Thym for their translation of Johann Phillip Kirnberger's *The Art of Strict Musical Composition*, published by Yale University Press; Samuel Charters for *The Roots of the Blues*, published by Perigree Books; B. Lee Cooper for *Images of American Society in Popular Music*, published by Nelson-Hall; Joseph Horowitz for *Conversations with Arrau*, published by Alfred A. Knopf, Inc.; Carol J. Oja for *Stravinsky in Modern Music*, published by Da Capo Press, Inc.; Sally Placksin for *American Women in Jazz*, published by Wideview Books; Mark Slobin for *Tenement Songs*, published by University of Illinois Press; and

Emanuel Winternitz for *Leonardo da Vinci as a Musician*, published by Yale University Press.

The 10 writers honored for their newspaper and magazine articles were: Joe Carey of *The Boston Sweet Potato*; Bob Cataliotti of *The Rocky Mountain News* and *The Colorado Daily*; Betty De Ramus of *Essence Magazine*; Bob Doerschuk of *Keyboard*; Enrique Fernandez of *The Village Voice*; Robert C. Marsh of *The Chicago Sun-Times*; Jim Miller of *Newsweek*; David Owens of the *Christian Science Monitor*; Tim Page of *The New York Times* and *Musical America*; and Andrew L. Pincus of *The Berkshire Eagle*.

The judges for this year's competition were ASCAP composers Edward Eliscu, Meyer Kupferman, Ezra Laderman, Gerald Marks, Vincent Persichetti, and Kay Swift.

Any works published in the United States, in English, during 1984 are eligible for next year's competition. Entries should be sent to: Michael Kerker, ASCAP-Deems Taylor Awards, One Lincoln Plaza, New York, NY 10023. Four copies of each entry are required, and they will not be returned. Deadline for submissions is April 30, 1985.

#### 1984 International Songwriters Competition

The winner of the 1984 International Songwriters Competition will receive a substantial cash award for the lyrics to "Nora's Tune," an instrumental track on *Foreign Legions*, the debut album by ASCAP member Nora. The contest is sponsored by the National Academy of Popular Music and the New York Music Company. A \$5 contribution to the Songwriters Hall of Fame must accompany each entry form. The money will be used to establish a music museum in New York City as a permanent tribute to famous songwriters. Entry forms and more information about the contest can be obtained by writing to the Academy at 29 West 57th Street, New York, NY 10019. The deadline for entering is December 31, 1984.

## 25th Anniversary of ASCAP Orchestra Awards

Twenty-one American orchestras received ASCAP awards for adventuresome programming of contemporary music during the 1983-84 season. The awards were presented during the Joint National Conference of the American Symphony Orchestra League and the Association of Canadian Orchestras on June 8 in Toronto, Ontario.

"For 25 years, the ASCAP awards have been the symbol of excellence for the programming of contemporary music by American orchestras. We applaud ASCAP for its leadership and thank them for their continuing support of American orchestras," said Catherine French, Chief Executive Officer of the American Symphony Orchestra League.

Each winning orchestra received an engraved plaque, and the first and second prize winners in eight budget categories and a specially honored orchestra received cash awards totalling \$15,300.

The winners were: *Major Orchestras*—First place, Saint Louis Symphony Orchestra, Leonard Slatkin, Music Director; Second Place, San Francisco Symphony, Edo de Waart, Music Director; Third Place, Minnesota Orchestra, Neville

Marriner, Music Director; *Regional Orchestras*—First Place, Toledo Symphony Orchestra, Yuval Zaliouk, Music Director; Second Place, Oakland Symphony Orchestra, Richard Buckley, Music Director; Third Place, Louisville Orchestra, Lawrence Leighton Smith, Music Director; *Metropolitan Orchestras*—First Place, Dayton Philharmonic Orchestra, Charles Wendelken-Wilson, Music Director; Second Place, Albany Symphony Orchestra, Julius Hegyi, Music Director; Third Place, Hudson Valley Philharmonic Orchestra (Poughkeepsie, New York), Imre Paillo, Music Director; *Urban Orchestras*—First Place, Pasadena Chamber Orchestra, Robert Duerr, Music Director; Second Place, Santa Cruz County Symphony, Kenneth Klein, Music Director; Third Place, Binghamton (N.Y.) Symphony Orchestra, John T. Covelli, Music Director; *Community Orchestras*—First Place, Civic Orchestra of Minneapolis, Robert Bobzin, Music Director; Second Place, Mesa Symphony Orchestra, Mesa, Arizona, Maurice Dubonnet, Music Director; Third Place, Claremont Symphony Orchestra, Claremont, California, James Fahringer, Music Director; *College Orchestras*—First



Peter Kermani (left), President of the American Symphony Orchestra League and the Albany Symphony Orchestra, holds the ASCAP award for adventuresome programming presented to the Albany Symphony and its Music Director and Conductor, Julius Hegyi, in June in Toronto. Standing beside Kermani are Arnold Broido, ASCAP Board member, and Susan Bloch, manager of the Albany orchestra.

Place, University of Michigan Orchestra, Gustav Meier, Conductor; Second Place, Peabody Symphony Orchestra (Baltimore), Peter Eros, Conductor; *Youth Orchestras*, First Place, Detroit Symphony Civic Orchestra, Michael Krajewski, Conductor; Second Place, Seattle Youth Symphony Orchestra, Vilem Sokol, Music

Director; *Festival Orchestras*—First Place, Cabrillo Music Festival (Aptos, California), Dennis Russell Davies, Music Director; and *Special Award for Strongest Commitment to New American Music*—American Composers Orchestra (New York City), Dennis Russell Davies, Music Director.

## ARTHUR SCHWARTZ (1900-1984)

It is with the deepest sorrow that we record the passing of Arthur Schwartz.

He became a composer member of ASCAP in 1930 and served on the ASCAP Board of Directors since 1959. Schwartz's legendary stage and film career spanned nearly 60 years and his credits include some of the greatest standards in American music (see back cover).

ASCAP President Hal David observed: "Arthur Schwartz was not only one of America's great songwriters but also a beloved colleague and friend. As a devoted member of ASCAP's Board of Directors for the past 25 years, he

gave unselfishly of his time to help his fellow songwriters, and saw to it that their interests were always protected. He was one of the sharpest minds in our business—a true giant—whose contributions will be missed, but whose music, happily, will stay with us."

Just five months before his death, Arthur Schwartz received the ASCAP/Richard Rodgers Award for his contributions to American musical theater. Schwartz's work in that genre began in 1926 with his songs for *The Grand Street Follies*. His last produced show was *Jennie* in 1963, starring Mary Martin. In between, his many achievements included: *The Little Show*; *The Band Wagon*; *At Home Abroad*; *Inside USA*; *A Tree Grows In Brooklyn*; *By The*

*Beautiful Sea*; and *The Gay Life*.

Schwartz collaborated with many great ASCAP lyricists including Ira Gershwin, Frank Loesser, Johnny Mercer, Oscar Hammerstein II, Dorothy Fields, Leo Robin, and his long-time associate Howard Dietz. In addition to his songwriting career, Schwartz produced several Hollywood films such as *Night and Day* (the Cole Porter biography), and *Cover Girl*, starring Rita Hayworth.

On September 4, 1984, Arthur Schwartz died at his Pennsylvania home at the age of 83. His warmth, humor, and talent brought a great deal of joy to those who knew him. His memory will continue to inspire that kind of feeling in all of us who will miss him.



# IN MEMORIAM

Gunnar Anderson  
 Alfredo Antonini  
 Alfred Axelino  
 Raphael L. Barr  
 Henry Barraclough  
 William Count Basie  
 Walter Bishop  
 Charles Black  
 Frank Bossone  
 Milus Lytton Bradley  
 Carroll E. Bratman  
 Margaret Bristol  
 Eunice F. Brown  
 Marshall Brown  
 Truman Capote  
 Nellie Casman  
 Bob Cavanaugh  
 Ernest Charles  
 Bob Clampett  
 Frank O. Colamosca  
 Ray M. Copeland  
 Carlo D'Amato  
 Gladyses DeJesus  
 Louis A. DeJesus  
 Larry Douglas  
 Carmen Dragon  
 Herbert P. Dunne  
 Mary Ann Eager  
 Jack Easton  
 Robert Effros  
 Ben Ellison  
 Thomas Evans  
 Marty Alan Feldman  
 Perrin Vasquez Flores  
 Charles Friedman  
 Rafael Gama  
 Samuel Gardner  
 Marvin Gaye, Jr.  
 Horace C. Gerlach  
 Jerry Gladstone  
 Irma Glen  
 Maurice Goldman  
 Steve Goodman  
 Chauncey Gray  
 Harold Green

Walter W. Greene  
 Frank R. Grillo  
 J. Raymond Henderson  
 Claude Hopkins  
 Alvin K. Isaacs  
 Jerome Louis Jackson  
 Tom Jans  
 Gordon Jenkins  
 David Hugh Jones  
 Randolph J. Jones  
 Viola Catherine Jurkovich  
 Marlin Ellis Kaufman  
 Odette Keene  
 Robert A. King  
 Vick Knight  
 Theodore Koepper  
 Elemer Korsos  
 Archie Koty  
 Gail Kubik  
 Carolyn Leigh  
 Harlan Leonard  
 George Liberace  
 Avon Long  
 George B. MacDonald  
 Shelly Manne  
 Charles Martin  
 Freddy Martin  
 Thomas Philipp Martin  
 David Kirkland McGee  
 Arch Alfred McKillen  
 Carl McKnight  
 Max Meth  
 A. Stephen Miescer  
 Verlye Mills  
 Grover D. Mitchell  
 James F. Murphy  
 Jack Murray  
 Charles O'Curran  
 Gaston Pierre Olivier  
 Abe Olman  
 Albert William Overstreet  
 Edward Paul  
 George J. Peace  
 Jack Peters  
 Eugene P. Poddany  
 E.B. Powell  
 Thomas Putsche

Harry Pyke  
 Francis Pyle  
 Edward C. Redding  
 Stanley Wayne Rhodes  
 Antonino Rinaldi  
 Babe Russin  
 Tony Sacco  
 Herbert E. Sacker  
 Henry Charles Schneider  
 Marie Schuh  
 Marcus Schutte, Jr.  
 Arthur Schwartz  
 Wm. H. Seaman  
 Wladimir Selinsky  
 Francis K. Shuman  
 Herman Silverstein  
 Wilton E. Snipes  
 Earl R. Snow  
 Hans Spialek  
 Larry Stock  
 Alex Studer  
 Dorothy Geneva Styles  
 Gerold W. Sullivan  
 Sidney Summerfield  
 John A. Tatar  
 Irving Taylor  
 James D. Thomas  
 Joseph Lewis Thomas  
 Randall Thompson  
 Juan Tizol  
 Edna Tobias  
 Dave Torbert  
 Ruben Varga  
 Fred Waring  
 Esther Mae Washington  
 Gloria Watson  
 Paul Francis Webster  
 Mal West  
 Lovie Westelius  
 Ned Weber  
 Martha L. Wilchinski  
 Joseph Lee Williams  
 Meredith Willson  
 Dennis C. Wilson  
 James Oliver Young

# STEPPIN' OUT

## PREMIERED

**Hugh Aitken's** *For the Cello*, at William Paterson College, Wayne, NJ, September 22, 1983.

**Garland Anderson's** *Sonata for Tuba and Piano*, Ball State University, Muncie, IN, April 25.

PDQ Bach's *The Abduction of Figaro* (unearthed by **Peter Schickele**), by the Minnesota Opera, Minneapolis, April 24.

**Ernst Bacon's** *A Life's Work*, the Juilliard Theater, NYC, May 15.

**John Bovicchi's** *Trio No. 10*, Opus 86, by the Boylston Trio, Boston, MA, February 13.

**Irwin Bazelon's** *Quintessentials*, at the Percussive Arts Society international convention, Knoxville, TN, November 6, 1983.

**Fred Bock and Bryan Jeffery Leech's** *Festival Te Deum*, at St. Mary's Cathedral, San Francisco, June 25.

**Dinos Constantinides's** *Symphony No. 2—Introspections*, by the Baton Rouge Symphony Orchestra, Baton Rouge, LA, February 21.

**Robert Cucinotta's** *Saeta*, by the Staten Island Symphony of New York, April 13.

**Jon Deak's** *Greetings From 1984*, at Alice Tully Hall, NYC, November 15, 1983.

**Jacob Druckman's** *Vox Humana*, by the National Symphony Orchestra, Kennedy Center, Washington, DC, October 25, 1983.

**John David Earnest's** *The Incomparable Light*, by the Gay Men's Chorus of New York City and Washington, DC, at Alice Tully Hall, NYC, June 21.

**Herbert Eidemiller's** *Sonatine* for piano, at the University of Florida, Gainesville, April 9.

**Jonathan Elkus's** *Charmed Waters*, Osterville, MA, December 16, 1983.

**Kenneth Fuchs's** *String Quartet*, at the Blossum Music Center Festival Forum, Cleveland, August 14, 1983.

**Phillip Glass's** opera *Akhmaton*, commissioned and performed by the Stuttgart Opera, West Germany, March 24.

**Arthur Hamilton and William Goldstein's** *My Olympic Game*, by the Yale Glee Club, at City Center, NYC, January 15.

**Roger Hannay's** *TRIO-RHAPSODY*, at the North Carolina

Composer's Symposium, Winston-Salem, April 27.

**Ross Hastings's** *Rhapsody on Four Notes*, by the Symphony Band of the University of Wisconsin at Eau Claire, April 8.

**John Helss's** *Duple Play*, by Alea III, at the Longy School of Music, Cambridge, MA, February 25.

**Lee Hoiby's** song cycle *O Florida*, at "An Evening With Lee Hoiby," 92nd Street Y, NYC, February 26.

**Michael Horvit's** *Concerto for Guitar and Orchestra*, by the National Symphony Orchestra of Mexico, at the International Festival of New Music, Mexico City, May 6.

**Sharon Kanach's** *Offrande*, at the Brooklyn Academy of Music, NY, April 26.

**William Kraft's** *Tympani Concerto*, by the Indianapolis Symphony Orchestra, Indianapolis, March 9.

**Jonathan Kramer's** *Moments In and Out of Time*, by the Cincinnati Symphony Orchestra, February 10 and 11.

**Ezra Laderman and Joseph Darion's** *A Mass for Cain*, by the Chicago Symphony Orchestra, March 22.

**Mary Frances Langford and Lucille Greenfield's** "Disenchanted" on the Joey Adams radio show, WEVD, NYC, June 19.

**Morten Lauridsen's** *Mid-Winter Songs*, by the Pasadena Chamber Orchestra and Chorus, Los Angeles, April 12, 1983.

**Robert Hall Lewis's** *String Quartet No. 3*, Library of Congress, Washington, DC, October 31, 1983.

**Richard Nanes's** *Symphony No. 1 in B Flat*, by the Cathedral Symphony Orchestra, Cathedral of the Sacred Heart, Newark, NJ, May 13.

**Vaclav Nelhybel's** *Parastas*, by the University of Scranton Symphonic Band, conducted by the composer, Scranton, PA, May 4.

**Joseph Ott's** *Cynical Set for Band and Chorus*, at Emporia State University, Emporia, KS, February 25.

**George Perl's** *Serenade III*, by the Music Today Ensemble, Merkin Concert Hall, NYC, December 14, 1983.



Martha Swope © 1984

*The Fantasticks* marked a musical theater milestone with its 10,000th performance at the Sullivan Street Playhouse where it opened in New York on March 3, 1960. Pictured above are the off-Broadway show's creators, lyricist Tom Jones (left) and composer Harvey Schmidt.

**Vincent Persichetti's** *Flower Songs*, set to poems of e.e. cummings, Philadelphia Academy of Music, April 20.

**Hal Peterson's** *The Charismatic Bassist: Three Caricatures for Solo String Bass and Orchestra*, by the Colorado Springs Symphony, Pikes Peak Center, October 20, 1983.

**John E. Price's** ballet *Louie Alexander*, by the Tuskegee City Dance Theater, on the lawn of Grey Columns, Tuskegee, AL, June 12, 1983.

**Steve Reich's** *The Desert Music*, commissioned by the West-deutsche Rundfunk (Cologne) and the Brooklyn Academy of Music (New York), in Cologne, West Germany, March 17.

**Johnny Rotella's** *Every Day Is Flag Day*, by the Los Angeles Pops Orchestra with the Gerald Eskelin Chorale, June 1.

**Harold Schiffman's** *Anemone*, by the Florida State University Wind Ensemble, Kennedy Center, Washington, DC, February 25.

**Gerard Schurmann's** *Duo for Violin and Piano*, Library of Congress, Washington, DC, March 23.

**Paul Shahan's** *Ceremonial, Song, and Celebration* by the Murray State University Wind Ensemble, Murray, KY, April 28.

**C. James Sheppard's** *Echo*, in amber, at the World as Mirror national conference on narcis-

sism, Oxford, OH, June 4, 1983.

**Clare Shore's** *Nightwatch*, commissioned and performed by the Dakota Wind Quintet, Sioux Falls, SD, January 24.

**Robert Starer's** *Concerto a Quattro*, by the Los Angeles Chamber Orchestra, October 15, 1983.

**Robert Suderburg's** *Ceremonies for Trumpet and Piano*, at the Second International Brass Conference, University of Indiana, Bloomington, June 4.

**George Walker's** *Violin Concerto*, by Philharmonia Virtuosi, State University of NY at Purchase, February 12.

**Richard Willis's** *Three Greek Lyrics*, at Stephen F. Austin State University, Georgetown, TX, April 13.

## PERFORMED

**Andrew Asch's** *Five by Seven*, at St. Joseph's Church, NYC, November 18, 1983.

**Doug Ashley's** *Characters*, a conceptual rock theater presentation, at Danceteria, NYC, February 4.

**Joan La Barbara's** *October Music: Star Showers and Extraterrestrials*, at MIT, Cambridge, March 3.

**Abdul Zahir Batlin**, at Jack the Ribber, NYC, November 12, 1983.

**Martha Beck's** *Fantasy Suite*, Hamden, CT, May 6.

**Joe Oscar Berrera, Jr.'s** *King*



Farook, by the Los Angeles Jazz Workshop big band at Disneyland, May 29, 1983.

**Euel Box's** score for the CBS television series *Benji*.

**Brio Burgess's** *Toys, Children's Dance, and Girl on a Ball*, on radio station VPRO, Amsterdam, Holland, June 26, 1983.

**Stephen Burton's** *Fanfare for Peace*, at Grosvenor Square, London, May 10

**John Cage's** *Third Construction*, by the Mannes Percussion Ensemble, NYC, December 12, 1983.

**Carleton Carpenter's** music and lyrics for Jean Giraudoux's play *Apollo at Bellac*, at HB Theater, NYC, November-December 1983.

**Charles Choset's** oratorio *Messiah*, by the Eccentric Circles Theatre, NYC, December 15-January 1.

**Morris Moshe Cotel's** Holocaust cantata, *The Fire and the Mountains*, by the Baltimore Choral Arts Society with the Children's Chorus of Maryland, Baltimore, November 7, 1983.

**Anne Croswell Lee Pockriss's** musical *Bodo*, Promenade Theater, NYC, December 29, 1983.

**Jon DeRobertis and Bob Gurland** in *Riffs*, at Sweet Basil, NYC, November 14, 1983.

**John David Earnest's** *Opera of the Worms*, sung by Judith Otten, at First Unitarian Church, Brooklyn, NY, January 29.

**David Epstein**, director, and the New Orchestra of Boston, at MIT, Cambridge, March 20.

**Sammy Fain** at the Sacramento Symphony Association's Top Brass Breakfast, March 7.

**Paul Fetler's** *The Garden of Love*, by the Rochester (NY) Chamber Orchestra, October 30, 1983.

**John Franklin's** revue *An Evening at the Cotton Club*, at Silver Lining, NYC, January-March.

**Morton Gold's** *Tocatta and Psalm*, with the composer as pianist, Temple Israel, West Bloomfield, MI, October 9, 1983.

**Walter S. Hartley's** *Concerto for 23 Winds*, by members of the National Symphony Orchestra, Kennedy Center, Washington, DC, September 1, 1983.

**William C. Herrick's** *Christmas Spirit*, sung at the National Tree Lighting Ceremony, Washington, DC, December 14, 1983.

**Ben Johnston's** *String Quartet No. 5*, Merkin Concert Hall, NYC, April 25.

**Frederick Koch's** *River Journey Suite*, at the American Music Festival, National Gallery of Art, Washington, DC, May 20.

**David Lohm and David Friedman**, piano and vibes in prismatic duets on Lohm's compositions, at Blackbird, NYC, April 12 and 25.

**Oliver Lake** and *Jump Up* in dance clubs in 12 European cities, March-April.

**Phillip Lambro's** *Structures*, by the New Orleans Philharmonic, June 4-6.

**Rick Lawn**, director, and the Jazz Orchestra of the University

of Texas Music Department, at the National Association of Jazz Educators convention, Columbus, OH, January 12.

**Leonard Lehrman's** opera *The Family Man*, at Yeshiva University, NYC, January 11.

**Howard McCrary's** "Yesterday, Today and Forever," commissioned for ASCAP's "Tribute to Duke Ellington," at the Gospel on the Green series in Prospect Park, Brooklyn, NY, July 14.

**Vesta Maxey** with *Mirage* at Mikell's, NYC, February 19.

**Carman Moore's** *Four Movements for a Five-Toed Dragon*, at the National Retail Merchants Association convention, NYC, January 10.

**Jerome Moross's** songs in *The Musicals of Jerome Moross*, by the Ensemble Studio Theatre, NYC, February 27 and March 5.

**Anthony Neuman's** edition of Bach's *Well-Tempered Clavier, Book 1*, at Mannes College of Music, NYC, October 30, 1983.

**Ted Piltzecker Quartet** with **Rick Laird** on bass, at Citicorp Atrium, NYC, February 11.

**Jack Reynolds and Benny Davis's** *Go Get 'em Hurricanes*, the official marching song of the University of Miami, at the Orange Bowl victory celebration, January 10.

**Fred Rogers's** *Potato Bugs and Cows*, at the Opera Shop of the Vineyard, NYC, December 1983.

**Joseph Santo's** *Movements Concertantes*, at Lutheran Church of the Reformation, Washington, DC, October 11, 1983.

**Henry and Bobbie Shoffner's** song *Gary's Got the Big Mo*, at Hart campaign headquarters, Philadelphia, March 13.

**Ralph Shapey's** *Oboe Quartet*, at Merkin Concert Hall, NYC, October 31, 1983.

**Andy Statman** Klezmer Orchestra, live in concert from NYC Public School 41, on National Public Radio, May 6.

**Jamaaladeen Tacuma** with his group, Jamaal, at the Berkeley (CA) Jazz Festival, May 27.

**Edward Thomas's** *Concerto for Clarinet and Orchestra*, by the Great Neck Symphony, Great Neck, NY, February 5.

**Oscar Wallace's** *El Capitan Pianista*, at Cami Hall, NYC, September 25, 1983.

**Franz Waxman's** *Ride to Dubno*, from the film *Taras Bulba*, by

the West Australian Symphony Orchestra, Perth, Australia, May 27, 1983.

**Bryan Wells** trio, at West Bank Cafe, NYC, January 6.

**Richard Wernick's** *Cello Concerto*, by the Contemporary Chamber Players of the University of Chicago, April 27.

**Edna White-Chandler's** *Suite for B Flat Trumpet*, performed by Anatol Selinein, in Sarnon, USSR, March 19.

## COMMISSIONED

**Stephen Albert** to write a work for the National Symphony Orchestra.

**Josef Alexander** to write a work set to a text by an American poet for the Euterpean Choral Ensemble.

**Douglas Allanbrook's** *Quintet*, by ESIPA, Albany, NY.

**John Bettis** to write the lyrics for three songs in the fantasy adventure film *Legend*.

**Alf Clausen** to compose, orchestrate, and conduct the score to the "Stages" episode of *Fame*.

**John Corigliano** by the Van Cliburn International Quadrennial Piano Competition to write a work to be performed in the 1985 competition.

**Daniel Dorff's** *River Rhapsody* by the American Wind Symphony Orchestra for its 1984 summer waterfront concerts.

**Brian Gari** by the Fifi Oscar Agency to write music and lyrics for a Broadway show, tentatively titled *Late Nite Comic*.

**Noel Goemanne** by the Paulist Choristers of California to compose a choral chant, premiered at the Church of St. Paul the Apostle, Los Angeles, April 1.

**Jackson Hill's** *Remembered Landscape* by the Dietrich Foundation for Le Nouveau Chamber Ensemble of Philadelphia.

**Jean Eichelberger Ivey's** *Notes Toward Time* by the Baltimore Chamber Music Society, premiered by the Jubal Trio at the Baltimore Museum of Art, March 11.

**Victor King** by Takoma Park, Maryland, to compose the city's official centennial march, premiered March 25.

**Ellen Jane Lorenz's** *Flourishes* by the Dayton (OH) Philharmonic in celebration of its 50th year, performed before this season's concerts.



ASCAP member Ben Weisman displays a plaque presented to him by ASCAP Vice President Arthur Hamilton, right, at the premiere performance of *Concerto for Elvis* by the Los Angeles Pops Orchestra. Looking on is Carlo Spiga, who conducted the piece's debut June 1 at the Century Plaza Hotel in Los Angeles. Among Weisman's many compositions are 57 songs performed on records and in films by Elvis Presley.

**George Perle's** *Wind Quintet IV* for the Dorian Wind Quintet.

**Conrad Susa's** opera *The Love of Don Perlimplin*, by ViceVersa-Vision and the San Francisco Opera.

**Richard Willis** by the Fine Arts Society of Texas to write a choral work.

## RELEASED

**Ron Alexander's** *Alexander Variety Show*, Friday and Saturday nights on the Group W cable TV network, NYC.

**Neil Argo's** theme and program music for the PBS television series *Wild America*.

**Teresa Brewer's** "Sittin' Here Cryin'," performed by the writer, with Bill Walker's Nashville A-Team, on the Signature label.

**Lamar C. Brown's** "Depression Blues," by Cactus Music and Gidget Publishing Co.

**Trudy Buchman's** "The Love Polka," by Jimmy Sturr and his orchestra, on Starr Records.

**Robert Carlton's** "Going All the Way" on Kewall Records.

**Del Casner and Rosemary Hallum's** *Super Shape-Up*, by Educational Activities, Inc.

**Angelo DiPippo's** arrangements on Connie Haines's album on Bainbridge Records.

**Emma Lou Diemer's** *Declarations and Toccata and Fugue* for organ, performed by the composer, on Capriccio Records.

**Mike Edwards's** "The Clock on the Wall," by Double Vision, on Profile Records.

**Irving Fields's** "The Cabbage Patch Doll Dance" on the Boo-Boo label.

**George Fischhoff's** *Boogie Piano Man* on Reward Records.

**Marcia Hillman's** "Blues Are Out of Town," the title song of Joe Derise's album on Audio-ophile Records.

**Nancy Fisher's** "Sing Me an Old Song," performed by Donna Faye on Arista Records.

**Martin Kalmanoff's** *The Joy of Prayer*, by the American Symphony Orchestra on the Moss Music Group label.

**Al Kasha and Joel Hirschhorn's** *If They Ask You, You Can Write a Song*, in paperback by Cornerstone Library.

**Donald Knaack's** *Inside the Plastic Lotus* on Hat Hut Digital Records and Cassettes.

**Clyde Lieberman and Gail Lopata's** "Imagination" on Capitol Records.

**John Lindberg's** *Haunt of the Unresolved* on Nato Records.

**George Lovett's** essay "Crisis and Crossroads: The Case for Contemporary Music," to educational institutions and national publications.

**Larry Lowell's** "49er Fight Song" on MHL Records.

**Roy Philippe's** arrangement of **Jack Norworth and Albert Von Tilzer's** "Take Me Out to the Ball Game," on Cheese & Olive Records.

**Jacquelyn Reinbach's** "The Worst Jokes You Ever Heard" on the Sweet Pickles album on PolyGram's Parachute label.

**Carl Shapiro's** *No Candy, No Flowers*, by Independent Publications, Paterson, NJ.

**Daryl Sherman's** album *I'm a Dreamer, Aren't We All* on the Tropical Belt label.

**Lou Stevens's** album *You're Not Alone* on Clone Records.

**Mary Jeanne van Appledorn's** *Set of Five* by Sine Qua Non in the cassette form of the Northeastern Records album *Four American Women*.

**Charles Strouse's** *Nightingale*, the full vocal score and libretto, published by G. Schirmer, Inc., and recorded on the That's Entertainment label.

**Irwin Swack's** *String Quartet No. 3* on Orion Master Recordings.

**Joan Tratner's** lyrics for the LP *Man, Push the Button*, by the Hybeams, on GJ Records.

**Gary White's** *Night Images* by Ludwig Music Publishing Co., Cleveland, OH.

## FEATURED

**Eric Andersen, Odetta, Tom Paxton, Dave Van Ronk, and Peter Yarrow** in *Chords of Fame*, a film about **Phil Ochs**, Film Forum, NYC, February.

**Henry Brant** conducted his three-hour work on the Aemstel River at the Holland Festival, Amsterdam, June.

**Donna Cribari, Nicholas Flagello, and Elide Solomon** in a concert of works by Italian-American composers of Westchester County, moderated by **Walter Simmons**, Valhalla, NY, December 17, 1984.

**Sheila Davis** appointed Adjunct Professor for a course in lyric writing at New York University.

**Tom Green** as host and producer of *Lightmusic*, a talk show about Christian music, on WPCB-TV, Pittsburgh.

**Richard Kopp** as host of *Baroque A to Z*, on WQXR-FM, NYC.

**Mack H. Kay's** title song for the revue *Good-Bye Dear, I'll Be Back in a Year*, Tin Pan Alley Cabaret, Los Angeles, May-July 1983.

**Buddy Kaye** as instructor of "Songwriting as a Career," a UCLA Extension seminar, September 1983.

**Steven Curtis Lance's** series on the music of Martin Luther, in the Lutheran newspaper *This Month*, Los Angeles, August-September 1983.

**Mundell Lowe** as teacher-in-residence for a series of classes, clinics, and concerts with his group, Transit West, Cuyahoga Community College, Cleveland, April 4-15.

**Scott Mansfield** wrote, produced, and directed the screenplay and music for *The Immoral Minority Picture Show*.

**Mildred Phillips** "The Man Who Wrote the Song That Rocked the World," about **Jim Myers** (a/k/a/ Jimmy DeKnight) and the 30th anniversary of "Rock Around the Clock," in *Buddy Magazine*.

**Ray Rivera** in the role of guitarist for **Cab Calloway's** orchestra in the film *The Cotton Club*.

**Dennis Scott's** "Just Say Howdy" on *Sesame Street*, December 1983.

**Leo Smit's** article "Pianist," a

concert journal of his 1976-78 tour of 17 Latin American nations, in the July-August 1983 issue of *Cavalier*.

**Jill Walker** as host and producer of *Get on Board*, a children's cable television show, Decatur, IL.

**Larry Weiss's** song "Rhinstone Cowboy" as the basis for the film *Rhinstone*, with music arranged and conducted by **Mike Post**.

**Elizabeth Grieger Wiegand's** "The Answer Is in Jesus" in the *Hymn of the Month* booklet of the National Federation of Music Clubs.

**Sheb Wooley** in the film *The Dollmaker*, which premiered on ABC-TV, May 13.

## HONORED

**Richard Adler** by the National Park Service for his *Wilderness Suite* and *Yellowstone Overture*, which have "inspired a greater appreciation of the parks in audiences throughout the world."

**Samuel Adler, William Finn, Eugene O'Brien, and Donald Wheelock** with 1984 Guggenheim Fellowships in Music.

**Harold Arlen** on his 79th birthday with a proclamation by Los Angeles Mayor Tom Bradley of February 15 as Harold Arlen Day and performance of *Get Happy*, a musical featuring 50 Arlen songs at the Westwood Playhouse.

**Tom C. Armstrong, Beverly Beard, and Michael Kossler** as finalists for a Writers Guild of



The Chicago Symphony Orchestra premiered *A Mass for Cain* by ASCAP members Ezra Laderman and Joseph Darion on March 22. Pictured above discussing the score (left to right) are Laderman, composer, Margaret Hillis, conductor, Darion, who wrote the text, and Margaret Jory, director of ASCAP's Symphonic and Concert Department, who attended the debut concert in Chicago.



America Award for their scripting of the nationally syndicated radio program *The History of Country Music*.

**Cory Banks** with the Song Search Songwriting Competition Award in the country category for "Laying It Down."

**Leonard Bernstein** with an honorary Doctor of Humane Letters degree from Boston University, October 1983.

**Marshall Bialosky** with a 60th birthday concert, which included the premiere of six of his compositions, at California State University at Dominguez Hills, October 15, 1983.

**Murray Lee Brody** with an award from the South Florida Fair for the December 10, 1983, concert by his Crethaven Minstrels, West Palm Beach.

**Loris Chobanian** by the Baldwin-Wallace College Conservatory of Music with a festival of his works, including several conducted by the composer, Berea, OH, March 2-3.

**Barach Cohon** with a concert, by Temple Emanuel of Beverly Hills for dedicating 40 years to cantorial pursuits in the community, January 22.

**Anthony Davis** with a grant from the National Endowment for the Arts for his opera, tentatively titled *X*, based on the life and works of Malcom X.

**David Del Tredici** with election to the American Academy and Institute of Arts and Letters.

**John Duffy** by the American Society of University Composers for "his contributions to contemporary music," Columbus, Ohio, April 7.

**Alfred Eisenstein** with an honorary Doctor of Fine Arts degree from Heed University, Hollywood, FL, April 1.

**Ray Evans** by his hometown with a key to the city and a proclamation of October 1, 1983, as Ray Evans Day, Salamanca, NY.

**Seseen Francis** with the Fairmont, West Virginia, Humanities Award for her *Pricketts Fort: An American Frontier Musical*, which premiered August 19, 1983.

**Morton Gould** with an all-Gould concert in honor of his 70th birthday, featuring the premiere of *Apple Waltzes*, conducted by the composer, by the American Symphony Orchestra, Carnegie Hall, De-

cember 11, 1983.

**Rick Hanson** with inclusion in *Who's Who in the Midwest*.

**Samuel Headrick** with a Massachusetts Artists Fellowship for his two classical electronic scores *Divertimento* and *Concertante*.

**Charles Hoag's** *The Kracken*, **Elliot Schwartz's** *Divertimento #4*, **Byron K. Yasul's** *Four Pieces for Double Basses*, and **Neil McKay's** *Songs of Love and Diversion From Shakespeare*, with honorable mentions in the 1984 Double Bass Composition Competition of the International Society of Bassists.

**Cliff Japhet** for his contributions to the cultural heritage of country music by Vermont Governor Richard Snelling, August 1983.

**John LaMontaine**, class of 1936, with the Tradition of Excellence Award from his alma mater, Oak Park-River Forest High School, North Scoville, IL, October 21, 1983.

**Jeffrey Levine** for *Tapestry for a Double String Quartet* and **Scott Lindreth** for *Pieces of Piano*, with awards in the New York chapter of the League of Composers-ISCM Competition.

**Eddy Lawrence Manson**, composer and music director of *Just the Way You Are*, a documentary about handicapped couples, which won the Columbus Film Festival and Golden Eagle awards, and the Film Advisory Board Award of Excellence.

**Gerald Marks** with a Certificate of Special Tribute from Michigan Governor James J. Blanchard in recognition of his "outstanding musical career," December 1, 1983.

**Johnny Marks**, class of 1927, with the Lifetime Achievement Award from his alma mater, the McBurney School, NYC, April 15.

**William Mayer's** opera *A Death in the Family* named the year's outstanding new work by the National Institute for Music Theatre.

**Marian McPartland** for *Marian McPartland's Piano Jazz*, her interview and performance series on National Public Radio, with the George Foster Peabody Award.

**Ira Mowitz** with first prize for digital music at the 12th International Electronic Music Competition at Bourges,

France; **Jonathan Berger** with second prize for digital music; and **Ronald Perera** with honorable mention for a work for live performers and tape.

**Phillip Namanworth** with a songwriting award from the American Society of Film Animators for his title song of the animated short *Doin' What the Crowd Does*.

**William Nell** as the first composer-in-residence of the Lyric Opera of Chicago.

**Jack Peter** and **Fred LaGarde** for their *Song of Paterson—An Anthem*, named the official song of that New Jersey city.

**Diane Pfeifer** as Composer and Female Vocalist of the Year, at the First Atlanta Music Awards Banquet on February 23; **Susan Thomas** for her song "The Woman in Me"; **John Barbe** as Arranger of the Year; and **Albert Coleman** as second runner up for Country Group of the Year.

**Boris Pillin** with the third prize in the Louisville Orchestra's New Music Competition for his *Symphony, Opus 3*.

**James Reichert** with election to the Board of Governors of the New York chapter of the National Academy of Television Arts and Sciences.

**J.D. Robb** with a program of his works on his 91st birthday, University of New Mexico radio station KHFM, Albuquerque, June 12, 1983.

**George Rochberg** with a concert of his works at the University of Pennsylvania Museum on the occasion of his retirement from the music faculty of the university, June 1983.

**Arwin G. Sexauer** for her contributions to world peace by Vermont Senator James Jeffords who read her lyrics into the *Congressional Record*, September 22, 1983.

**Arnold Shaw's** *Dictionary of American Pop/Rock* designated an Ambassador of Honor by the English-Speaking Union of the United States.

**Elle Siegmester** with a reception at the American Embassy following performance of his *Western Suite* at the International Music Festival, Moscow, USSR, May 17.

**Leonard Slatkin** with the 1983 St. Louis Award for his contributions to the city as music director and conductor of the St. Louis Symphony Orchestra.

**Stephen Sondheim** with the 1983 Arnold Gingrich Memorial Award of the New York City Art and Business Council.

**Leroy Elliott (Slam) Stewart** with an honorary degree for excellence and extraordinary achievement from the State University at Binghamton, NY, May 20.

**William Grant Still** with a festival in commemoration of his life and works at the University of Arkansas at Fayetteville, February 15-19.

**Morton Subotnick** as Senior Research Fellow of the Institute for Studies in American Music at Brooklyn College of the City University of New York.

**Danna Suesse** with a program of her music on her birthday, by radio station KALW, San Francisco, December 3, 1983.

**Janika Vandervelde** with a 1984 McKnight fellowship by the Minnesota Composers Forum.

**Clifford Vaughan** by the Mt. Hollywood Congregational Church with a recital of his works in celebration of his 90th birthday, Los Angeles, September 23, 1983.

**Anthony Vazzano** by the University of Southern California with a concert of his works in celebration of his 61st birthday, Los Angeles, February 12.

**George Walker** with an honorary Doctor of Music degree from Oberlin College, Oberlin, OH, October 6, 1983.

**Hugo Wesigall**, for the second time, as composer-in-residence at the American Academy in Rome, Italy.

**Reynold Weidenaar** with the grand prize at the Tokyo Video Festival for *Love of Line, of Light and Shadow: The Brooklyn Bridge*, a color video scored for clarinet, synthesizer, and sounds of the bridge.

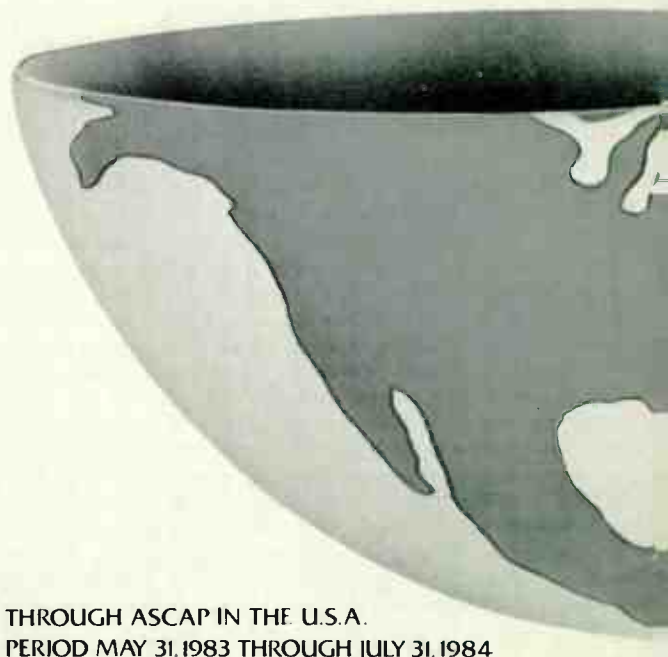
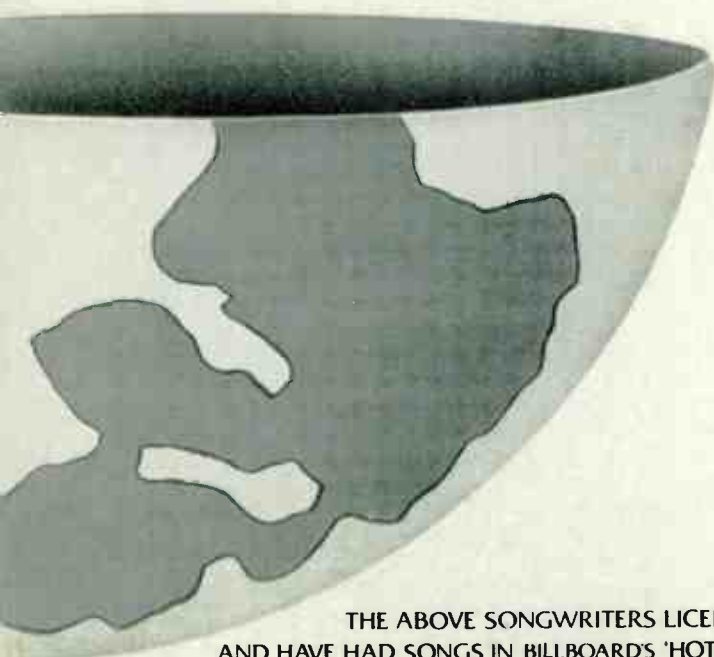
**Ruth White** and **David White** with the American Library Association's Parents Choice Award and Notable Recording, 1983, citation for *Singing Games* on Tom Thumb Records.

**Steppin' Out** features ASCAP members' recent professional activities. For inclusion in this section, send your item (with city, state, and date of event) to: ASCAP in ACTION, One Lincoln Plaza, New York, NY 10023.

ABC<sup>6</sup>  
 AC/DC<sup>2</sup>  
 AFTER THE FIRE<sup>6</sup>  
 ADAM ANT<sup>6</sup>  
 APRIL WINE<sup>4</sup>  
 RUSS BALLARD<sup>6</sup>  
 MIKE BARSON<sup>6</sup>  
 THE BELLE STARS<sup>6</sup>  
 GARY BENSON<sup>6</sup>  
 BIG COUNTRY<sup>6</sup>  
 ROBERT BLUNT<sup>6</sup>  
 DERECK BRAMBLE<sup>6</sup>  
 TERRY BRITTEN<sup>6</sup>  
 GARY BROOKER<sup>6</sup>  
 JIM CAPALDI<sup>6</sup>  
 JOHN CAPEK<sup>4</sup>  
 TONY CAREY<sup>5</sup>  
 MARTINE CLEMENCEAU<sup>5</sup>  
 TOM COCHRANE<sup>4</sup>  
 PHIL COLLINS<sup>6</sup>  
 ELVIS COSTELLO<sup>6</sup>  
 TIM CROSS<sup>6</sup>  
 CULTURE CLUB<sup>6</sup>  
 DEF LEPPARD<sup>6</sup>  
 THOMAS DOLBY<sup>6</sup>  
 DURAN DURAN<sup>6</sup>  
 DEXY'S MIDNIGHT RUNNERS<sup>6</sup>  
 EURYTHMICS<sup>6</sup>  
 BRIAN FAIRWEATHER<sup>6</sup>  
 FALCO<sup>1</sup>  
 RICK FENN<sup>6</sup>  
 ROBERT FITOUSSI<sup>7</sup>  
 THE FIXX<sup>6</sup>  
 A FLOCK OF SEAGULLS<sup>6</sup>  
 KEITH FORSEY<sup>5</sup>  
 TIM FRIESE-GREEN<sup>6</sup>  
 MARK FRYE<sup>6</sup>  
 GENESIS<sup>6</sup>  
 GOLDEN EARRING<sup>3</sup>  
 EDDY GRANT<sup>6</sup>  
 COREY HART<sup>4</sup>  
 ANTHONY HATCH<sup>6</sup>  
 HAYSI FANTAYZEE<sup>6</sup>  
 BOB HEATLIE<sup>6</sup>  
 HUMAN LEAGUE<sup>6</sup>  
 ICICLE WORKS<sup>6</sup>  
 BILLY IDOL<sup>6</sup>  
 JOE JACKSON<sup>6</sup>

# ASCAP SETS WORLD RECORD AS AMERICA'S #1 LICENSING ORGANIZATION

JOBOXERS<sup>6</sup>  
 ELTON JOHN<sup>6</sup>  
 STEVE JOLLEY<sup>6</sup>  
 MARC JORDAN<sup>4</sup>  
 KAJAGOOGOO<sup>6</sup>  
 THE KINKS<sup>6</sup>  
 KISSING THE PINK<sup>6</sup>  
 MICHEL LEGRAND<sup>7</sup>  
 LIMAHL<sup>6</sup>  
 DAVID LODGE<sup>4</sup>  
 TONY MACAULEY<sup>6</sup>  
 KIRSTY MACCOLL<sup>6</sup>  
 MADNESS<sup>6</sup>  
 JULIAN MARSHALL<sup>6</sup>  
 HOWARD MASSEY<sup>6</sup>  
 PAUL McCARTNEY<sup>6</sup>  
 M + M<sup>4</sup>  
 MEN AT WORK<sup>2</sup>  
 MODERN ENGLISH<sup>6</sup>  
 MOODY BLUES<sup>6</sup>  
 GIORGIO MORODER<sup>9</sup>  
 NAKED EYES<sup>6</sup>  
 NENA<sup>5</sup>  
 GARY O'CONNOR<sup>4</sup>  
 MICHAEL OLDFIELD<sup>6</sup>  
 MORRIS PERT<sup>6</sup>  
 THE PRETENDERS<sup>6</sup>  
 RE-FLEX<sup>6</sup>  
 KEITH REID<sup>6</sup>  
 MAGGIE REILLY<sup>6</sup>  
 TONY RENIS<sup>8</sup>  
 MIKE RENO<sup>4</sup>  
 THE ROLLING STONES<sup>6</sup>  
 ROMAN HOLIDAY<sup>6</sup>  
 SAGA<sup>4</sup>  
 PETER SCHILLING<sup>5</sup>  
 SCORPIONS<sup>5</sup>  
 LABI SIFFRE<sup>6</sup>  
 SLADE<sup>6</sup>  
 STYLE COUNCIL<sup>6</sup>  
 TONY SWAIN<sup>6</sup>  
 ROD TEMPERTON<sup>6</sup>  
 IAN THOMAS<sup>4</sup>  
 TERRY THOMAS<sup>6</sup>  
 THOMPSON TWINS<sup>6</sup>  
 WANG CHUNG<sup>6</sup>  
 JOHN WETTON<sup>6</sup>



THE ABOVE SONGWRITERS LICENSE THEIR MUSIC THROUGH ASCAP IN THE U.S.A.  
 AND HAVE HAD SONGS IN BILLBOARD'S 'HOT 100' DURING THE PERIOD MAY 31, 1983 THROUGH JULY 31, 1984

1 AKM 2 APRA 3 BUMA 4 CAPI 5 GEMA 6 PRS 7 SACEM 8 SIAE 9 SUISA





## ASCAP SALUTES STEVIE WONDER WITH FOUNDERS AWARD

Stevie Wonder received ASCAP's Founders Award at a reception hosted by ASCAP at the St. Regis Hotel in Detroit on April 15. The presentation by Hal David, commemorating the Society's 70th anniversary, followed a concert by Wonder at the Masonic Temple Theater, which was taped by Showtime as part of a cable television special "Stevie Wonder Comes Home."

The citation on the Founders Award reads: "The American Society of Composers, Authors and Publishers presents the ASCAP Founders Award to Stevie Wonder whose unique achievements in creating and bringing an extraordinary range of musical expression to audiences

far and wide reflect the goals set forth by the Society's Founding Fathers."

At the reception attended by Wonder's family and friends, industry notables and civic leaders, Wonder expressed his gratitude at being honored by ASCAP in the "city where it all started." He reminisced about "writing songs in my mother's basement" and the early days of Motown. He noted that there are many youngsters in Detroit today who are "striving for a hero" and whose talent needs to be encouraged. Wonder emphasized that performers have an opportunity and responsibility to play a prominent role in setting a good example for young people.



Arthur Schwartz

Harold Arlen

## ASCAP/RICHARD RODGERS AWARD HONORS

ASCAP composers **ARLEN AND SCHWARTZ** "A Shine on Your Shoes,"

Harold Arlen and the late Arthur Schwartz received the 1984 ASCAP/Richard Rodgers Award, presented annually to veteran composers or lyricists for outstanding contributions to the musical theater.

Among Arlen's many standards are "Over the Rainbow," "Stormy Weather," "The Man That Got Away," "Come Rain and Come Shine," and "That Old Black Magic." Arthur Schwartz's standards include "That's Entertainment," "Dancing in the Dark,"

"You and the Night and the Music," and "I Guess I'll Have to Change My Plan."

Present at an ASCAP ceremony to honor Arlen and Schwartz were ASCAP President Hal David, Mrs. Richard Rodgers, and members of the selection committee: Bill Harbach, television producer, director, and son of lyricist and former ASCAP President Otto Harbach; Richard Lewine, composer and producer; and Hildy Parks, Broadway producer and writer/producer of the Tony Awards.

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