

ASCAIP

in ACTION

FALL 1983/A PUBLICATION OF THE AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS

**SMOKEY
ROBINSON**

**STILL
ON
FIRE**





Jule Styne



Burton Lane



Betty Comden and Adolph Green



Arthur Schwartz



Tony Bennett



Jonathan Sprague and Priscilla Baskerville



Margaret Whiting



Cab Calloway



Ginger Rogers

PLAYBILL
GERSHWIN THEATRE



**ASCAP
CELEBRATES
IRA GERSHWIN**

August 25, 1983



Twiggy, Tommy Tune, and Hal David

**A
TRIBUTE
TO
IRA
GERSHWIN**

A crowd of 2,000 assembled to pay tribute to Ira Gershwin at New York's Gerswin Theatre on August 25.

The renowned lyricist died on August 17 in Los Angeles at 86. But the mood that afternoon was anything but somber.

The warmth and music of the man whom the people had

come to remember filled the Broadway theatre.

On stage were lyricists Betty Comden and Adolph Green; composers Burton Lane, Arthur Schwartz, and Jule Styne; singers Tony Bennett, Margaret Whiting, Cab Calloway

(who played Sportin' Life in the 1952 production of *Porgy and Bess*), Jonathan Sprague and Priscilla Baskerville (the leads in this year's revival of the famous folk opera), Ginger Rogers (who performed the songs *Embraceable You* and *But Not for Me*, which she introduced in her first Broadway show, George and Ira Gershwin's *Girl Crazy*), and Tommy Tune and Twiggy (stars of *My One and Only*, the current Gershwin songfest on Broadway).

A film clip from *A Star Is Born* with Judy Garland performing *The Man That Got Away*, which Ira wrote with Harold Arlen, was presented, and Fred Astaire, Gene Kelly, and Irving Berlin sent telegrams to mark the occasion.

In his opening remarks, Hal David said that for him "Ira Gershwin was like a giant tree that everybody looked up to." For the finale, the cast locked arms on stage, looked up at a giant slide projection of Gershwin, and sang *Our Love Is Here to Stay*.

THE PRESIDENT'S PAGE

Music: Good Will and Good Dollars

By Hal David

THE more I listen to speakers at music industry conventions, the more I read the many articles on the new technologies that fill the music trade papers, the more I feel that too many music people are overlooking something very important — the music. In fact, someone might get the impression from these sources that everything in the music business begins with a record or a tape cassette. When are they going to realize that it really all begins with a song?

Let me show you what I mean. At a recent International Music Industry Conference (IMIC), when they demonstrated the new state-of-the-art form of recording, the compact disc, they had to use music — the same music that was there long before the record was invented and will be there long after the compact disc has come and gone.

Not to recognize the writers, the people who create the music, and their publishers is to turn one's back on the very thing our business cannot do without — the songs!

Every nation has a rich treasury of music that has become part of our heritage. And whether music speaks through radio, television, concerts, or the theater, it speaks to people young and old, near and far. In its role as cultural ambassador, music has been able to cross boundaries of language and geography with ease, allowing all of us to appreciate and understand more about each other.

Wherever our music goes, we take pride in the good will it generates. But in addition to generating good will, our music generates good dollars. It is, in short, a very profitable business all over the world. Everywhere music is written, produced, and played, it creates jobs, generates taxes and investments, attracts tourists, and adds a great deal of revenue to our gross national product.

In just the United States alone, the three performing right organizations, ASCAP, BMI, and SESAC, collectively earned about \$310 million in perform-

ance income for 1982. ASCAP alone accounted for \$187 million.

Now let's take it a step further. If we add up all of the money paid out for performing rights throughout the world, our most recent figures, which are a year or two old, total at least \$800 million. If to that number we were to add the amounts paid for mechanicals, the figure keeps mounting. As a matter of fact, in the United States the sale of records and tapes came to \$3.5 billion in 1982. Add the monies generated by concert tours, musical theater, special events, sheet music, folios, films, and so on, and you could make an impressive case for the contribution of music to the world economy.

It is very gratifying when our statesmen recognize the important role we play. For example, not too long ago, I was in London for an ASCAP dinner honoring the members of the PRS. We invited a member of Britain's cabinet, the Right Honorable Lord Cockfield, to deliver the opening remarks. What he had to say is of interest to all of us. He pointed out that in payment for British music, the United States contributed about £18 million to the United Kingdom in 1980. He also pointed out that the importance of this to Britain's overall trade performance was recognized by the Queen very publicly a number of years ago when the Beatles were awarded the prestigious MBE (Member of the Order of the British Empire). "The money from royalties on a best-selling record," he said, "is just as valuable to the United Kingdom as the same amount from the sale of machine tools or whiskey. When we look at the whole field of entertainment, popular and serious music, films, television programs, the whole new world of video... it is clear that this is very big business."

Of course, not every country is a great exporter of music. However, in most countries, music makes an appreciable economic impact and is constantly growing in importance as an industry. And that growth has been substantially accelerated by the stimulus of new technologies.

We must also recognize that like other businesses today, we are changing our focus. To quote a prominent member of the United States Senate, Senator Charles Mathias, America is going from a production economy to a service economy. And much of the music business is service-oriented. As a matter of fact, as production income is declining, service income is increasing, changing the traditional balance. And like any other service business, we are vulnerable to shifts in the public's ever-changing tastes and needs.

The demand for music has never been greater. Radio, TV, cable, wired music, dance clubs, circuses, jukeboxes, and hundreds of other music users need our service because we have what the public wants to hear. And the users should never take that for granted.

A recent article in *The New York Times* made the point very clearly. Referring to a survey conducted by the United States National Association of Broadcasters, the *Times* reporter stated that people are currently watching less television because of unsatisfactory programming. The broadcasters may have thought at one time that the medium was the most important thing, but it's becoming more and more evident that the message is what counts. And we, the copyright owners, create the message.

And yet, as the songwriters and publishers know too well, the people who use our music to make their businesses work are always fighting to get our music for as little as possible, and preferably for free. When are they going to learn that our business is a series of chain reactions? When we do well, they do well. And when we hurt, sooner or later they will hurt.

Still, almost inexplicably, we spend so much time and money working at cross-purposes with one another. There is no reason why the production and service segments of our industry can't live side by side. After all, even though each of us performs a different function,

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Songwriter Stanley T. Sichel (left) on the *Songwriter Series* with panelists Phil Ramone (right) and Arthur Hamilton and host Loretta Munoz.

ASCAP Songwriter Series on Cable

Cable television's first program devoted to songwriters, the *ASCAP Songwriter Series*, premiered in Los Angeles and New York in August. Conceived and produced by ASCAP, the bimonthly, half-hour cable television show features panels of music professionals who evaluate songs of aspiring songwriters and offer business advice.

Participants have included producer Phil Ramone and ASCAP Vice President Arthur Hamilton, and songwriters Philip Bailey, Dino Fekaris, Patrick Henderson, Tom Jans, Peter McCann, Allan O'Day, and Freddie Perren. ASCAP West Coast Membership Representatives Loretta Munoz and Mary Jo Mennella hosted the programs.

"In the past, we've held songwriting workshops in Los Angeles, New York, and Nashville covering every facet of music," President Hal David commented. "Our aim has been to give as many songwriters as possible the opportunity to have their work heard by music professionals. The vehicle of cable TV has the potential of opening up our workshops to a much wider audience. Viewers can critique the music presented along with the panels on the screen, and they can submit material to appear on the show. I believe this is an important step in the reaching-out-for-talent process and a valuable service to both the music community and the public."

The first *ASCAP Songwriter Series* programs were taped in Los Angeles and have been shown in New York and Los Angeles on the Group W Cable Network public access channels. The *Series* can also be viewed on Storer Cable in Los Angeles and Manhattan Cable in New York. Plans are underway for taping similar sessions in New York and Nashville. Songwriters interested in participating should send a resume and a cassette containing three original copyrighted songs to ASCAP

Songwriters Series in care of the ASCAP Membership Office at 6430 Sunset Blvd., Los Angeles, CA 90028, Two Music Square West, Nashville, TN 37203, or One Lincoln Plaza, New York, NY 10023.

ASCAP Distributes Cash Grants

Cash grants totaling \$1,077,100 for 1983-1984 have been voted to ASCAP's writer members by the Society's Award Panels. These special awards represent royalties over and above royalties paid for performances of works in ASCAP's sample survey.

In announcing the awards, President David commented: "For many years ASCAP's Special Awards have not only stimulated creativity among our members, but have also served to recognize those members who have made important contributions to American music. As ever, we are very grateful to the distinguished members of our two panels for their tireless efforts in reviewing the tremendous volume of material submitted for their consideration."

The Popular Awards Panel consists of Robert Oermann, music journalist and reporter for *The Tennessean*; Haydn Proctor, former Associate Justice of the Supreme Court of New Jersey and an authority on popular music; A.B. Spellman, author and music consultant to the National Endowment for the Arts in Washington, D.C.; George C. White, founder and President of the Eugene O'Neill Memorial Theatre Center; and Dan Daniel, WYNY-FM radio personality.

The members of the Standard Awards Panel are Frank L. Battisti, Chairman of the Music Education Department at the New England Conservatory of Music; Ainslee Cox, Music Director and Conductor of the Guggenheim Concert Band; Richard Dufallo, Music Director and Conductor of twentieth-century music at the Juilliard School; Marceau Myers, Dean of North Texas State University School of Music; Ursula Oppens, pianist, member of the

Board of the American Music Center, and founding member of the Speculum Musicae; and Dr. Paul W. Wohlgenuth, Choral Conductor and Chairman of the Department of Fine Arts at Oral Roberts University.

ASCAP Conducts Monthly "Open Office Hours"

In an effort to better serve and educate the music community, ASCAP began in March holding open office hours the last Wednesday of every month at its offices in New York, Los Angeles, and Nashville.

The purpose of this is to give songwriters, music publishers, and others an opportunity to stop by and talk with ASCAP's staff about performing rights and other topics related to the music industry without having to make an appointment. ASCAP literature and membership applications are also made available.

ASCAP's Open Office Program takes place in each office from 3 to 5 P.M. and anyone wishing further information should contact ASCAP's Membership offices at One Lincoln Plaza in New York, 6430 Sunset Boulevard in Los Angeles, and Two Music Square West in Nashville.

Hubbell Scholarships

Twenty-three music students from twelve universities across the country were selected to receive a total of \$18,000 for ASCAP-Raymond Hubbell Musical Scholarships in 1982. Each school was awarded \$1,500 to be given to one or two students selected by the school. The awards program, established in 1973, assists college students majoring in the field of music.

Gary James of the University of California at Berkeley received \$1,500. The following recipients each received \$750: Judith Lee and Grady Powell of Howard University; David Tsang and Christopher M. Culpo of Boston University; Lisa Hellstrom and David Morrison of the University of Charleston; David Weirich and Robert Rabinowitz of Arizona State University; Wendy Kendrick and Charles W. Smith-Hisler II of the University of Kansas; Mark Phillips and Elbert Lechtman-Steinert of the University of Indiana; Cynthia Gustafson and Zigmund Gron of Western Michigan University; Kim Miner and Thomas Stoneman of the Cleveland Institute of Music; Andrea Lynnette Mills and Ana Lena Dukes of Bethune-Cookman College; Margaret O'Keefe and Joseph Barone of Tulane University; and Janis Dunson and Jose Carlos Flores of

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ASCAP

in ACTION

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NEW MEMBERS

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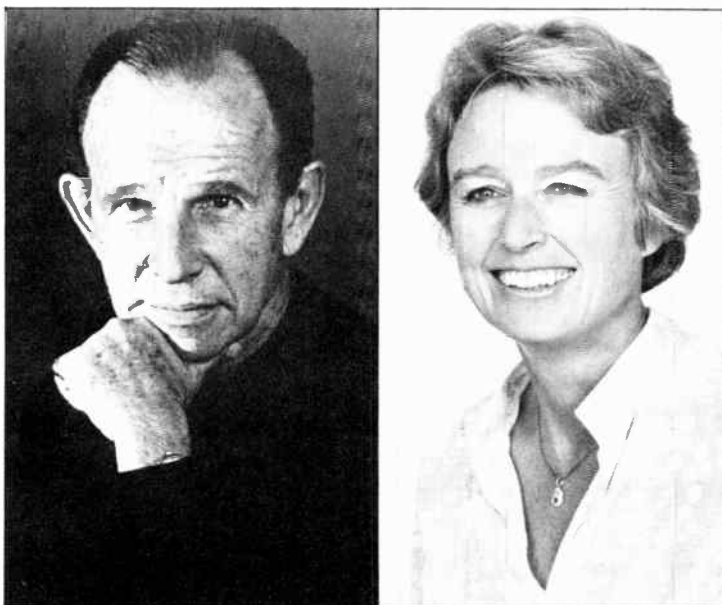


Jonathan Cain and Steve Perry

Cain and Perry are members of the rock supergroup Journey. Their current LP, *Frontiers*, is their tenth on Columbia Records. Their previous album *Escape* has sold over five million copies and has been on the charts for more than one year. Cain is shown on far left and Perry on far right.

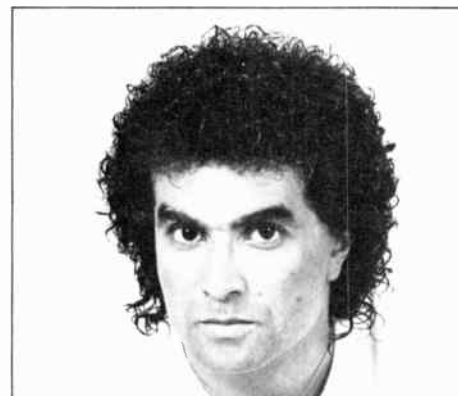
Wilkins

Singer/songwriter Wilkins was named Balladist of the Year while his album *Respire* was chosen LP of the Year by *Billboard en Espanol* in 1981.



Hume Cronyn and Susan Cooper

Tony Award-winning actor Cronyn and acclaimed British writer Cooper collaborated on the book and lyrics for the Broadway show *Foxfire*, which starred Cronyn, Jessica Tandy, and ASCAP member Keith Carradine. ASCAP colleague Jonathan Holtzman composed the score and also contributed lyrics.



Dwight Twilley

Twilley, whose past hits include *I'm on Fire* and *You Were So Warm*, recently released his debut EMI-America album, *Scuba Divers*.



NEW MEMBERS

NEW MEMBERS



Ric Ocasek

Ocasek, who founded the successful rock group The Cars, recently released his first solo album, *Beatitude*, on Geffen Records. In addition to writing the songs, Ocasek produced the LP.



Ken Lauber

Lauber has composed, arranged, and produced scores for numerous television and feature films, among them *Goin' South* and *Hearts of the West*. He has also recorded two solo albums of his own songs.



Fonzi Thornton

Thornton's debut album on RCA Records is entitled *The Leader*. A former backup singer, Thornton has worked with Aretha Franklin, Luther Vandross, Stephanie Mills, and J Geils Band, among others.

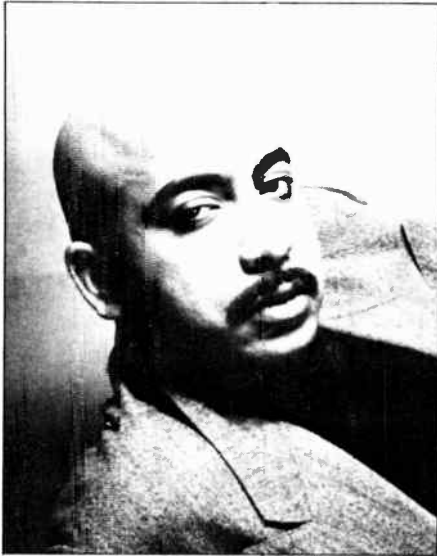


Robert Hazard

A Philadelphia-based rocker, Hazard's self-titled mini-LP on RCA features the song *Escalator of Life*.

NEW MEMBERS

NEW MEMBERS

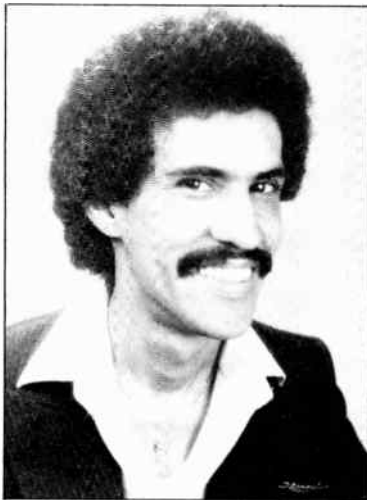


Andy Hernandez

Also known as Coatí Mundi, Hernandez helped form Kid Creole and the Coconuts. In addition to songwriting, arranging, and producing, actor Hernandez will appear in a forthcoming movie, and is due to release a solo album on Virgin Records.

The System

Mic Murphy (l) and David Frank are known as The System, a group that recently landed on the rock charts with their debut LP, *Sweat*, on Mirage Records.



Johnny Ortiz

A prolific composer/lyricist with over 150 recorded songs, Ortiz has written such Latin hits as *La Raza Latina*, *Catalina Lao*, *Ojos*, *El Mesias*, and *El Sonero* for artists Larry Harlow and Ruben Blades, among others.

Tite Curet Alonso

Alonso's songs are among the most frequently recorded in the Latin field. They include *Anacoana*, *Temes*, *Tiemblas*, and *Isadora Duncan*.



Slave

With several gold records earned for past releases, the current LP of this eight-man dance/funk band is *Bad Enuff* on Cotillion. It includes their song *Shake It Up*.



"As a singer, songwriter and publisher, I know about the invaluable services ASCAP provides. My association with them over the years has been a most positive one. ASCAP has certainly made a difference in my life."

—Ronnie Milsap

ascap
American Society of Composers, Authors & Publishers

West Coast



Merv Griffin

ASCAP Salutes Merv

ASCAP saluted Merv Griffin for his contributions to American music with a luncheon at Le Bistro in Beverly Hills earlier this year. Hal David presented him with a unique AM/PM Award — “ASCAP Music Presented by Merv” — in the form of a gold pocket watch. The gift commemorates all of the ASCAP repertoire that has been played on Griffin’s shows throughout his twenty consecutive years on television.

Los Angeles Mayor Tom Bradley proclaimed “Merv Griffin Day.” Ginger Rogers read the proclamation, and presented it to the renowned talk show host on behalf of the Mayor. Entertainment at the tribute was provided by Burt Bacharach and Board members Sammy Cahn, Cy Coleman, Sammy Fair, and Arthur Schwartz. Others on hand for the festivities included Alan and Marilyn Bergman, Barry Bosworth, Laura Branigan, Carol Channing, Carol Cook, Lydia Cornell, Genie Frances, Eva Gabor, Albert Hague, Diedra Hall, Mort Lindsay, Robert Stack, and Deborah Van Valkenburgh.



ASCAP Loves The Go-Go’s

ON Valentine’s Day, ASCAP held a luncheon at Ma Maison restaurant in honor of the Go-Go’s. Pictured from left are (seated) Charlotte Caffey, Kathy Valentine, Eelinda Carlisle, (standing) ASCAP’s West Coast

Membership Representative Mary Jo Mennella, Western Regional Executive Director Todd Brabec, and the Go-Go’s manager Ginger Canzoneri. A poster reading “ASCAP Salutes America’s Sweethearts” graces the table.



ASCAP Sponsors Synthesizer Seminar

ATWO-DAY seminar on the role of synthesizers in motion picture scoring was moderated by Bo Tomlyn and coordinated by ASCAP West Coast Director of TV and Film Repertory Lyn Jackson (shown above). The sessions took place in June at ASCAP’s Los Angeles offices and at

Tomlyn’s Burbank studio. Tomlyn covered a variety of technical and creative aspects of synthesizer composition and demonstrated, through the use of a bank of synthesizers and keyboards, what the electronic instruments can — and can’t — do.

PLAYBACK PLAYBACK PLAYBACK

Nashville

ASCAP Helps Save America's Music

RCA recording artist Charley Pride donated proceeds totaling \$12,500 from a benefit concert in Fort Worth, Texas, to the Nashville Songwriters Association International's drive to save America's music. ASCAP helped organize the concert aimed at mobilizing support for protecting the rights of songwriters.

More than 5,000 people attended the event, which took place at Billy Bob's Texas. ASCAP's Merlin Littlefield emceed the show, which featured the Hill City Cowboy Band as the opening act.

"It's a good opportunity to give something back to an industry that has given so much to me," said Pride. "I feel that my successful career is due to



the high quality of songs presented to me by the songwriters."

Pride is pictured above with (left to right) Spencer Taylor, co-owner of Billy Bob's, displaying plaque

ASCAP presented to Pride; ASCAP's Connie Bradley, the concert's coordinator; Maggie Cavendar, NSAI's Executive Director; and Tom Long, President, NSAI.



NSAI Awards to ASCAP Members

A NUMBER of ASCAP members were singled out by the Nashville Songwriters Association International (NSAI), a 2,000-member organization that annually honors its peers.

At its sixteenth Annual Awards Banquet ASCAP members receiving Achievement Awards were John Betts, co-writer of *Slow Hand*; Tim DuBois for *She Got the Goldmine (I Got the*

Shaft); Shawna Harrington, co-writer of *It Ain't Easy Bein' Easy*; and Wayland Holyfield, co-writer of *You're the Best Break This Oie Heart Ever Had*.

Pictured above are (left to right) Charlie Black, Wayland Holyfield, ASCAP's Connie Bradley, Eddy Raven, Tim DuBois, Rory Bourke, and Shawna Harrington.

Entertainment Expo!

A CROWD of 15,000 attended Entertainment Expo '82, a three-day festival of live music, held at Nashville's Municipal Auditorium. Nashville Mayor Richard Fulton led the ribbon-cutting ceremony, launching the trade show sponsored by the Nashville Music Association and *The Tennessean*. Some 170 exhibitors in the entertainment field displayed their products and services, while numerous artists displayed their talent in live performances. The festival promoted the fact that songwriting and music publishing are among the city's primary industries.

Among those attending were Roger Sovine, Nashville Music Association President and Vice President of Tree International; Connie Bradley, ASCAP Southern Regional Executive Director; Mayor Fulton; Charlie Daniels, Honorary Co-chairman; and Bill Trickett, President of the Nashville Chamber of Commerce.

NEW YORK



Gloria Messinger, Valerie Simpson, Hal David, Gene McHale, and Nickolas Ashford

The Old Ball Game

ON June 18, ASCAP and the New York Yankees saluted the baseball anthem that helped start the ASCAP Foundation, *Take Me Out to the Ball Game*. Jack Norworth wrote the lyrics to the standard in 1908. Together with his wife Amy, Norworth bequeathed his royalties to the ASCAP Foundation.

During a pregame cocktail reception at the stadium's Great Moments Room, Hal David presented Yankee President Gene McHale with a framed memento that included original sheet music of the celebrated song. Later, on the playing field ASCAP's Nickolas Ashford and Valerie Simpson sang the

National Anthem Yankee Bobby Murcer, who had recently recorded a country song, accepted on behalf of the Yankees a poster with the event's slogan, "ASCAP and the Yankees: A million hits between 'em."

During the seventh inning stretch, the tote board lit up with the words, "ASCAP salutes *Take Me Out to the Ball Game*, the song that started the ASCAP Foundation." This message was accompanied by the organist's rendition of the well-known song whose melody was composed by Albert Von Tilzer.

The event was another hit for ASCAP and the Yankees.



Morton Gould (on left) receives the Gold Baton from Peter Kermani

Gold Baton to Gould

COMPOSER, conductor, and ASCAP Board member Morton Gould received the Gold Baton, the highest tribute of the American Symphony Orchestra League. Peter Kermani, President of the organization whose members are drawn from 800 symphony orchestras around the country, presented Gould with the award on June 24 during the League's week-long annual conference in Chicago. ASCAP members Aaron Copland, Leonard Bernstein, and Eugene Ormandy are among the previous recipients of the award, given annually for distinguished service to music and the arts.

Gould was also honored the following day with a concert of his works including *Suite for Violin and Piano* (1945), *Interplay for the Pianos* (1943), *Viola Concerto (First Movement)* (1943), *Tap Dance Concerto* (1952), and *Tuba Suite* (1972). The concert marked the first time Gould had heard a two-piano arrangement of his *Interplay*, written originally for piano and orchestra.

Other concerts during the conference featured the works of ASCAP members Irwin Bazelon, George Whitefield Chadwick, Irving Fine, Harold Shapero, Elie Siegmeister, and Randall Thompson.

Eubie Blake Centennial

HAL David congratulates long-time ASCAP member Eubie Blake as part of the celebration of Blake's landmark centennial at the Kennedy Center in Washington, D.C. David presented him with a plaque reading, "ASCAP salutes its legendary member Eubie Blake on the occasion of his 100th birthday. Pioneer of ragtime and jazz, his music has delighted audiences throughout the world for more than nine decades." Blake died on February 12, five days after reaching 100.



New York

Songwriters Inducted into Hall of Fame

ASCAP members Ralph Blane, Ervin Drake, Hugh Martin, Harry Tobias, Stevie Wonder, and the late Harry Akst and Bob Hilliard were inducted into the Songwriters Hall of Fame of the National Academy of Popular Music in March. Additional honorees were Gerald Marks, Treasurer of the Academy, who received a special citation for his song *All of Me*; Ace Olman, who was honored with a Music Publisher Award; and ASCAP Board member and Academy President Sammy Cahn, who received the Johnny Mercer Award, in honor of the late founder of the Academy.

ASCAP Board Elects Officers

THE Board of Directors of ASCAP reelected lyricist Hal David as President in April. Other officers elected by the Board of Directors were Arthur Hamilton and Irwin Z. Robinson, Vice Presidents; Morton Gould, Secretary; George Duning, Assistant Secretary; Leon J. Brettler, Treasurer; and Edward Murphy, Assistant Treasurer.

Hal David has been a member of ASCAP since 1943, and he has served on the Board of Directors since 1974. He held the post of Vice President for one year before his election to the Presidency in 1980.

In September, Edward Murphy resigned from G. Schirmer, Inc., and therefore from the ASCAP Board. Hal David noted, "As Chairman of the Finance Committee of the ASCAP Board, Ed Murphy made an invaluable contribution. We shall miss him, and we wish him well in his new endeavor." W. Stuart Pope of Boosey and Hawkes Inc. was named to fill Murphy's unexpired term.

In October, Board member Sidney Herman was elected Assistant Treasurer.



ASCAP Visits SACM

ASCAP executives are shown visiting with officials from SACM, the Mexican Performing Right Organization, in Mexico City. From left are Andy Gurwitch, ASCAP's Foreign

Manager; Hal David; Roberto Cantoral, President of SACM; Gloria Messinger, ASCAP's Managing Director; and Alfonso Garcia, SACM's Managing Director.

Songwriters Serenade Fragrance Week

SHOPPERS at Saks Fifth Avenue got a real bargain on June 13 and 14 when ASCAP joined in a Festival of Fragrance. Five prominent writer members, Henry Krieger, Rupert Holmes, George David Weiss, Mitchell Parish, and Charles Strouse, performed their

hits and editors of *Vogue* magazine talked "scents" to the audience on the main floor at the department store. The musical interlude was part of a week-long series of events at several New York City department stores sponsored by the Fragrance Foundation.



Mitchell Parish and Charles Strouse



(l to r) Henry Krieger, George David Weiss, and Rupert Holmes (seated)

MEET & GREET MEET & GREET

ASCAP representatives continue to meet ASCAP performing members on the concert circuit. In the past few months, warm welcomes have been extended to the following ASCAP members.



Men at Work (APRA) with Hal David backstage at Pier 84 in N.Y.C.



Roberta Flack with Membership Rep. Rick Morrison at Carnegie Hall in N.Y.C.



Lionel Richie with Director of Membership and Distribution Paul S. Adler (left) and Assistant to the President/Director of Public Relations Karen Sherry before Richie's guest appearance on *Saturday Night Live* program in N.Y.C.



Laura Branigan with Assistant Director of Public Relations Ken Sunshine at the Urban Contemporary Awards show at the Savoy in NYC



Gerry Beckley (center) and Dewey Bunnell of the group America with ASCAP's William Velez (left) at Radio City Music Hall in NYC



Pat Benatar with West Coast Membership Rep. Loretta Munoz at the L.A. Sports Arena



Missing Persons band members Terry Bozzio (left) and Warren Cuccurullo with Membership Rep. Lorraine Gillan backstage at the Beacon Theater in N.Y.C.

The Whispers with Solar Records executives Dick Gniffey (fourth from right) and Glen Davis (far left) and ASCAP's Western Regional Executive Director Todd Brabec and Membership Rep. Mary Jo Mennella at the Greek Theatre in L.A.



MEET & GREET MEET & GREET



Henry Mancini (left) with Managing Director Glona Messinger, Distribution Representative Phyllis Fischler, and Eastern Regional Director of Business Affairs William Velez at the Brendan Byrne Arena in New Jersey



The Beilamy Brothers, David (left) and Howard, in ASCAP's West Coast office with Todd Brazaec displaying a copy of *ASCAP in Action*



Styx's Dennis deYoung with Nashville Director of Membership and Public Relations John Sturdivant (right) at Middle Tennessee State University in Murfreesboro



Chicago band members with ASCAP's William Velez (fourth from left) at Radio City Music Hall in NYC

Flock of Seagulls with Senior PR Staff Writer Gary Schuster (second from left) at Radio City Music Hall



Charles Aznavour (SUISA) with ASCAP's Karen Sherry (left) and Manager of Special Projects Margaret Atasani at Broadway's Lunt-Fontanne Theater in NYC



Mike Post (standing center) with CBS Songs executives Carol Ware (far right) and Donna Young (second from right), Denny Diante of Columbia Records, ASCAP's Director of TV and Film Repertory-West Coast Lynn Jackson (seated), and ASCAP's Loretta Murcoz

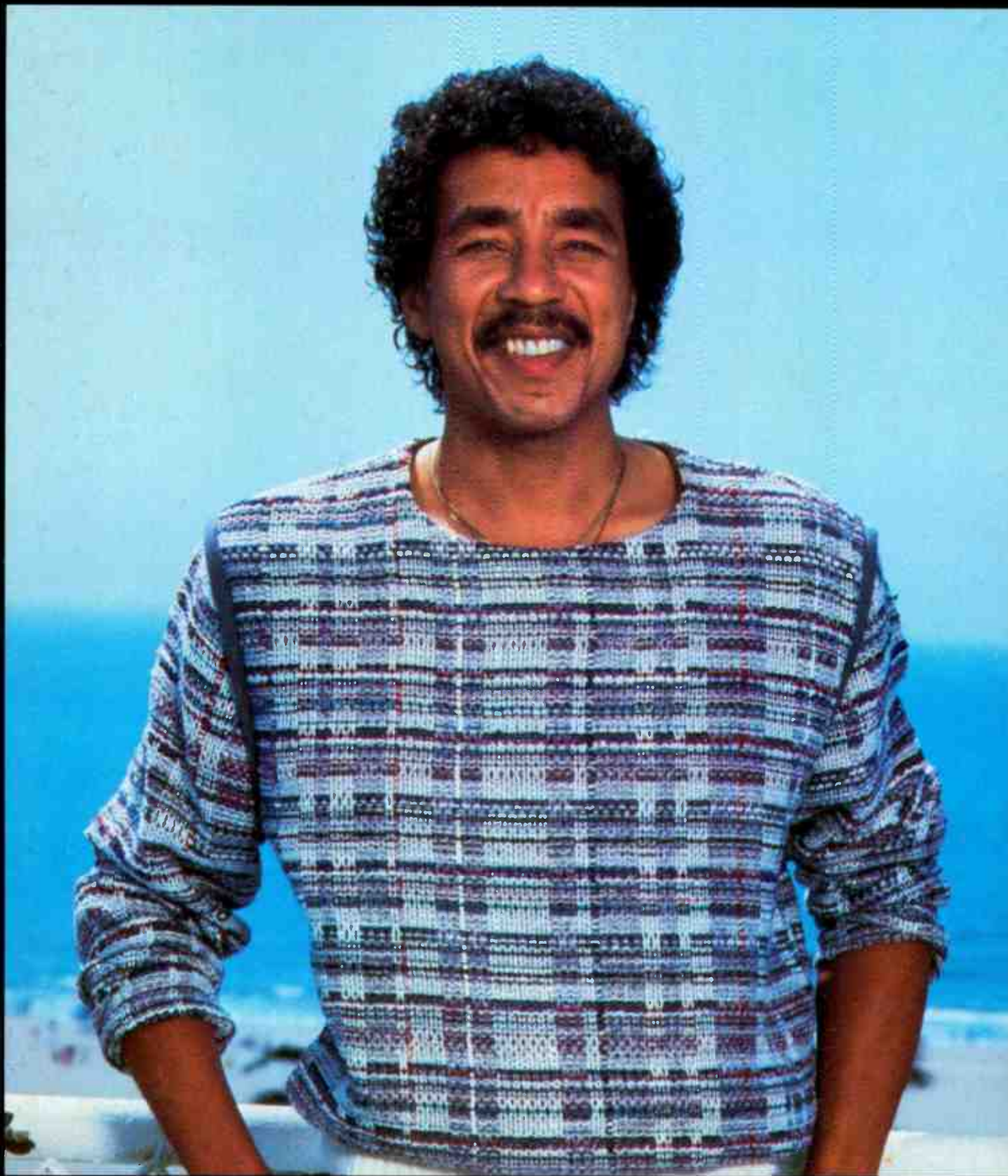


The Commodores with ASCAP's Rick Morrison (third from right) at Studio 54 in NYC



Kevin Rowland (PRS) of Dexy's Midnight Runners with Eastern Regional Director of Repertory Lisa K. Schmidt at the Savoy in NYC

SMOKEY ROBINSON



STILL ON FIRE

By Debi Fee

ALITTLE over two decades ago, five teenagers from Detroit, who called themselves the Matadors, auditioned for one of the top managers of the day, Alfonzo Tucker. After hearing the don't-call-us-we'll-call-you routine, they bumped into a man who had been quietly watching from the background.

The man was Berry Gordy. The group would become the Miracles. And their lead singer, the skinny kid with the piercing green eyes and graceful falsetto, would become a pop superstar. His name: Smokey Robinson.

As one of the most respected and well-known artists in the music business, Smokey had sold 60 million records with the

Two decades of music and emotion

Miracles before going solo in 1972. His songs have been recorded not only by stars in the Motown stable, but by many rock and country icons as well. Bob Dylan once dubbed him "America's greatest living poet," but remind Smokey of that comment today and in his characteristically humble manner, the renowned singer/songwriter/producer will merely smile, and then go on to talk about how it was before fame came his way.

"All I ever wanted to be in life was a performer and a songwriter," says

SMOKEY ROBINSON & THE MIRACLES



Smokey. "So many people live their entire lives and never really get to do what they have dreamed. I feel blessed that I am one of those fortunate people who is living my dream.

"When I was growing up in Detroit my favorite television show was *Your Hit Parade*. I watched that show every week and memorized the Top 10 songs. Instead of buying candy, I'd save all my nickels and dimes and buy *Hit Parade* magazine because they published all the lyrics to the tunes.

Naturally, I dreamed of the day one of my songs would be published in that magazine." And Smokey did more than dream, he put his dreams to work. It wasn't long before Smokey and his friends were performing at house parties and, yes, even singing on street corners.

DURING that period in Detroit, you were either in a gang or you sang in a group or you did both," recalls Smokey. "I was in a group minus the gang." Clearly, streetfighting's loss was music making's gain. "It was an exciting period. There used to be a battle of the groups every weekend to see who was the best and we'd all be singing our hearts out. We sang anywhere and everywhere. And I kept writing songs."

A lot of those songs made their way into a notebook that Smokey gave to Berry Gordy soon after their first encounter. "We were dejected after our audition for Tucker, but Berry took a real interest in us," says Smokey of the man who heard the new Detroit sound and was responsible for taking



Ed Sullivan applauds the Motown sound of Smokey Robinson and The Miracles.

"All I ever wanted to be in life was a performer and songwriter. So many people live their entire lives and never really get to do what they have dreamed."

it to the top. "He was a songwriter and a manager at the time and he asked to see my work. I had written down more than 100 songs and Berry took the time to critique every one I showed him. He never said, 'Oh, I'm tired of looking at this stuff.' He would just keep pointing out what was wrong and suggest how to make it stronger.

"Without Berry Gordy, there would be no Smokey Robinson today. All my success as a songwriter, I attribute to him. Berry was the most powerful influence I ever had or will have. He taught me how to construct a song and how to combine the ingredients to make the song a success. I learned that a song has to tell a complete story. It should be an idea that people are familiar with and should hold their interest from the beginning to end."

Smokey is his own harshest critic. "My early songs used to waver; they didn't have continuity. Oh they rhymed; I was always a good rhymers, but they didn't flow. The idea would change from verse to verse; the tenses would change from past to present to future. The basic idea was there, but the construction was

wrong." Smokey saves the praise for his mentor:

"Berry took the time and showed me what to do. We went over each and every song and I took it all in and learned."

THAT little notebook Smokey showed Berry Gordy proved to be merely a first installment. The collected works of Smokey Robinson would today fill several volumes. Exactly how many songs he's written is not the point. "By 1971, I had written 502, and that's when I stopped counting," Smokey says. More to the point is that so many of his songs have become pop standards. *My Girl*, a hit he wrote and produced for the Temptations in 1964, has been covered by artists from Rod Stewart and the Rolling Stones to Dolly Parton, Glen Campbell, the Mamas and the Papas, and Otis Redding. The Beatles and Earl Scruggs recorded *You've Really Got a Hold on Me* following Smokey's own smash version, and Motown artists Marvin Gaye and Martha Reeves were among those to put their stamps on *Ain't That Peculiar*. Captain and Tennille sold more than a million singles of *Shop*



Around, the Miracles' first hit. Linda Ronstadt has covered two Smokey classics, *Ooo Baby Baby* and *Tracks of My Tears*. And *My Guy* was recorded by Sister Sledge and the Pointer Sisters, among others, more than fifteen

years after Mary Wells made the song a number-one record in 1964.

In addition to his stature as lyricist and composer, Smokey is regarded as one of the great producers of rock and roll. Early on, Berry Gordy recognized

his genius for writing and producing hits for women. Mary Wells, Motown's first female star, had three of Smokey's songs on the charts in 1962, and for a while in 1964 *My Guy* even edged out a Beatles' record for the top spot. Smokey also penned and produced, among other hits, *Don't Mess with Bill* and *My Baby Must Be a Magician* for the Marvelettes, one of the new "girl groups" to hit the charts in the early 1960s with the fresh style and vocal harmonies of young women who were no longer back-up singers but the main attraction.

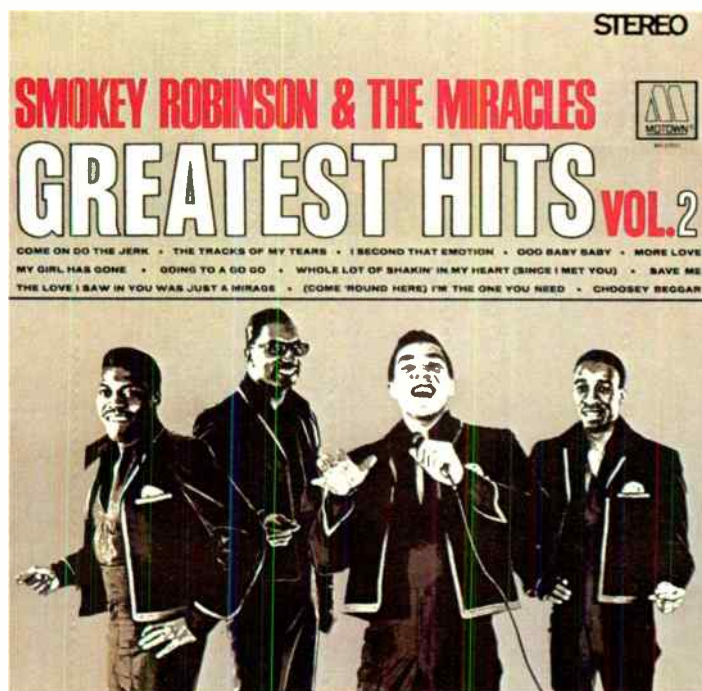
Smokey's songs are likely to appear on any number of artists' "Greatest Hits" albums. Their structure gives a performer plenty of space for individual interpretation. Much of his work is the result of artistic collaboration with the musicians he's worked and performed with over the past twenty-five years like Berry Gordy and Al Cleveland as well as Marv Tarplin, Pete Moore, Ronnie White, and Bobby Rogers of the original Miracles. *Tears of a Clown* was a mega-hit for both Smokey and Stevie Wonder, who, along with Henry Cosby, collaborated on that song in 1967.

BUT where do all the ideas for his songs come from? "People ask me that a lot. I don't know where they come from." The fact is that the songs pop up quite unexpectedly. For example, Smokey may be

the only songwriter to get a hit in the seventh inning. "*I'll Try Something New* was written at a baseball stadium," Smokey notes. "I had taken my dad to a Detroit-Cleveland game and in the middle of the seventh inning, I started humming this tune. I actually wrote the lyrics on the inside of a popcorn box. I do that. I'll write on matchbooks or a scrap piece of paper — whatever is handy at the time. I just start writing when it comes. If you don't write it

'I'll second that motion.' Instead he had a slip of the tongue and said, 'I'll second that emotion.' We all laughed and then I thought it would be a great title for a song, so we went home and wrote it."

At times the idea is there but it has to simmer before bubbling over into words and music. Pete Moore, who collaborated with Smokey on such hits as *Ain't That Peculiar*, *I'll Be Doggone*, and *Tracks of My Tears*, remembers that *Ooo Baby Baby* began as



down right then and there, the chances are you'll forget it.

"I never know what might spark an idea for a song. *I Second That Emotion* happened when I was Christmas shopping with Al Cleveland. I was doing some writing with him at the time, and then we took a break to get our gifts. While we were talking to a saleswoman, Al meant to say,

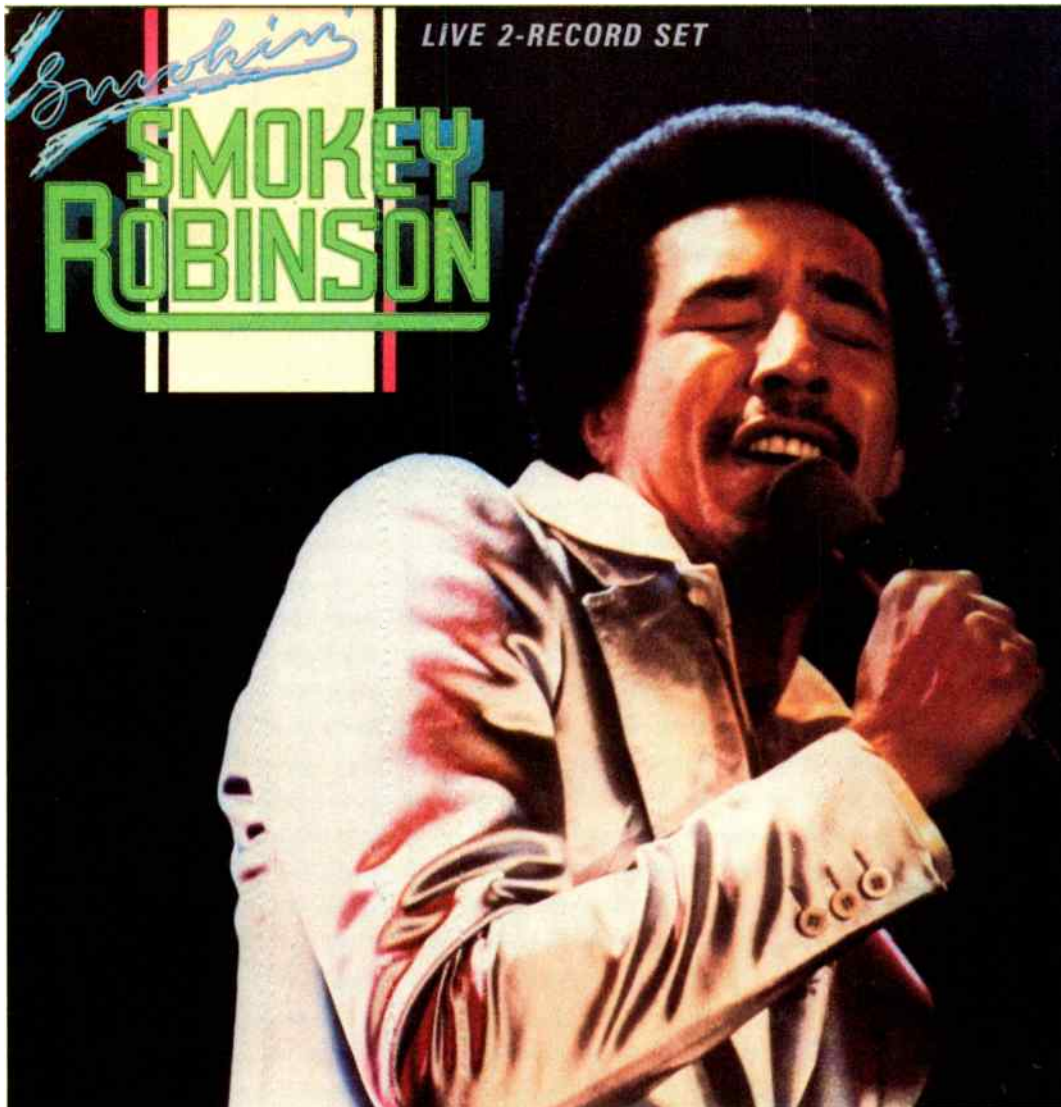
nothing more than a background riff over which Smokey would rap with the audience. "We always got such a big response when we performed it that we toyed with turning the line into a song. I worked out a little melody on the piano, took it over to Smokey, and we put together one of our biggest hits."

Another blockbuster was far from spontaneous.

"*Cruisin'* took nine years to complete," explains Smokey. "My guitarist, Marv Tarplin, who has been with me since the first days of the Miracles and who has written the music to some of my biggest songs, had given me a tape of some music and I loved it. It was 1971 and I was still with the Miracles. At the time Motown was about to sign a new girl group and I was working on some songs for them. Marv's tune kept running through my head, so I put some lyrics to it. It was about this guy who came into town and had this big car. He'd love all the girls and then ride off and be gone. They called him "Easy Rider," and that's what I called my song.

"As it turned out, Motown didn't sign the group and the project was shelved. I left the Miracles, became Vice President of Motown, and moved to California. Then I started to record again and that music came back to me. I changed the words but it still wasn't quite right. So, I put it aside. I'll do that in a minute. If the song isn't flowing in the right direction, I'll just put it down. I don't try to force it. I went on and did some other things and the years passed.

"I've always loved Marv's music. I'd walk around the house listening to the tapes Marv had given me so I could add the lyrics to them. One night I was in bed listening to this tape again when the words came to me. So I called my keyboard player Sonny Burke and we did an



arrangement and recorded it. The year was 1976, but something was still wrong with the song. The lyrics weren't yet in the pocket."

SMOKEY wrestled with the words for several more years until he heard the Temptations' release *Just My Imagination*.

"That song had a soft underbottom and it had the tympani carrying the bottom beat," explains Smokey. "That's exactly what I needed for *Cruisin'*. I went into the studio the

next day and cut it. It was just the way I wanted it. After nine years it was finished."

The song went on to become one of Smokey's biggest hits. Fortunately, none of his other successful songs have taken quite so long to come alive. Smokey wrote the Miracles' first hit, *Shop Around*, in ten minutes

"Barrett Strong had a hit song out in 1960 called *Money* which was written by Berry Gordy. Berry had assigned me to work on the album and then *Shop Around* just came to me. It

started flowing. I was so excited that I ran down to the studio to show Berry. He changed the bridge and a couple of chords and after forty-five minutes he told me I should record the song myself. I got the group together, we cut it, and it was released."

But the story doesn't end there. Two weeks later, Berry Gordy still wasn't satisfied. Call it instinct, call it gut feeling, whatever, Gordy felt something else should be done to the song to make it a hit. So at three in the morning the phone rang and a sleepy Smokey

awakened to a familiar voice telling him to get the Miracles together immediately. Gordy said they were going to re-record *Shop Around*.

WE had originally cut the song with a slow funky kind of feel. Berry told me if we changed the beat it would be number one. Everyone arrived at the studio except the piano player, so Berry played the piano. True to his word, *Shop Around* became a number-one record."

It did even more for Smokey and a new record empire. It definitely established the Miracles and Motown as the heart and soul of a new musical style that combined exciting vocals with upbeat tempo tailor-made for the times. What Berry Gordy billed as "The Sound of Young America" had captured the early-1960s' optimism of young people who were ready to cut loose and dance to the sounds of a new era. But it didn't happen without a lot of work by a lot of talented individuals.

"Smokey might have written *Shop Around* in ten minutes," Pete Moore says, "but it took us at least fifty-two tries to record it and get it right. In those days, everybody recorded at once. The band, the group, everything went on the record at one time. We didn't have twenty-four and thirty-two tracks to play with."

In today's musical world, overdubbing and remixing have become a way of life for recording artists.

But in the early days of the Motown sound, such sophisticated studio technology did not exist. However, "there was something special about those days," Smokey recalls. "We'd go into the studio and everybody would be there, horn players, the string section, singers, the band, everybody. It was like capturing a live performance and you didn't lose any of the emotion. I liked the fact that the feeling was often better because we were all doing it at once. Nowadays, you try not to lose track of the emotion of the song in the midst of all the technical enhancements."

But losing a mood in a Smokey Robinson song doesn't seem possible. Smokey's renditions of his own material all carry his special signature of graceful emotion. His ballads celebrate the power of faith in romance and reflect a strong, personal stamp that overflows with feeling. That is a judgment even the modest songwriter admits to. "I think there are singers and I think there are feelers. I am a feeler. I am not a great singer. Marvin Gaye is. Aretha Franklin and Stephanie Mills are great singers. Not to say that those people are not feelers too. But I 'feel' more than 'sing.' I may have sung *Ooo Baby Baby* a million times, but every time I do, I feel that song. It touches me and I feel the pain. It's that way with every song I sing. I don't care if I wrote it or not. If I can't feel a song I won't sing it. That's all I've got going really." Many would probably debate this last

point with Smokey, but the man cannot be swayed.

MY life is one big, big blessing. I'm doing what I love. I'm doing something that I used to do for nothing simply because I love it. Now I'm getting paid for it and I thank God every day. But deep inside I'm just William Robinson, Jr. I can't ever forget that."

But what's the difference between William Robinson, Jr. and superstar Smokey Robinson? "Oh, there's a big difference," he says. "Smokey Robinson

"I've always admired the fact that Sammy Davis, Jr., could be at a party and someone might say, 'Hey Sammy. Sing us a song.' And Sammy could jump right up on a table top and belt out a fantastic tune. I could never do that. I'd be totally embarrassed and unable to perform. I might go around the house singing a song, but if my kids asked me to come in the living room and sing for their friends, I just couldn't do it."

Born forty-three years ago in Detroit and married to his high school sweet-

fesses there were tears in his eyes during the finale of *Reach Out and Touch*, tears that he had been suppressing all night. It was a very emotional experience for everyone involved. For one brief moment, past differences were put aside and almost everyone who at one time or another had been associated with Motown came home.

"I looked around that stage, and it was 1964 all over again. I remember the struggles, the joys, the pulling together, the music, the people. It came flashing back. Motown was celebrating its twenty-fifth anniversary, yet it seemed like yesterday that my wife Claudette, Bobby Rogers, Ronnie White, Pete Moore, and myself walked out of that audition feeling blue and ran into Berry Gordy, who changed our lives. Twenty-five years of making music and touching people with our songs had all slipped by so quickly. Where has the time gone?" He pauses wistfully as if trying to slow the beat of a clock.

"For all the wonderful things that have come my way," says Smokey in soft voice, "like the awards or the star on the Hollywood Walk of Fame, the best part for me and the biggest thrill is still performing, going on that stage and reacting with the people. As long as they keep coming, I'll keep performing. It's what I love."

Shop Around established the Miracles and Motown as the heart and soul of a new musical style tailor-made for the times.

can get up on any stage in front of thousands of people and be totally loose, uninhibited, and free. William Robinson, Jr., could not walk into a room full of people and perform if his life depended on it. You see, when I'm up on that stage it's the biggest high in the world. It's like magic. It's a total release to me and I'm happy.

"When I quit the Miracles, I honestly believed that I could stop performing and just be an officer in the Motown Corporation. I didn't realize that I would miss the stage and miss performing. As it turned out, I was perfectly miserable and making other people miserable as well. I discovered how much I need to be on that stage.

heart who was a Miracle herself, Smokey today is very much a family man. Nothing runs deeper than his love for his wife Claudette and their two children, Berry, fifteen, and Tamla, twelve. And let there be no doubt, that's Berry as in Gordy and Tamla as in Records, the Motown subsidiary that has been Smokey's label since day one in Detroit. And few people are as ready to give credit to others for their successes as Smokey is. Still fewer are as sentimental.

DURING the recent taping of *Motown 25*, a special for television that helped celebrate Motown's first twenty-five years, Smokey con-

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THE ASCAP FOUNDATION

ASCAP FOUNDATION

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SINCE its establishment, the ASCAP Foundation has been a valuable source of support for the American songwriter. Its primary objective is the encouragement of excellence in music through educational and philanthropic programs. This year, the Foundation has expanded its scope by reaching out to initiate programs that help writers develop their talent and bring their music to a much wider audience.

Music in Classrooms

In an era of educational austerity, school districts throughout the nation have been cutting back on arts education. In many communities, music instruction, along with many other arts-oriented programs, has been virtually eliminated from the curriculum. A new academic year is now underway and ASCAP Foundation grants are strengthening institutions, in three cities, that share a commitment to making music an integral part of classroom learning.

The arts education programs at the **Lincoln Center Institute**, the **Performing Arts Council of Los Angeles**, and the **Nashville Institute for the Arts** are committed to restoring this important



Trumpeter Joe Wilder with a student in the Symphony Space program.

area of study in the schools, and the alliance of artists and teachers is at the heart of each organization's mission. In three-week workshops scheduled over the summer months, performing and visual artists—composers as well as choreographers, dancers, directors, playwrights, painters, and sculptors—work closely with teachers of kindergarten through high school, giving them an active, in-depth explanation of works performed live by professionals. These artists-in-residence, some fifty-four of them in New York alone, continue their cooperative educational role during the academic year by visiting the classrooms to demonstrate their work and by organizing live performances in schools and concert halls throughout the community. ASCAP Foundation grants to the sponsoring organizations have enabled them to hire three additional composers-in-residence for their programs for the current school year.

The Foundation has also bolstered the music education activities of **Symphony Space**, the pioneering nonprofit community performing arts center in New York. Now in its second year, the **Symphony Space Curriculum Arts Project** shares the goal of integrating music and classroom study by bringing music and musicians directly into the

schools at all grade levels. The program is unique in its focus on American music as part of American history and the study of this in the social studies curriculum. The program also enables students to attend live concert performances featuring works by Virgil Thomson, Aaron Copland, John Philip Sousa, George Gershwin, and other great American composers.

Senior Citizens and Senior Members

The Foundation will be playing a new role this year by providing funds to three community service programs: the **Veterans Bedside Network**, **Horizon Concerts**, and **Jazzmobile**. These will tap the talent of several ASCAP members and bring them and their music to listeners who are physically isolated or economically underprivileged.

Several of ASCAP's senior songwriters will embark on an informal tour of eight Veterans Administration hospitals in the New York area. With the average age of the patients in those facilities now at 63 (many of them were disabled in World War II), it is particularly fitting that the veterans have the opportunity to enjoy songs they know well by the artists who created them in an earlier era.

As a result of the Foundation's grant to Horizon Concerts, two ASCAP composers will be performing and discussing their music in person with the residents of senior citizen centers in the New York area. Here again, the uniting of audiences and composers is a mutually beneficial way to increase the understanding of the musicians' contribution to American culture and to enrich the lives of senior citizens.

Another Foundation-funded community service is Jazzmobile, which has presented free live jazz events in neighborhood parks and schools throughout New York City since 1964. Jazzmobile will now have the personal participation of several of ASCAP's long-time jazz artists. In the upcoming months, they will discuss the history of jazz with students when Jazzmobile brings its program to the schools.

An Ellington Event

As part of ASCAP's seventieth anniversary celebration, the ASCAP Foundation is commissioning three compositions—jazz, gospel, and concert music—by three emerging composers in honor of Duke Ellington. The Foundation grant will be administered by Meet the Composer, under the direction of John Duffy. The project marks a musical first in that the jazz and gospel works will be commissioned and premiered side by side with the new concert work on the same program in a major symphony auditorium.

On March 15, 1984, at the Brooklyn Academy of Music, the Brooklyn Philharmonic, with Lukas Foss conducting, will perform the three new compositions as well as excerpts from *Queenie Pie*, an orchestral work by Ellington that has never before been played in public, and a new work written by Ornette Coleman in honor of Ellington. Coleman, Billy Taylor, and Grover Washington, Jr., are members of the panel responsible for selecting the composer of the new jazz work. The gospel panelists are Andrae Crouch, Bill Gaither, and Mercer Ellington. The concert music panelists are Olly Wilson, Karl Korte, John Corigliano, and John Duffy.



Duke Ellington

New Scholarship Honors the Gershwins

The spectacular revival of *Porgy and Bess* at Radio City Music Hall in April was the occasion for announcement of a new scholarship honoring George and Ira Gershwin, funded by the ASCAP Foundation, the Jean and Louis Dreyfus Foundation/Chappell Music Company, and City College of New York.

The new award, the ASCAP, Dreyfus/Chappell, City College Scholarship, will be presented each year to a student of words or music selected by CCNY, Ira Gershwin's alma mater.

The reception at Radio City Music Hall before a performance of the folk opera was attended by Mrs. Ira Gershwin and Frances Gershwin Godowsky (the Gershwins' sister) along with numerous ASCAP luminaries from the musical theater, and Richard Evans, President of Radio City Music Hall, which co-hosted the reception along with ASCAP and Chappell. Hal David; Irwin Robinson, President of Chappell; Nicholas Firth, President of Chappell-International and Vice President of the Jean and Louis Dreyfus Foundation; and Harry Lustig, Provost of City College delivered remarks commemorating the occasion.

Grants to Young Composers

Fourteen composers of symphonic music were selected as recipients of

1983 Grants to Young Composers. The annual competition for composers under thirty, established in 1979, awarded a total of \$11,500 this year. Three individuals each received the top prize of \$1,250. They are David Flippo of Ann Arbor, Michigan, John King of New York City, and Rodney Rogers of Appleton, Wisconsin. The Foundation also awarded prizes of \$1,000 to Jonathan Berger of Stanford, California, and Kenneth Fuchs of New York City; prizes of \$750 to Donald R. Davis of Reseda, California, Daniel Dorff of Philadelphia, Allen Gimbel of New York City, Jennifer Stasack of Honolulu, and Michael Torke of Wauwatosa, Wisconsin; prizes of \$500 to James Hirt of Cincinnati, Laura Karpman of New York City, Clare Shore of Herndon, Virginia, and Esther Sugai of Seattle.

The grant program is funded by the Foundation's Jack and Amy Norworth Memorial Fund. The deadline for submitting compositions for the 1984 competition is in March. For information, write to Margaret Jory, Director of the Symphonic and Concert Department, at ASCAP's New York headquarters.

Songwriter Workshops

This fall marks the fifth season for the Musical Theater Workshop under the direction of composer Charles Strouse (*Annie* and *Bye Bye Birdie*). Starting October 31 at ASCAP's New York headquarters, participants will present selections from their works in progress to panels of writers, agents, choreographers, producers, and arrangers. Those in the workshops may also be selected to take part in the Dramatists Guild Development Program.

Plans for the East Coast Pop Music Workshop, moderated again this year by songwriter-producer Rupert Holmes (*Escape—the Pina Colada Song, Him*, producer for Barbra Streisand, Barry Manilow), are also underway. For information about schedule and application procedures, contact ASCAP's Public Relations Department in New York.

This past spring, two West Coast songwriter workshops were held, one on pop music and the other on film and television scoring, and the Nashville

office hosted a country music workshop. Other fields covered in previous workshops have included jazz, disco, symphonic, and contemporary black music. The workshops generally meet one evening a week over a two-month period. They are tuition-free and application is open to everyone. Participants are selected on the basis of submitted tapes and resumes.

Dietz Receives Rodgers Award

The late Howard Dietz was the first recipient of the ASCAP/Richard Rodgers Award presented to him at his home in New York City on March 9. Those at the event included Dorothy Rodgers (Mrs. Richard Rodgers); Lucinda Ballard (Mrs. Howard Dietz); Hal David; Bill Harbach, television producer, director, and son of lyricist and former ASCAP President Otto Harbach; Hildy Parks, Broadway producer and writer-producer of the annual Tony Awards; and Richard Lewine, composer and producer. Harbach, Lewine, and Parks served on the selection committee. The \$5,000 award will be presented annually to a veteran composer or lyricist of the American musical theater. The program has been funded initially by a \$50,000 donation from the Richard and Dorothy Rodgers Foundation, matched by a \$50,000 grant from the ASCAP Foundation.

How to Contribute to the ASCAP Foundation

In order to continue the work of the ASCAP Foundation and help expand the programs we have outlined, we need your help.

Individuals and corporations may make tax-deductible contributions to the ASCAP Foundation, which qualifies as a public charity, under the Internal Revenue Code.

Individuals who itemize deductions may deduct cash contributions to the Foundation up to 50 percent of their adjusted gross income annually.

In 1983, individuals who do not itemize deductions are also entitled to deduct charitable contributions up to 25 percent of their adjusted gross income or \$100, whichever is less. (In 1984, the monetary limit will be raised to \$300.)

A corporation may deduct cash or the fair market value of capital gain



ASCAP's third annual Country Writers Workshop, moderated by members Wayland Holyfield and Ralph Murphy, was sponsored by the ASCAP Foundation. Pictured above are (left to right) ASCAP Associate Director of Nashville Operations Merlin Littlefield, members Tim DuBois, Murphy, Sam Lorber, and Jeff Silbar, and Membership Representative Bob Doyle (rear).

property contributed up to 10 percent of its taxable income annually.

If other property is to be given, the Internal Revenue Code permits certain deductions, the details of which will be furnished upon request.

Deductions for charitable contributions are taken in the taxable year in which the payment by check is mailed or delivered, regardless of when the check is cashed. A corporation on the accrual basis may elect to take the de-

duction in a taxable year in which its board authorizes the contribution so long as actual payment is made within 2½ months after the close of that year.

We urge all who wish to make gifts to the Foundation and have questions about the tax advantages of such gifts to consult their attorney or tax advisor.

For those interested in making gifts now or bequests of money or property by will to the ASCAP Foundation, the following language may be used:

[A] Outright Gift

I give to the ASCAP Foundation [in honor of _____;
 in memory of _____;
 in commemoration of _____]
 the sum of _____ Dollars [or _____ % of my
 ASCAP royalties]; [or the following property:
 _____], which may be used
 for the general purposes of the Foundation.

[B] Outright Bequest

I give and bequeath to the ASCAP Foundation
 the sum of _____ Dollars [or _____ % of my
 ASCAP royalties]; [or _____ % of the rest and residue of my estate];
 which may be used for the general purposes of the Foundation.

CHART TOPPERS

ASCAP Members Reaching the Top 10*

WRITERS

Hot 100

Kevin Adams (PRS)
Burt Bacharach
Russ Ballard (PRS)
Nicholas Bates (PRS)
Paul Bliss
Boy George (PRS)
Jackson Browne
Jonathan Cain
John Cougar
Michael Craig (PRS)
Christopher Cross
Rodney Crowell
Dennis De Young
Neil Diamond
Martin Fry (PRS)
Marvin Gaye
Brenda Harvey-Richie
Roy Hay (PRS)
Topper Headon (PRS)
Don Henley
Joe Jackson
Elton John (PRS)
Mick Jones (PRS)
Quincy Jones
Stephen Kipner
George Kooymans (BUMA)
Danny Kortchmar
Diane Lampert
Simon Le Bon (PRS)
Jerry Leiber
Michael McDonald
John Mellor (PRS)
Jon Moss (PRS)
Frank Myers
Jack Nitzsche
Gary Osborne (PRS)
David Paich
James Paterson (PRS)
Jeff Porcaro
Lionel Richie, Jr.
Kevin Rowland (PRS)
Buffy Sainte Marie
Bob Seger
Joe Seneca
Paul Simon (PRS)
Stephen Singleton (PRS)
Mike Stoller
Andrew Taylor (PRS)
Nigel Taylor (PRS)
Roger Taylor (PRS)
Rod Temperton (PRS)
Ian Thomas (CAPAC)
David Toff (PRS)
Mark White (PRS)

Soul

Reggie Andrews
Ami Bayyan
Gary Benson (PRS)
Bunty DeBarge
Eldra DeBarge
Eumir Deodato
David Frank
Marvin Gaye
Brenda Harvey-Richie
Paul Lawrence Jones
Quincy Jones
Jerry Knight
Jerry Leiber

Michael McDonald
Marcus Miller
David Mindel (PRS)
Rene Moore
Mic Murphy
Jeffrey Osborne
Ray Parker Jr.
Prince
Lionel Richie, Jr.
Mike Stoller
Rod Temperton (PRS)
Luther Vandross
Wanda Vaughn
Wayne Vaughn
Maurice White
Ed Wilensky
Angela Winbush
Stevie Wonder

Adult/Contemporary

Burt Bacharach
Russ Ballard (PRS)
John Bettis
Boy George (PRS)
Peter Cetera
Michael Craig (PRS)
Rodney Crowell
Richard Davies
Neil Diamond
Steve Diamond
William Eaton
Donald Fagen
Glenn Frey
Dan Fogelberg
Brenda Harvey-Richie
Roy Hay (PRS)
Roger Hodgson
Joe Jackson
Elton John (PRS)
Diane Lampert
Jerry Leiber
Kenny Loggins
Ralph MacDonald
Michael McDonald
Jon Moss (PRS)
Frank Myers
Jack Nitzsche
Gary Osborne (PRS)
Jeffrey Osborne
David Paich
Jeff Porcaro
Lionel Richie, Jr.
Buffy Sainte Marie
William Salter
Joe Seneca
Stephen Stills
Mike Stoller
Jack Tempchin
Rod Temperton (PRS)
Rusty Young

Country

David BeLamy
Woody Bomar
Rick Carnes
Guy Clark
Berris Clifford
Earl Thomas Conley
Richard Feldman
Carol Hall
Chip Hardy
Shawna Harrington
Byron Hill
Wayland Holyfield

Bucky Jones
Don King
Manny Kurtz
Diane Lampert
Richard Leigh
Johnny MacRae
Pat McManus
Blake Mevis
Frank Miller
Bob Morrison
Ron Muir
Ralph Murphy
Frank Myers
Eddy Raven
Mike Reid
Bill Rice
Mary Sharon Rice
Kenny Rogers
Bob Seger
Joe Seneca
Russell Smith
Marie Tomlinson
Kevin Welch
Dan Wilson

PUBLISHERS

Hot 100

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Brockman Music
Cass County Music Co.
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Yellow Brick Road Music
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Wenkewa Music
Yellow Brick Road Music
Yellow Dog Music, Inc.
Yougoulei Music

Adult/Contemporary

Almo Music Corp.
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Chappell & Co., Inc.
Coolwell Music
Cowbella Music
Double Virgo Music
Famous Music Corp.
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Freejunket Music
Genevieve Music
Gold Hill Music, Inc.
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MCA, Inc.
Milk Money Music
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WB Music Corp.
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Country

April Music, Inc.
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Make Believe
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*Compiled from *Billboard* and *Cash Box* charts from September 1982 through March 1983.

GOING THE DISTANCE



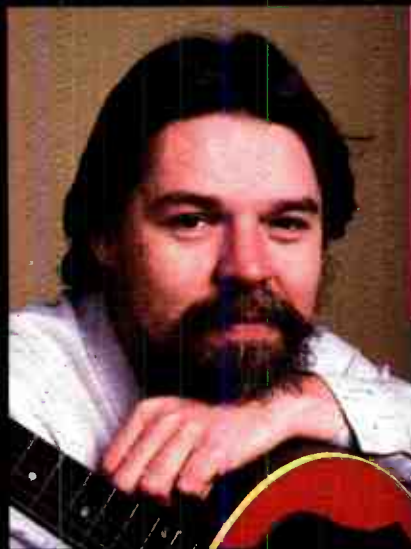
Bob Seger

The Silver Bullet Band

By Dave Marsh

BOB Seger spent the first ten years of his career as one of rock and roll's best-kept secrets. A star on his home turf, which basically meant Detroit and surrounding parts of Michigan and Ohio, Seger went unrecognized in other areas, despite his writing and recording some of the best songs of the rock generation. *Ramblin' Gambler Man*, a near hit in 1969, was the closest he came to breaking out. But somehow, the breaks were never quite there.

Since 1976, all that has changed. That year, Seger released *Live Bullet*, recorded in concert before 12,000 fanatical listeners at Detroit's Cobo Arena. The pivotal album surveyed Seger's entire career from his regional breakouts in the early 1970s like *Heavy Music*, to the powerful new material he had more recently been cutting in Muscle Shoals: *Beautiful Loser*, *Katmandu*, *Get Out of Denver*. And suddenly, radio stations and their listeners caught on to Seger; to his booming, soulful voice



and his knack for welding Chuck Berry licks to vignettes of midwestern life and journeyman rockers' strife. That November, *Night Moves* was released, and it quickly became his first Top 10 hit.

Twelve years after his first record, Bob Seger was nominated for a Grammy as Best New Artist. And the irony doesn't stop there. He achieved his breakthrough with a group of songs that deliberately looked over his shoulder: *Beautiful Loser*, with its depiction of a guy who never quite makes it; *Night Moves*, his personal favorite, a beautiful evocation of rock and roll innocence (with a coda that gazed back upon those days with longing but no

regret), *Rock and Roll Never Forgets*, the other popular track from the *Night Moves* LP, an anthem that proclaimed his determination never to give up and invited all who heard him to come along for the ride. In one way, Seger has never had to look back.

Since 1977, he has spilled out hits one after the other. The albums *Stranger in Town*, *Against the Wind*, *Nine Tonight*, and this year's glorious *The Distance* have delivered a string of blockbusters: *Still the Same*; *We've Got Tonite*; *Feel Like a Number*; *Hollywood Nights*; *Against the Wind*; *Nine Tonight*; and most recently, *Shame on the Moon* (written by Rodney Crowell) and *Even Now*. Today, Seger is rightfully regarded as one of the premier American writer/performers.

But in another way, Seger has continued to gaze at

The *Distance*, Seger's first fully integrated cycle of songs, assesses the emotional and social climate of the 1980s with chilling accuracy.

his past. Like Bruce Springsteen, he has retained firmly grounded contact with his musical and personal roots. Seger knows who and what sustained him in his wanderings, and he stays in touch.

Evidence is as close at hand as *The Distance*, Seger's first fully integrated cycle of songs. But that's not the only reason this album is Seger's finest achievement. *The Distance* assesses the emotional and social climate of the 1980s with chilling accuracy.

Seger recently explained the concept behind *The Distance* to *Musician* magazine: "Five years ago when I was watching [the movie] *Annie Hall* I got this idea about wanting to make a theme album about relationships; *The Distance* being the distance between people.... How they get close and how they drift apart." Throughout the album's nine songs, relation-

Seger has retained firmly grounded contact with his musical and personal roots. He knows who and what sustained him in his wanderings.

ships of all sorts lie torn and wounded. Some have been dislocated by the movement of jobs and industry that is the main legacy of the current economic crisis of the urban Midwest. Some have been disrupted by the equally great changes wrought by a new form of relationship between men and women. Everyone is adjusting, Seger seems to be saying, some less successfully than others.

In *Makin' Thunderbirds*, with a beat that sounds like Bo Diddley played with sledgehammers, Seger speaks to the pride that workers in the heartland once took in their jobs, in what they produced, and the loss they experience now that "the years have flown and the plants have changed/and you're lucky if you work." *Boomtown Blues* speaks eloquently of the ruptures that result when workers move from place to place seeking not just work but fulfillment. And the two love songs that complement these on the LP, *Even Now* and Crowell's *Shame on the Moon*, touch on parallel developments among lovers and friends.

Through it all Seger maintains a defiant spirit that is absolutely characteristic of his career: this album ends with a song called *Little*



Victories, a gem of idiomatic American expression by a rock lyricist.

SEGER'S commitment to his roots won't surprise anyone who knows even a little about his personal history. He grew up in an impoverished environment (his stove was a hot plate) in Ann Arbor, a wealthy town that's home to the University of Michigan. Though he ran the mile on his high school track team, Seger never quite fit in. His solace was music, and belonging to a succession of bands that played at fraternity parties, bowling-alley cocktail lounges, and anywhere else they could find work within a radius of fifty miles.

"In *Night Moves*, I tried to sort out what it was like to be a poor kid in Ann Arbor," says Seger. And once again,

he cites a film as a motivating factor in his songwriting. "That whole album as well as the title song were basically inspired by *American Graffiti*. I came out of the theater," Seger recalls, "thinking, 'Hey, I've got a story to tell, too!'"

Music was a chance to escape poverty. But it was much more than a lucrative career possibility to Seger. It was a lifeline, as has been demonstrated by what he's articulated in his songs since then. So he kept on with his music after high school, even though he had to take on a bunch of boring day jobs, including a stint on the line "making Thunderbirds" to cover the bills. He submitted songs to local rocker Del Shannon, and he paid the dues expected of an aspiring music professional.

With the British invasion of the 1960s, the Detroit/Ann Arbor area witnessed a tremendous resurgence in young bands, and by 1965, the area even supported its own teen-club circuits, among them, the Hideouts, run by Edward "Punch" Andrews. The dapper Punch and Brylcreemed Bob teamed up and, although they were an unlikely pair, they became friends and partners.

Andrews put up the money for *East Side Story*, an independent single release on the Hideout label. Heavily influenced by the hit song *Gloria*, *East Side Story* was also a red hot example of Seger's singing skills. And it lit up Detroit, at least enough to get him a national release on the Cameo/Parkway label.

Seeger's next two records,

Persecution Smith and *Heavy Music*, also stirred some excitement. The latter was posed to become a hit in the summer of 1967—just as Cameo/Parkway folded. It was the beginning of a streak of misfortune that plagued Seger's career for the next ten years. From the doorstep of success, he was sent literally wandering in the rock wilderness from which he did not return until the mid-1970s.

Yet he never stopped making music, and he never lost his Detroit audience. Such singles as *2+2=?*, an early and remarkably insightful song about Vietnam, *Ramblin' Gamblin' Man*, *Lookin' Back*, *Noah, Ivory*, *Rosalie* (about the Detroit radio programmer Rosalie Trombley), and *Lucifer* were substantial hits in the Motor City as Seger bounced from Capitol Records to Warner Bros. and back again to Capitol where he remains today. Few outsiders paid much attention to either the singles or Seger's estimable series of LPs. But those who did were often well rewarded. *Turn the Page* from *Back in '72* is one of the great songs about touring. It captures the frustration of the itinerant musician without becoming maudlin.

THE regional Top 10 success of these songs gave Seger and Andrews the incentive and just enough income to keep struggling for a national breakout. (They were aided considerably by Punch's refusal to dilute the shares of their Gear Publishing Company, which has published all of Bob's songs

from the beginning.) With this much support, Seger was able to pursue his own vision, while struggling toward a greater professionalism. His rule of thumb for writing was fairly simple: any song that he began, he finished, without exception. It might take months or even years, but sooner or later, Bob Seger completed them all, even if only to toss them aside. "I write most of my songs title first," he says. "Then I back up and figure out how to get there." Seger's records combine street language with a solid beat fused with electronic techniques.

The Detroit success and Gear's income (augmented in the mid-1970s when a couple of budding British new wavers, notably Eddie and the Hot Rods and Dave Edmunds, chose to record a few Seger tunes) had given Seger the ability to resist the inclination of several producers to turn him into a blue-eyed soul man, singing cover material and abandoning his base as a songwriter. Although his voice, with its contrasting textures of rough and smooth, is adaptable to just about any blues-based material, it was crucial to his artistic development at that juncture that he perform what he had created. And he put his voice to good use on his own work.

WHAT held Seger back all those years? Partly it was inadequate production. Another problem was Seger's writing, an assimilation of a variety of rock traditions, which some viewed as imitation rather than innova-

tion. *Persecution Smith* was a perfect rewrite of Dylan's folk-rock, while *Ramblin' Gamblin' Man* was a brilliant synthesis of the basic John Fogerty/Creedence Clearwater Revival approach. But mostly the problem was that both Seger's style and brand of rock were before their time. They simply were not in vogue in the early 1970s. Seger did make one futile gesture at becoming a soft rock singer/songwriter with *Brand New Morning* in 1971, but he sounded uncomfortable.

The arrival of Bruce Springsteen, a songwriter whose approach was as rock-imbedded but also as derivative as Seger's, was a turning point for many similarly inclined American rockers. What Seger heard in Springsteen's *The Wild, the Innocent and the E Street Shuffle* was, he says, a new approach to problems that had been troubling him. Springsteen's use of multiple bridges and unabashed stream of imagery in lyrics inspired Seger directly to write the *Beautiful Loser* and *Night Moves* albums. Equally important, however, was that Springsteen established a context in which writer/singers such as Seger could once more receive the hearing that they deserved. And Seger didn't need much more than a chance: his varied experience, the setbacks as well as the steps forward, had enabled him to become a polished craftsman. Today Seger claims he writes "more for stage performance than for anything else," and with expert backing by the Silver Bullet Band,

"I write most of my songs title first," Seger says. "Then I back up and figure out how to get there."

the exuberance and excitement come across loud and clear.

SEGER was always open to artistic growth. His friendship with Glenn Frey of the Eagles began on the Michigan circuit where Frey looked up to Seger as a mentor. (Frey's recording career began when he sang backing vocals on Seger's *Heavy Music*.) Their camaraderie continued after the Eagles became superstars; Frey offered Seger backstage encouragement and boosted his old buddy wherever he went. By the 1981 Seger album, *Against the Wind*, Seger had begun using some of the Eagles' prototypical country/rock harmonies and smooth ballad style, which is especially evident on the title track and *Fire Lake*, but did not come to complete fruition until *Shame on the Moon*. He had also discovered that one didn't have to abandon rock to gain acceptance from more middle-of-the-road formats. The recent Kenny Rogers/Sheena Easton smash duet of his *We've Got Tonight* is pure MOR, and an example of one of Seger's finest love songs.

The Eagles' influence was also a strong incentive in updating the Seger production style. It's not acci-



dental that Seger's last several albums have been at least partially recorded in Los Angeles, the Eagles' recording base, or that with the exception of one song all of *The Distance* was produced in L.A. (with the estimable Jimmy Iovine at the production helm).

With nearly a decade of recognition under his belt, Seger represents the best rock tradition, combining a regional cast with professional technique and a message that speaks from the heart. Bob Seger stands as an example of how rock music works, casting up to each of us echoes of the past, calling from the distance of memory, tugging us toward pop music's future.

Dave Marsh is the editor of *Rock & Roll Confidential*, a monthly newsletter, and the author of *Before I Get Old*, a biography of The Who.

SHOP TALK

Orchestral Programming of Modern American Music

By David Owens

FOR those of us concerned with the future of American symphonic music, there is heartening news. While today's orchestras are turning out tons of Telemann, miles of Mozart, and barrelsful of Brahms, they are also giving contemporary composition a chance. The symphony orchestra is one of our most precious institutions. Composers, happily, have not given it up. And with the slowly expanding interest in twentieth-century music on the part of a number of orchestras, audiences in many cities are getting to hear more and more samples of modern music.

The history of contemporary music programming is a study in heroism. Since the golden days of Howard Hanson, Serge Koussevitzky, Leopold Stokowski, and Dimitri Mitropoulos, it has been increasingly difficult to buck the trend of classics-only in orchestral repertoire. But today there are numerous orchestra boards, managers, and directors who are courageous in the interest of presenting the music of our century. They are not all major metropolitan groups, and they are not all smaller "locals" either. But, overall, there seems to be in the American orchestral scene a change in attitude toward contemporary music, one that so far gives every evidence of being an expanding trend that could eventually leave the more traditionally minded ensembles in the minority.

Perhaps in the foreground in terms of the broadness of its commitment to American music programming is the



Albany Symphony Orchestra. Board President Peter Kermani and Music Director Julius Hegyi are two of the most visible forces in an operation that has consistently and aggressively offered upstate New York concert patrons the sense that dedication to the music of one's own culture and time is a great part of what music making is all about.

The Albany orchestra has embarked on a project of presenting Pulitzer Prize-winning orchestral works. Of the twenty-seven composers listed in its eight subscription concerts for the 1983-84 season, eighteen are either American, contemporary, or both. And the best news is that after these efforts at stamping the series with a contemporary music seal, the Albany Symphony is able to show a substantial cash surplus at the closing of its books each season.

Not all contemporary music is American music, as representatives of various orchestras

point out, although concern is constantly being expressed about the need for more attention to native composers. The New York Philharmonic's Executive Vice President and Managing Director, Albert K. Webster, describes the special kind of balance the Philharmonic seeks to strike. "It's a function of the 'internationalness' of New York City itself," he says. This dynamic is reflected in the global tone and wide range of soloists and conductors who perform with the orchestra and in the scope of the modern composers whose works it plays.

While there is no overall policy or philosophy at the New York Philharmonic on contemporary American music, a substantial portion of its premiere performances feature American works. Virtually all of the recently commissioned concerti for principal orchestral instruments are by American composers—among them John Corigliano,

Jacob Druckman, the late Peter Mennin, George Walker, Michael Colgrass, and George Rochberg—although "Americanness" was not part of the original commissioning plan, according to Webster. And for the Philharmonic's ambitious "Horizons '83" series in June, Artistic Director (and ASCAP Board member) Jacob Druckman selected works by twenty-five composers, three-fourths of whom were American.

The Fort Wayne Philharmonic in Indiana entertains "perhaps a chauvinistic sense of responsibility" toward American music in particular, according to Managing Director Peter W. Smith. It's a policy that has paid off, he feels. "The goal is a balanced repertoire, but the accent is definitely on American music, even more than on just modern music," Smith explains. This includes the playing of music by area composers, as well as those whose reputations may be more extended.

COMMUNITY response to the playing of twentieth-century music has been good. Many in Fort Wayne attribute this to a long-time concern with presenting unfamiliar music intelligently and responsibly. This commitment to the nation's own composers developed under former Music Director Igor Buketoff and has gained strength with his successor, Ronald Ondrejka.

One of the technical problems with performing newer works is simply their placement in the programming order of any particular concert. Most orchestras still tend to schedule such pieces near the start of their concerts to "keep audiences in their seats" with the promise of the evening's "draw" (usually a soloist or a repertoire chestnut) to come later in the program. As a result, some rather odd program orders have emerged. The Baltimore Symphony's Music Administrator, Ann Goldberg, confirms: "Of all the duties of a music director, I think putting together a season's programs—even just *one* program—is the most agonizing, for all the demands one is trying to satisfy."

But on the subject of program "placement," an issue of far greater concern to many is the "ghettoizing" of contemporary music into a separate compartment, away, it would seem, from the danger of "contaminating" the enjoyment of standard repertoire. If new music has overcome cold-shouldering by the Establishment, in a great many cases it is still showing up outside the mainstream of an orchestra's subscription series concerts. "Special" new-music concerts, pre- or post-subscription-season series and "mini series" have proliferated. The fact that these frequently contain the majority of any one ensemble's twentieth-century music commitments has been of special

concern to John Duffy, head of Meet the Composer, Inc. (MTC), a unique organization that places American composers in residency with orchestras throughout the United States. In its initial season of funded residencies with seven orchestras, MTC noted that many of the pieces produced by these composers, and many of the contemporary music events they organized, took place outside the regular season concerts. In some cases, these presentations were relegated to locales and halls quite isolated from the orchestras' main home auditoriums. Although it is true that these practices may derive from the pragmatic and business concerns of even the most genuinely committed

subscription audience. Executive Director Peter Pastreich points out: "We feel we should treat contemporary music at least as well as any other music we play in the subscription series." And that policy has *not*, he maintains, been hurting the box office.

Ye olde box office is where much attention is inevitably focused in enterprises like presenting twentieth-century music. San Francisco supplements its support of new music by commissioning new works every year ("not just for birthdays and anniversaries") and by hosting some major composer retrospectives. ASCAP composer Vivian Fine was among those recently honored.

The Baltimore Symphony, the music director of which is

The San Francisco Symphony programs new music specifically for the regular audience. And that policy has not hurt the box office.

organizations, they merely compound the impression of elitism left by independent new music groups across the country. At the same time, the separating of modern and traditional music by major symphonies leads some listeners to consider new works as second-class music, let into the symphony orchestra through the back door. Several orchestras, some major ones especially, have initiated wonderful and quite sizeable off-season concert series of modern music, and one would never want to be without any of them. But the stigma remains.

THERE are exceptions, of course. Valiant groups like Albany and Fort Wayne pour their all into subscription calendars. And, among the major-sized ensembles, the San Francisco Symphony programs new music specifically for the regular

Sergiu Comissiona, also commissions works annually but finds the going rougher. "We have a lot of young, adventurous players in our orchestra," says Ann Goldberg, "and they tend to gravitate toward newer music. But we do get letters from the public complaining about unfamiliar music that is dissonant and difficult to listen to. We can only do so much because of the mixed audience reaction. Critics blame us for not doing more new music, and so we feel caught in between."

ASCAP plays a valuable part in encouraging the presentation of twentieth-century music through its annual awards program to orchestras for Adventuresome Programming of Contemporary Music. Established twenty-four years ago, this is ASCAP's way of recognizing and rewarding groups that have consistently presented modern works.

Administered by the American Symphony Orchestra League, cash prizes (in 1983 totaling \$14,700) and plaques are given in eight categories according to orchestra size: major; regional; metropolitan; urban; community; college/conservatory; youth; and summer festivals. ASCAP's program is undoubtedly the source of much psychological support. It emphasizes the fact that taking an active interest in the music of our time is not only commendable, but vital.

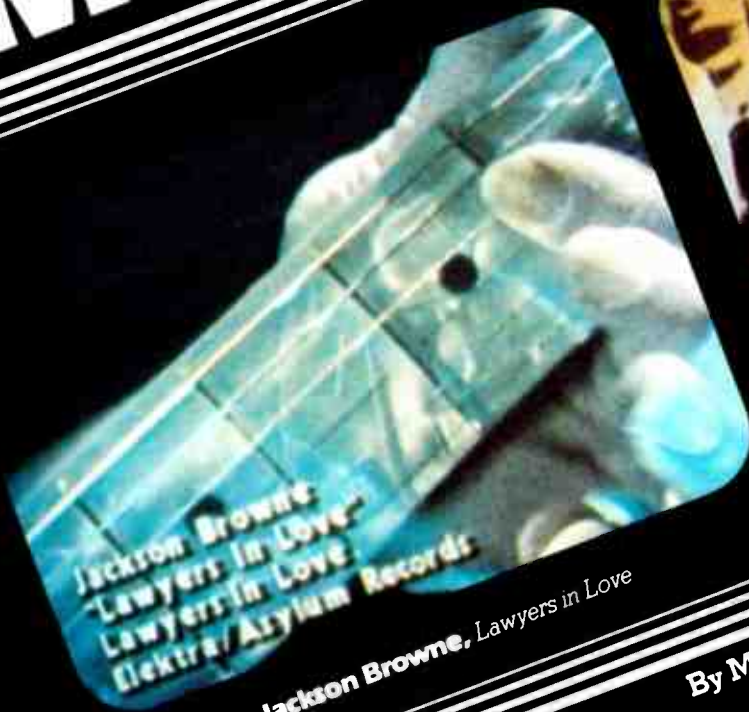
Only a few years ago, Peter Mennin (who served as President of the Juilliard School of Music from 1962 until his death in June of this year) predicted that programming would become considerably more interesting. Fortunately, circumstances have borne him out. To maintain this momentum, composers must have ongoing incentives, a great deal of patience, and a public willing to hear them out. Orchestras likewise need continuing encouragement to present new music and composers.

ASCAP composer and Pulitzer Prize winner Ned Rorem recently said that a composer living within a particular culture cannot help but reflect that culture. Can as much be said of our orchestras? In a healthy culture, music reflects a partnership between composer, performer, and audience. If we would not have the art of music mummified like the Pharaohs, we must give its living, breathing, creative voices much more than lip service. Composers, performers, or listeners who support the healthy partnership all around, support not only the art itself, but, in the long haul, themselves as well.

David Owens, a composer and musical essayist, is assistant editor of the *Christian Science Monitor's* fine arts and literary page.



Oh Say Can You See MTV'S METEORIC



Jackson Browne, *Lawyers in Love*



Eurythmics, *Sweet Dreams*

By Martin Torgoff

RARELY in popular music history has a broadcasting concept come alive with such excitement and far-reaching implications for the future of the music industry as MTV: Music Television. Within two years, this around-the-clock rock music channel has become the fastest growing cable commodity in the nation, and it is

ASCENT



Rod Stewart, Baby Jane



Quarterflash, Take Me to Heart

changing the way pop music is performed, packaged, promoted, and conceived. What's more, many industry analysts have ranked MTV's meteoric rise and relative importance just below the development of the phonograph, radio, television, and stereo recording.

Launched in August 1981 with \$20 million by the Warner/Amex Satellite Entertainment Corporation, MTV has a remarkably simple format. The main ingredients of its seven-days-a-week, twenty-four-hours-a-

day programming are the videotapes provided to MTV by the record companies. These three-to-five minute "clips" are interspersed with live concerts, artist interviews, concert updates, rock gossip from five VJ's (video jockeys), and commercials. But if advertising is a feature MTV has in common with broadcast television, the cable channel's narrow-casting strategy is a major difference. The networks attempt to reach a vast common denominator among viewers, while MTV targets a smaller, more specific audience.

"We were specifically interested in appealing to an

audience between the ages of fourteen to thirty-four," says Warner/Amex Executive Vice President and Chief Operating Officer Bob Pittman, whose FM radio management background makes him familiar with MTV's audience. "We devised a formula for people who listen to and buy rock music."

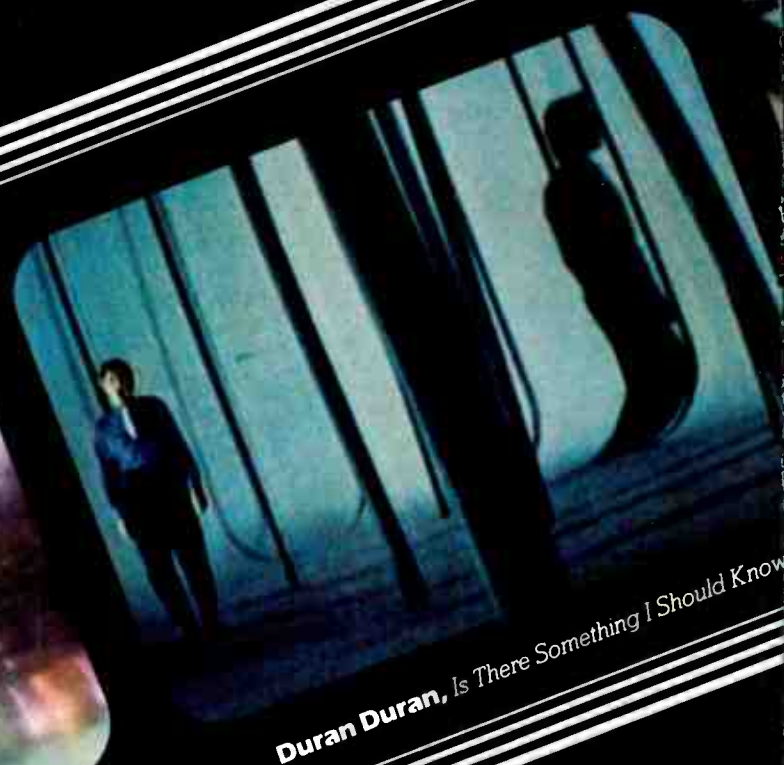
As MTV's growth rate indicates, the programming formula is working. It is currently being offered as a basic service to 1,500 cable affiliates across the United States. According to *Forbes* magazine, the channel gained 6.5 million subscribers in the first year of operation and has enlisted more than a million new subscribers in a single month. Beginning its third year, MTV now reaches

some 12 million homes and is undoubtedly giving the entire cable industry a shot in the arm by attracting a host of new viewers. Analysts foresee room for continued expansion of MTV in the ever-growing cable pool of 29 million subscribers.

Advertising Age reported that "MTV has delivered on many of cable's hefty promises by delivering the generation that grew up with rock and roll and TV both in one." *Ad Age's* blessings notwithstanding, it's also the content of MTV—the clips themselves—that is causing excitement among viewers and musicians. An astonishing array of videotaped music, which is transmitted in stereo, falls into two categories: songs recorded in concert and songs interpreted with storylines, characters, action, and elaborate choreography and sets. The best of these latter conceptual videos take



Prince, 1999



Duran Duran, Is There Something I Should Know

The new conceptual videos have become a burgeoning art form with innovative potential for both the pop music and video idioms.

the musical mood of a song and create worlds all their own. Indeed, the new clips have become a burgeoning art form in themselves with revolutionary potential for both the pop music and video idioms. The Museum of Modern Art recently selected three clips for its permanent collection.

LIKE any dynamic artistic medium at the experimental stage, the conceptual clips illustrate both the best and worst of what MTV has to offer. Displaying hundreds of styles and state-of-the-art video graphics and montages, they range from well-crafted "rock essays" and surrealistic flights of fancy to exercises of a "home-

movie" quality. In general though, these tapes have been strikingly successful in displaying the rich diversity of today's pop music. *The New York Times* aptly characterized MTV as "a triumph of imagery, possibly America's next great cultural export."

In a speech before this year's International Music Industry Conference (IMIC), Les Garland, MTV's Vice President for Programming, was exuberant about his company's accomplishments to date but generous also in his recognition of the artistic talent that has helped make it possible. "MTV could not have achieved its success without the prior existence of video clips of recording artists performing their songs — nor without all the directors, producers, dancers, animators, and musicians who helped



Talking Heads, Burning Down the House



Madness, Our House

create this new form."

MTV has an active roster of 750 video clips with 40 to 50 shown weekly. The rotation list works very much like a radio playlist with one important exception: viewers help decide what is broadcast. Every week, an MTV staff committee screens about 20 new tapes. Ten percent are rejected, the rest are subjected to test marketing by a sample audience response.

The most popular clips then receive "heavy rotation," which translates into four to five daily airings.

FOR an artist, making that list means not only airplay in the traditional radio sense, but "visibility" as well, a combination that has proven to be a potent tonic for the ailing record industry. *Billboard* now publishes MTV's rotation list, and the magazine recently concluded that "Music Television has a strong and positive influence on record

sales, especially new artists," with such groups as Flock of Seagulls, Men At Work, and the Human League receiving notable support. In some cases, record sales rose 20 percent after MTV exposure. "The value of an act being on MTV is that it's possible to create an identity with the public very quickly," says Warner Bros' Jo Bergman, explaining MTV's power to break a new artist. "When MTV plays a clip," adds Phyllis Hicks, product coordinator for Cactus Records in Houston, "our sales go up, even for established groups."

The new cable television scene has also directly affected radio. "We play 80 percent new music, 20 percent old," explains Bob Pittman. "Radio does just the opposite." By exposing new music to the public, MTV has helped open up the AOR (album-oriented radio) playlists, which have become increasingly conservative in recent years. New artists may now find it easier to get radio airplay.

Indeed, *Billboard* recently gave front page play to a story about the relationship between the new MTV and

its slightly senior cousin, headlined "MTV Seen Aiding AOR Stations." While several of the insiders interviewed concurred that MTV was a force that helps make radio "fresher, sharper, and more aggressive, others were concerned that MTV would siphon off listeners and advertising revenue. Adding fuel to the controversy was a report in *Billboard* the following week which stated that advertisers were "warming to MTV" and that the channel had sold more ad time in the first quarter of 1983 than it had for the entire previous year.

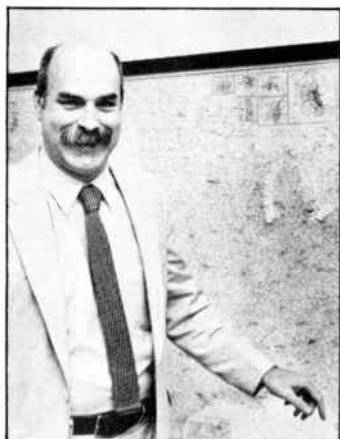
What does MTV's arrival augur for the future? Although it's too early to say with certainty, some trends are clear. Sending artists on tour has become an increasingly expensive proposition for the record companies, which are now investing heavily in video promotion for their product. The average song-length clip costs between \$30,000 and \$40,000 to produce, but the investment in individual tapes is rising, and some of the companies have funded in-house video departments with budgets to match their new importance.

It's clear that music is playing a key part in the

video vanguard and that cable will constitute an increasingly important venue for music creators and the entire artistic community. Music will also be the catalyst for continued commercial and technological breakthroughs, a fact underscored by the introduction of video LPs and 45s. Market analysts foresee a time in the not-too-distant future when the kind of videotapes shown on MTV will be routinely sold and collected for home entertainment as commonly as records are today. These developments are changing the face of pop music as profoundly as the appearance of talkies changed cinema during the 1930s. Record companies are already assessing the video as well as musical potential of new artists, recognizing the importance of "telegenic" appeal, a kind of visual charisma transmitted across the screen. And singers and songwriters have started creating music specifically with video in mind. The 1980s will inevitably see the emergence of composers and performers who are also "video stars" in the purest sense. With the rise of MTV, the word has gone out: rock and roll is here to see.

Martin Torgoff writes frequently on cultural issues and is a contributing editor to *Interview*.

INSIDE ASCAP



PROFILE: L. Barry Knittel
Director of National Sales
for General Licensing

AS Director of National Sales for General Licensing, L. Barry Knittel heads a department of over 200 employees with twenty-one offices throughout the United States and Puerto Rico. Based in New York, he spends almost half his time on the road meeting with his staff of licensing representatives as well as a variety of music users. His department is responsible for licensing more than 70,000 nonbroadcast establishments across the country including night clubs, discos, restaurants, concert promoters, sports stadiums, colleges and universities, skating rinks, background music operators, and various stores. His daily contact with important ASCAP users affords him the opportunity of getting the word out about ASCAP and the value of the ASCAP license. In that role, he is an ongoing ambassador for ASCAP.

"In my travels, I relate the significance of what ASCAP is doing on a na-

tional level and how it pertains to general licensing on a local basis," says Knittel. "People need to understand our function. Many wonder why ASCAP is trying to interfere with what they see as their right to play music for free. We explain the copyright law as it affects their businesses. Also, we are constantly updating our internal licensing procedures and negotiating new licenses with different user industries. So I'm always keeping our Sales Reps. current on that information too."

In addition to the licensing operation, Knittel points out that an important part of his job is to be "ahead of the flow" and get a feeling for future directions. "It's no secret that the American population has shifted to the Sun Belt in the last ten years," Knittel points out. "But not everyone connected that demographic fact with their business planning. ASCAP did. When people move, so does music. Some thought it inappropriate when the Society opened a district office in Phoenix in 1981. But it's doing very well," Knittel reports. "Now we're looking at where the population might be shifting to in, say 1986, and what the music uses will be then."

Knittel grew up near Youngstown, Ohio, graduated from Kent State University, and joined ASCAP's Cleveland office as a Field Representative in 1971. He was promoted to Manager of the Detroit District Office in 1973 before moving east to become Manager of the

New York District Office the following year. He was named to his present post in 1982.

While Knittel is proud of his professional accomplishments, he is quick to acknowledge those who have helped him along the way. "What is important to me is that I have risen in a great organization like ASCAP and been surrounded by talented and hard-working people. I wouldn't be where I am without their dedication."

Knittel's interest in music was sparked in his youth. Early on he was drawn to a variety of sounds and rhythms. During his college years in Kent he worked at a local bar called the Kove, where he was responsible for recruiting musical acts.

Knittel, who now lives in Connecticut with his wife Eileen and their two children, Courtney and Ted, boasts a large and eclectic record collection. "I've got a little of everything," he says, "from blues, MOR, and big band to rock, folk, and some classical." And when he's not listening to music, Knittel is an avid tennis player and enjoys a good game of "schoolyard" basketball.

He also plays first base on the ASCAP softball team, which he coaches. "It's great fun and we all get a good workout," he says. "I like helping to keep a team together—but I have never acquired a taste for losing!" Fortunately for ASCAP, Knittel's win-loss record in General Licensing helps keep ASCAP in first place.

IN NEW YORK

Director of Membership Paul S. Adler assumes additional responsibilities as Distribution Director overseeing the Royalty, Programming, and Index Departments; Rick Morrison named Membership Rep... Karen Sherry appointed Assistant to the President while retaining her responsibilities as Director of Public Relations; Ken Sunshine promoted from Communications Coordinator to the newly created position of Assistant Director of Public Relations; Robert Brill joins the staff as Editor of *ASCAP in Action*... Margaret Jory named Director of the Symphonic and Concert Division...

THE MIDWEST

Patrick Collins promoted from District Manager of the Cleveland Office to Midwest Divisional Manager overseeing the Cleveland, Pittsburgh, and St. Louis Offices; Mark Nestor promoted from Assistant District Manager to District Manager in Cleveland...

THE SOUTH

Charlton Garner and Robert F. Park, Sr., named Station Relations Reps. Garner's territory spans Arkansas, Alabama, Mississippi, Florida, Georgia, and Tennessee; Park's includes Texas, Oklahoma, New Mexico, and Louisiana...

THE WEST COAST

Carol Lagacy joins the L.A. membership office as Writer and Publisher Administrator...

LEGAL WRAP-UP

A Review of Recent Developments

Buffalo Broadcasting v. ASCAP and BMI

The United States Court of Appeals for the Second Circuit will hear oral argument, on November 1, 1983, of the appeal from Judge Gagliardi's judgment. It is not possible to predict when the Court's decision will be announced. Our estimate is late winter or early spring.

Alton Rainbow and Related Litigation

Alton Rainbow Corp., et al. v. ASCAP, the antitrust action brought in 1977 against ASCAP by a group of radio stations that employ religious broadcasting formats, is scheduled to be tried in New York beginning October 24, 1983.* It has taken six years to prepare the case for trial largely because the stations and their counsel have not seemed to want to go to trial. Indeed, as a result of dilatory tactics, the stations' counsel was ordered to pay (and has paid) approximately \$25,000 to reimburse the Society for certain expenses incurred in connection with ASCAP's motion to dismiss for the stations' failure to comply with pretrial orders.

Members who have been following developments in the *Alton Rainbow* action, and ASCAP's dealings with religious stations generally, know that the stations involved are only a small percentage of the radio industry. Over the past five years, some seventy-five stations employing religious program formats refused ASCAP licenses and were sued for copyright infringement. This litigation has resulted in a large number of settlements. In the aggregate, we believe the stations paid more money in litigating and settling than they would have paid had they simply been licensed like other radio stations.

In June 1983, an infringement action against a "religious" station was tried before a jury in the United States District Court in Boston and resulted in one of the largest amounts ever awarded in a copyright infringement action: based on unauthorized nondramatic public performances of musical works.

The jury answered \$8,000 per infringement, or a total of \$112,000 for 14 infringed copyrights. The Court awarded \$18,000 more as reasonable attorneys' fees.

Rate Litigation

Proceedings brought under the Amended Final Judgment in *United States v. ASCAP* by ABC and NBC for their respective television networks are pending and interim fees are being paid. Interim fees are also being paid by the fifteen network owned and operated television stations and by the local radio stations.

Cable Compulsory License

After three years of protracted hearings before the Copyright Royalty Tribunal, most of the major claimants to compulsory license fees paid for cable retransmissions of television and radio broadcasts reached voluntary agreement on division of the 1981 and 1982 funds. The agreement, to which the Music claimants (ASCAP, BMI, and SESAC) were parties, calls for each claimant group to receive the same share of compulsory license fees from the 1981 and 1982 funds as they did for 1979 and 1980. For Music, the share is 4.25 percent of each year's fund.

As a result of the voluntary agreement, the Tribunal ordered partial distributions of 85 percent of the total 1980 and 1981 funds. A partial distribution of 1982 fees may also be made this year.

These fees are basically for cable system performances by means of retransmissions of local television station broadcasts, as distinct from performances originated by cable systems. They are, therefore, distributed on the basis of the local television survey.

Infringement Action Against Texas Tech University

ASCAP has been very successful in licensing colleges and universities. Only a handful of unlicensed institutions have been infringing. After many unsuccessful efforts to license Texas Tech University—the largest infringing school—an action for infringement was

recently filed. Educational institutions should, of course, be among the first to honor their obligations to creators under the copyright law.

Public Broadcasting Compulsory License

Last issue's Legal Wrap-Up noted that ASCAP had appealed that portion of the Copyright Royalty Tribunal's decision which required payment of compulsory license fees by small non-commercial educational radio stations at the end of the year—a payment date that would make detection of infringements virtually impossible. After ASCAP filed its appeal, the Tribunal reconsidered its decision and changed the payment date to January 31, the date we had requested. ASCAP then dropped its appeal.

The Jukebox Operators Go Back to Congress

After exhaustive hearings, the Copyright Royalty Tribunal decided in 1981 that reasonable annual compulsory license fees to be paid by jukebox operators are \$25 for 1982 and 1983, \$50 for 1984, 1985, and 1986, and \$50 with a cost of living adjustment after 1986. The Tribunal's decision was affirmed by the Court of Appeals. The jukebox operators have persuaded Senator Zorinsky (D-Neb.), a former jukebox operator, to introduce a bill that would drastically reduce this already-low jukebox compulsory license fee. It would also seriously harm the copyright system.

The bill, S.1734, would substitute a one-time nonreviewable \$50 fee for the annual fees. Congressman Breau (D-La.) has introduced a companion bill in the House of Representatives, H.R.3858.

Since jukeboxes have a life of from five to fifteen years, the bill would deprive creators and copyright owners of music of considerable royalties. And, it runs contrary to a most basic principle of copyright protection—authors should receive a continuing royalty for continuing performances of copyrighted works, not one-time payments.

S.1734 and H.R.3858 would substitute the long-discredited practice of a "buy-out."

ASCAP is, of course, vigorously opposing those bills, and enlisting the support of others interested in keeping our copyright law sound. In this connection, the Society cooperates with other groups that seek to strengthen the copyright law, especially where members have a direct interest. Two such issues are home taping and record and video rentals.

Home Taping

In the last issue, we noted that we expected the introduction of a new bill to establish a license fee for home audio and video taping. Such a bill, S.31, has been introduced by Senator Mathias (R-Md.).

Record and Video Rentals

Under the present Copyright Law, retail establishments may rent sound recordings or videotapes to the public without the permission of the copyright proprietor, if they have lawfully acquired the recordings or tapes. New businesses have been started that make substantial sums from such rentals, which they do not share with the copyright owners. The inequity of this result has prompted Senator Mathias to introduce two bills, S.32 and S.33, that would entitle the copyright owners of sound recordings and videotapes, respectively, to license such rentals and so share in the proceeds being earned from these uses of their works. (Congressman Edwards has introduced identical bills in the House, H.R. 1027 and H.R. 1029.) Both houses of Congress are actively considering these bills, and the record rental bill has been passed by the Senate.

***AS WE WERE GOING TO PRESS, A SETTLEMENT IN PRINCIPLE WAS REACHED IN THE ALTON RAINBOW CASE.**

we all make up part of the same entertainment business. A hit song is a hit for all of us—the radio stations, the record stores, the record companies, the artists, the publishers, and the songwriters

We now have a coalition in our country to combat home taping, known as "Save America's Music." If all of the members of that coalition had worked together in harmony over the years, we may have never needed a coalition, and America's music may not have needed saving.

When are we going to acknowledge once and for all that whether you're the one who creates the song, produces the record, or develops the equipment to record it, we're all really in the same boat? And it's not going to stay afloat unless all of us are rowing in the same direction.

And that's what we should be trying to accomplish at International Music Conferences. When you think about it, it's a rare opportunity in our very busy and hectic schedules to be able to sit down and say to one another, "We're on the same side. What can we do to help each other? How can we join hands to protect our mutual interests?"

The most disturbing problem goes beyond pirating and home taping. It's the lack of government support.

Every week our trade publications are filled with stories of how the music sector in one country or another is trying to put pressure on its government to help our industry survive.

Outdated copyright laws are still on the books of many countries; illegal production and sale of records still go on; record companies continue to lose billions of dollars through home taping; and record and video rental stores are compounding our dilemma.

Still, our governments seem to be listening to voices from the past. And the voices of today and tomorrow are finding it difficult to be heard. Our political leaders are hard to convince, slow to act. And these leaders, by virtue of their inaction, keep biting the hand that feeds them.

One of our United States Congressmen, Tom Downey, Chairman of the Congressional Arts Caucus, recently said, "If we withdraw government support for the arts and humanities, we will

starve the spirit of our country."

And what about the legal and moral issues? Our government doesn't permit citizens to commit other crimes. Why should it permit people to steal someone's music?

The creation of a song is like a pebble dropping in a lake—the ripples go far and wide. It creates tens of thousands of jobs from manufacturers of music and sound equipment, to promoters, publicists, accountants, lawyers, agents, printers, publishers, and of course, radio and TV stations around the world.

Imagine what a dent there would be in our economy if the music stopped.

And let's look at it from the other side. We all have vivid memories of what a great boost the Beatles gave to our industry in the 1960s. The Beatles may have been from Great Britain, but we all benefited from their success. They not only changed the shape of music, but also our hair styles, clothes, and attitudes. Music makers like Julio Iglesias, Vangelis, Abba, Men at Work, and so many others are creating the excitement in our industry today. And once again we will all benefit—which is what makes our industry great.

We all know that when the sound of music from one country scores an international success, it means success for all of us. It focuses world attention on our industry, and its unique value.

Each of us separately—and all of us together—must make sure that the eyes of the world, and particularly those of our government leaders, see and understand the value of our service.

The most recent meeting of the World Congress of CISAC (the International Organization of the Performing Right Societies of the World) took place in Rome. I think it was very significant that the conference began with an address from the President of Italy and ended with an audience with the Pope.

It was very gratifying to all of us who were present to know in what high esteem we were held. It is up to us to make sure that our industry continues to cultivate that respect throughout the world. And since we have among us some of the most inventive and determined minds of any business, there is no question that we can and we will realize the goals we set before us.

ASCAP
CONGRATULATES
MARVIN HAMLISCH
ON THE
LONGEST RUNNING
“CHORUS LINE”
IN THEATER HISTORY.



A CHORUS LINE

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American Society of Composers, Authors & Publishers

We've always had the greats.

FOREIGN FOCUS

BUMA/STEMRA: The Battle for Public Understanding

By Frans van Bronkhorst

THE concept that composers and lyricists have a right to a reward for their work and that the public interest is best served by protecting individuals' creative accomplishments to the fullest extent allowed by copyright law has gained ground in the Netherlands. This was not always the case. Music copyright was misjudged in the past and not always considered to be in unison with what some claimed to be the public interest. But that mistaken attitude about the public performance of music, in general, and about BUMA, the Dutch Performing Right Society, in particular, has changed for the better.

As with most lasting and significant changes, positive attitudes toward BUMA have developed gradually in the twentieth century. Modern Dutch copyright legislation was given definitive form in 1912 when the Netherlands subscribed to the Berne Convention on international copyright relations. However, there remained a need in the Netherlands to set up a body to monitor the new copyright act. With this objective in mind, BUMA was established in 1913 in Amsterdam by members of the Society of Dutch Composers and the Society of Music Dealers and Publishers in the Netherlands. The basic rules that govern BUMA were set forth during two meetings these organizations held in July and December of 1913. The composer Jan van Gilse is credited with taking the lead role in the founding and early development of BUMA.

From the day it opened its doors, the new performing right society faced immediate challenges. Music users, who profited by presenting



Today, with a membership of 10,000 authors, composers and publishers, BUMA is an important, stimulating force in Dutch musical life at home and abroad.

copyrighted compositions, viewed it as a troublesome impediment to their supposed "right" to play music for free. The desire to disregard the Society that stood up for writers' rights applied to cafe proprietors and many municipal authorities as well as to the major users of music, the broadcasting companies and concert establishments. During the thirties, BUMA successfully employed litigation as a tactic to compel many music users, large and small, to pay royalties due to music writers. In 1938, following a pivotal decision by the Netherlands' highest court, an agreement was reached with radio broadcasters for the first time.

The organization's problems

were compounded by World War II. Under foreign occupation, Dutch musical life had slowly wasted away. BUMA emerged from the war, like so many other organizations, a ruin. After the liberation in 1945 reconstruction was begun on BUMA headquarters, which had been partially destroyed. The Society's efforts to educate the public about copyright and about the role of its members in the Netherlands resumed while more court cases were waged and won. The number of affiliated composers and lyricists grew slowly but surely, and so did the repertoire of music BUMA had to offer. The first agreement with the Netherlands Association of Motion Picture Theaters was reached

in 1948 and marked a significant professional and economic victory for composers and songwriters whose contribution to the growing film industry had long been apparent to audiences and filmmakers. The conviction that composers and lyricists cannot live on air continued to gain popular acceptance, especially in the 1960s, with that decade's increased distribution of music.

Today, with a membership of 10,000 authors, composers, and publishers, 245 employees, and annual receipts close to \$16.5 million, BUMA is an important, stimulating force in Dutch musical life at home and abroad. The BUMA Fund and the Conamus Foundation contribute to the promotion of Dutch serious and popular music, respectively, and the Netherlands are today a significant center for the distribution of music. Many American groups are popular in the Netherlands. And a number of Dutch groups, like Golden Earring and Vandenberg, have reached the top of the charts in the United States. Because of this rich exchange, management executives from ASCAP and BUMA often visit one another's headquarters to assure open lines of communication and mutual understanding.

STEMRA, the Dutch Mechanical Right Society, was founded in 1936 and shares headquarters in Amstelveen with BUMA. STEMRA employs 52 persons and, like BUMA, has a fully computerized collection and distribution system. It has been aggressive in taking action against copyright violations. The Society is in constant battle against bootleg videocassettes and record imports on which no mechanical rights are paid.

One of STEMRA's current preoccupations is the increase in the private taping of records. Dutch law does not prohibit this form of copying and all attempts to modify the law have so far failed. But STEMRA



Golden Earring is a popular Dutch group whose royalties in the United States are administered by ASCAP.

intends to maintain pressure on the Dutch government to amend the Copyright Act to provide for a levy on tape recorders and/or tapes so that its members may obtain remuneration for private copies of their works.

In terms of organizational structure, BUMA and STEMRA share more than their headquarters. While they maintain separate jurisdiction and accounting for performing and mechanical rights, they have members, directors, and managers in common. In accordance with the rules set forth in the organizations' Articles of Association, the BUMA board is composed of twelve BUMA members, of whom six are composers, three authors, and three publishers. The STEMRA Board's seven author and four publisher members are elected by STEMRA's affiliated authors and publishers, and one director is appointed by BUMA. BUMA is also responsible for choosing the STEMRA Board

chairman from among the twelve Board members. Composer Lex van Delden is chairman of both the BUMA and STEMRA Boards. Jan Hendrik Verhagen and W.P. Willemssen are General Managers of both organizations. The Dutch Performing Right and Mechanical Right Societies belong to CISAC, the International Confederation of Societies of Authors and Composers; BUMA joined in 1928 and STEMRA in 1937.

Having demonstrated their determination to stand up for the material and creative interests of their members over the years, BUMA and STEMRA are prepared to confront the challenges of the 1980s and to foster the development of music in the Netherlands and throughout the world.

Frans van Bronkhorst is a public relations officer for BUMA/STEMRA.

BOOKBEAT BOOKBEAT BOOKBEAT

Paula Stone



The Practice of Harmony by Peter Spencer is a comprehensive compilation of written exercises in harmonics from 1700 to 1900. The workbook pages can conveniently be detached on completion and inserted into a loose leaf binder to facilitate sightreading. Prentice-Hall, Inc. — 353 pp — \$20.95

Choral Music Education is a text for teachers and students of this genre. Paul F. Roe has written a practical guide for the development of vocal performance skills. Prentice Hall, Inc. — 355 pp — \$22.95

Black Beauty, White Heat by Frank Driggs and Harris Lewine is a pictorial history of jazz from 1920 to 1950. More than 1,500 photographs, many of them previously unpublished, document the three decades. William Morrow and Co. — 360 pp — \$39.95

Music in Time, written by William Mann with an introduction by superstar flutist James Galway, outlines the development of Western music from the primitive rhythms of 3,000 B.C. to the complex works of the twentieth century. More than 350 photographs and classic artworks set the music against the backdrop of the times in which it was created. Prentice-Hall, Inc./Harry N. Abrams — 364 pp — \$22.50

Introduction to Electro-Acoustic Music by Barry Schrader covers the field of electronic music from its conception to its production. Q&A interviews with five leading composers, including ASCAP members Pauline Oliveros and Morton Subotnick, conclude the book. Prentice-Hall, Inc. — 223 pp — \$10.95

The Annotated Gilbert and Sullivan is an anthology of librettos to five works by the masters of light opera. Editor Ian Bradley intends his notes, which appear on the left-hand pages, to be a source of "minor comment" — an objective shared by the operetta's creators a century ago. Penguin Books — 463 pp — \$7.95

The Featured Drummer focuses on the jazz technique applied to the drum. Written by ASCAP composer Terry Silverlight, the book includes exercises that will give beginning as well as experienced percussionists a good workout. Consolidated Music Publishers — 71 pp — \$6.95

The Structure and Analysis of the Modern Improvised Line by David Zinn is the first in a projected seven-volume series devoted to the study of melody. This book serves as a reference for students and experienced composers alike. Excelsior Music Publishing Co. — 204 pp — \$50.00

The Technique of Orchestration emphasizes fundamentals for instruments in their individual and orchestral contexts. Authors Kent Kennan and Donald Grantham include insights on new compositional and notational practices. Prentice-Hall, Inc. — 403 pp — \$22.95

BOOKBEAT BOOKBEAT BOOKBEAT



The Songwriter's Guide to Writing and Selling Hit Songs by ASCAP member Roy C. Bennett offers a step-by-step procedure for writing melody and lyrics. Information on copyright protection, music publishers, and record companies aims to assist writers in marketing their material. Prentice-Hall, Inc. — 161 pp — \$6.95

Sinatra—The Entertainer chronicles the legendary singer's career that has spanned forty years. Author Arnold Shaw peppers his retrospective with lively anecdotes and over 100 photographs. Delilah Books — 155 pp — \$19.95

The Folk, Country, and Bluegrass Musician's Catalogue by Henry Rasof is a reference book for pickers and strummers. It includes a brand-by-brand buyer's guide for guitars and other fretted instruments, along with annotated lists of books and records. St. Martin's Press — 192 pp — \$12.95

Source Music in Motion Pictures by the late Irene Kahn Atkins focuses on facts about making movies with music as part of the dramatic action between characters. The book tells, for example, why Peter Bogdanovich leaped through every issue of *Billboard* and *Cash Box* from 1951 and 1952 to compile a list of 200 top hits for *The Last Picture Show*, his 1971 film about an atrophying Texas town in the early fifties. Fairleigh Dickinson University Press — 190 pp — \$22.50

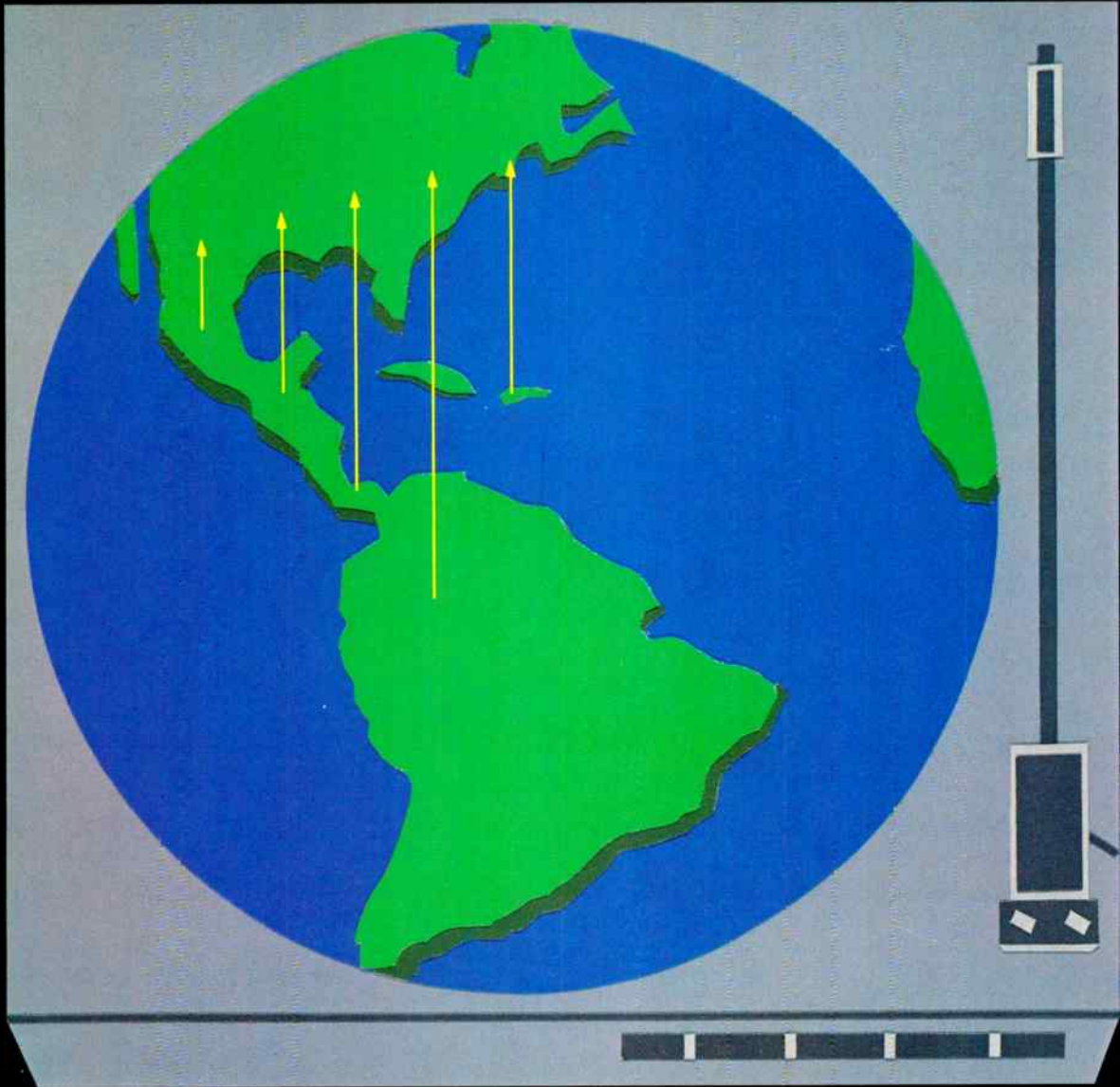
All American Music by *New York Times* music critic John Rockwell surveys the spectrum of contemporary composition in the United States. Twenty essays profile the work of such ASCAP members as Ornette Coleman, Philip Glass, Stephen Sondheim, David del Tredici, and Neil Young. Alfred A. Knopf — 286 pp — \$5.95

Red and Hot reveals how jazz has thrived behind the Iron Curtain. Reviewing the music's history in Russia from the early years of the Revolution to the present, author S. Frederick Starr contends that American popular culture is itself a revolutionary force in the modern world. Oxford University Press — 357 pp — \$16.95

Twentieth Century Masters of Finger-Style Guitar by John Stropes and ASCAP composer Peter Lang traces this specialized guitar playing style as it has developed in the United States. Included are note-for-note transcriptions of songs recorded by some of the best-known representatives of the technique. Stropes Editions Ltd. — 95 pp — \$14.95

The Songwriter's Rhyming Dictionary reveals that even Sammy Cahn hasn't yet found an English word that rhymes with orange, but he's got thirty-nine for Chevrolet. The three-time Oscar winner also reminisces about his songwriting adventures and offers lyricists sage and humorous advice. Facts on File Publications — 162 pp — \$17.95

Music in the Air by Philip K. Eberly is a well-documented history of radio's contributor to America's changing taste in popular music. Coverage ranges from the makeshift broadcasts of the 1920s to current trends in popular and serious music programming with speculation about formats for the future. Hastings House — 406 pp — \$22.75



LATIN MUSIC

ON THE MOVE

By Enrique Fernandez

"LATIN MUSIC" is a mixed bag, a bit like talking about "American music." Do you mean bluegrass or Broadway? R&B or C&W? New wave or o.d.-time fiddling? To many people, Latin music denotes the hot Afro-Cuban rhythms that used to go by names like rumba and mambo and cha-cha, and are today called *salsa*. But what about Mexican *marachi*, Columbian *cumbia*, or Dominican *merengue*, musical styles of nearby nations generating growing numbers of listeners as well as writers and performers in this country? Certainly veteran artists like Tito Puente and Machito have long been known throughout the world and their celebrity is still growing. But the spotlight in popular music is now also directed toward a cast of emerging young superstars like Julio Iglesias and Jose Luis Rodriguez who personify the international appeal of new styles that fuse a wealth of musical traditions. Next year's Grammys will include three Latin categories that, although not all-inclusive, represent more fairly the range of Latin music in the United States: Mexican/American; Tropical (embracing salsa and the other Caribbean styles); and Latin Pop.

The reasons for these subdivisions are demographic. The Hispanic population of the United States, which is expected to be the country's largest ethnic minority by the end of the century, is dominated by two widely different groups. By far the larger is the Mexican-American community of the West. It includes recent immigrants as well as Americans of Mexican

descent who have lived north of the Rio Grande for generations. The East Coast is populated by Caribbean peoples, among them the Puerto Rican community of the Northeast and Florida's growing Cuban population. Although these two groups have the Spanish language and a Hispanic heritage in common, they are often quite dissimilar in their musical tastes.

Like North American music, Latin music is a melting pot, a gumbo that changes flavor depending on the ingredients. Mexico, with its large American Indian population, sings in Spanish, but its inflections, rhythms, and tones are all shaped by the pre-Columbian strains flowing through that great Aztec country. In the Caribbean, it's the African strain—the drums and the trance-inducing groove—that dominates.

Though there are many varieties of contemporary Mexican music, two forms have the widest acceptance among Mexican Americans: *ranchera* and *norteño*. The former, as its name suggests, is ranch music, Mexican C&W in fact. It's known to most Americans as *marachi* music, since that is what the bands are called. But in *ranchera* it's really the singer who matters most. A *ranchera* balladeer like Vicente Fernandez is the personification of the Mexican cowboy, the heroic *charro*, with his wide sombrero, tight riding clothes, six-guns, serape, and macho stance. Lately though, more

and more of the vocalists are women (they also hang tough). Anyone fond of American country music should enjoy *rancheras*, with their virile world view, rough-and-tumble humor, and shameless outpouring of sentiment. A bottle of good tequila and a stack of *ranchera* discs are the best therapy for a broken heart.

Norteño is to *ranchera* as old-time Appalachian music is to the Nashville sound. It's folk music, to be sure, but it's very much alive, a big-selling item among the Mexican-American communities of the Southwest. While *norteño* is actually a home-grown American genre, the most surprising element of this music is its Germanic influence, with the accordion a lead instrument and the polka a classic dance. Though a few *norteño* artists, like Flaco Jimenez, have a crossover following, *norteño* is still very much a local phenomenon, the rural music of rural communities. Recently, Texas singer/songwriter Luis Silva and some young southwestern chicano bands like Mass, Majic, La Mafia, and La Movida have been fusing pop and rock with their own music to create a new chicano pop sound that often tops the Texas Latin charts.

In Los Angeles, where the Mexican-American community has been an integral part of the hip urban scene since the days of the zoot-suited pachucos, a new rock sound has emerged whose influence

has spilled far beyond the chicano neighborhoods of East L.A. It includes such groups as Tierra, and even some new wave bands like the feistily named Los Illegals.

SALSA, the word for "sauce" in Spanish, is the most commercially successful music of the Spanish-speaking Caribbean. Of Cuban origin, this genre has taken hold in Puerto Rico, the Dominican Republic, Central America, coastal Mexico, Colombia, Venezuela, and as far south as Peru and Ecuador. The capital of salsa, however, is not in those foreign lands, but in the city of New York where the many Puerto Rican immigrants and "New Yorkers" took those tropical rhythms and made them their own. Ramon Rodriguez and Ramon Castro are the guiding forces behind Conjunto Clasico, a salsa ensemble that attracts a spirited and supportive audience in clubs around New York. In addition, Jose Bello and Henry Fiol are young salsa artists of note in New York. Like rock and roll, salsa is a fusion of European and African elements. If it sounds more intensely African than do American rhythms, it's because the quintessential African instrument, the drum, dominates in the Afro-Hispanic genre. (English slaveowners forbade Africans from playing drums for fear it would incite them to rebellion; Spanish slaveowners were untroubled by such concerns.)

A decade or so ago with the likes of the venerable percussionist Tito Puente and pianist Larry Harlow, salsa enjoyed a boom — actually a manifestation of the larger pop music explosion rocking the entire world — and since then many have been singing its requiem. But as with its cousin, rock and roll, there's little chance salsa will ever die. After all, these are old, internationally recognized rhythms (not much different from when they were known as rhumba or mambo) and they are part of a strong Afro-Hispanic-American current. More likely, as can already be heard in the innovative work of Ruben Blades, salsa will change by incorporating elements of other genres and will in turn influence them as well. Listen closely to contemporary pop beats, from British new music to Afro-American funk, and you will hear salsa strains. Consider also the huge potential audience salsa has in the vast Spanish-speaking world, including Spain, and in European countries, like Holland and Finland where the salsa of Celia Cruz is already well regarded. And of course, Brazil and the African nations are vast territories where those rhythms have long been familiar. The most interesting place where salsa has been taking hold is Japan, which already boasts some first-rate salsa musicians. La Orquesta del Sol is one of that nation's newest musical sensations.

New York, with the largest Puerto Rican community in the continental United States, may be the capital city of salsa and the music may be heard around the world, but the true homeland for salsa is Puerto Rico, home of the noted songwriter Tite Curet Alonso, among many other leading authors, composers, and performers of the genre. The island's tropical rhythms, the *bomba* and the *plena*, are re-

vered as the national music, but it's salsa that sells. In the last few years, thanks to an increasing sophistication in recording production techniques and to a tradition uninterrupted by the trauma of migration, Puerto Rico has been producing superior salsa, so much so that groups like El Gran Combo, led by Raphael Ithier, and Sonora Poncena, backing up Papo Lucca, out-sell and outpull New York



Ruben Blades

salsa in the New York market.

Romantic music has always been a big seller in Puerto Rico and it's reaching more people than ever. Nydia Caro and Charytin Goyco are interpreters of this genre and have hosted popular television music and variety shows broadcast there and on the mainland. Both *Billboard en Espanol* and the Puerto Rican periodical *Farandula* named Jose Noguera's composer of the year, and his song *Amada Mia*, recorded by Cheo Feliciano, was a *Billboard* top single. One of the most musically sophisticated countries in Latin America, Puerto Rico also generates a fair amount of music of a genre that has been a strong force in Latin American music since the 1960s: *nueva cancion*, the new song. Often political in nature, *nueva cancion* is an attempt to combine indigenous Latin-American music —

including traditional Indian music — with modern lyrics and arrangements. Lyricists often incorporate the words of famous poets. Puerto Rico is also a center for Latin jazz, with groups like Batacumbele taking the lead.

Since salsa has strong roots in Cuba, it should follow that Miami's Cubans should love it. Well, they do, sort of. But on the whole, Miamians prefer *charanga* with groups like



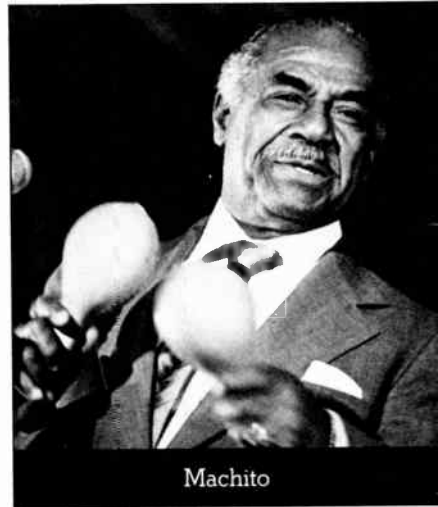
Larry Harlow

Hansel y Raul playing a smooth salsa variant that substitutes violin and flute for salsa's brass and emphasizes sweet harmonies reminiscent of doo wop vocals. Innovators often fuse *charanga* with soft rock, Brazilian pop, and a kind of Latin MOR to come up with something called the "Miami sound"

FLORIDA'S Latin population, although still dominated by Cubans, now includes many other Latin Americans, and each immigrant group has its own distinctive music. Two of them, the Colombians and Dominicans, have propelled their music to large record sales and a growing performance circuit of Miami, New York, and other American cities. Dominican merengue has long been a staple of the international dance music repertoire. Merengue is a tropical party beat (record

sales skyrocket during holiday seasons). Modern merengue is an integral part of Dominican culture, and the lyrics are often topical.

Vallenato and *cumbia* are two dance rhythms from Colombia's coastal regions that, like merengue, are growing in popularity among Latinos in the United States. *Vallenato* is surprisingly similar to Mexican-American *norteño* (the same Germanic influence, and, of



Machito

course, the accordion), but its beat is decidedly Caribbean. In the last couple of years, Roberto Torres' fusion of *charanga* and *vallenato* aided by Colombian master Lisandro Meza has enjoyed success. *Cumbia* is similar to *vallenato*, though a bit closer to salsa. In Mexico's Caribbean coastal regions, a variant of *cumbia* and the old romantic trio music — a close-harmony sound not unlike American trios and quartets — is a popular form. When Mexican-Americans dance to Caribbean tropical rhythms, it's this Mexican *cumbia* rather than salsa that they prefer.

Economically, Miami is this country's most influential Latin city. For the Latin popular music business, Miami is a center of record production, manufacture, and distribution. And it is home for the leading artist of the genre that cuts across the national differences: Span-

ish-born Julio Iglesias, king of Latin pop. In the Spanish-speaking music industry, this MOR style is known as "the international sound," precisely because it moves across all national barriers. The Grammy Awards now place it in the category called, simply, "Latin Pop."

In the Latin world, the tradition of the crooner never diminished as it did in Anglo-American music under the on-

Anges by some of the leading figures in the genre, singers and authors alike, lured by this country's advantages in recording technology and by the promise of hitting it big with a crossover audience. At the same time, there has been a tendency for American artists, particularly those who sing romantic songs, to seek the Spanish-speaking public as singer/songwriter Jose Feliciano did last year when he

working recently with English-language material or are planning to do so. A number of salsa/dance fusion bands are also experimenting with English vocals and funky Latin rhythms. So are some of the successful kiddie groups, like Menudo. Since English is the primary language for many young Hispanics in the United States, it follows that a Latin music in English will emerge. And it also follows that the mainstream American public will begin to pay attention to what these crossover artists are doing. Audiences in twenty-five metropolitan areas across the country are already getting a look at the first television series built around Latin talent and broadcast in English. *Bravissimo*, an hour-long variety show, debuted in June with a format that includes samples of the major Latin musical styles as well as dance, rodeos, and other festive events.

chicano pop movement, in Miami with the "Miami sound," and in the very exciting, modern merengue played by such Dominican artists as Wilfredo Vargas and Milly y Los Vecinos in New York.

Latin jazz Though jazz is not the most commercial genre in the music business, it's certainly one of the most esteemed. The Latin variety is more palatable to the non-jazzophile: hot rhythms, pleasant melodies, and the right touch of funk. It's a tradition that dates back to the big band era of Machito and His Afro-Cubans. The seventy-four-year-old Machito, whose popularity and innovations continue to inspire others, won the 1982 Grammy in the Latin category.

AS Latin music gets more widely distributed and as the Latin communities in this country develop a sense of unity, Latin music will begin to transcend many of its national barriers. So far, the Latin pop balladeers have been succeeding in the endeavor. Just as Motown is no longer the sound of a single city, but one that encompasses all popular music of Afro-American roots, there may soon come a time when Latin-American music is defined not by its distinctive national origins but by its collective appeal to a wider audience. The music that will bind the Latin communities in the United States and attract the interest of all Americans may not be found in the record stacks yet. But the signs are clear that a new Latin sound is emerging that will be heard throughout the land.

Enrique Fernandez is the Latin music editor at *Billboard* and a senior editor at *The Village Voice*.



Tito Puente



Nydia Caro

slaught of rock and roll. In fact, romanticism is the thread running through all Latin lyrics, regardless of the beat. It has been precisely since the rock era that the Latin romantic ballad has soared to its greatest popularity, incorporating musical elements — as well as marketing techniques — from American pop. Some of the artists like Basilio and Wilkins are singer/songwriters (*cantautores* in Spanish) while others rely on the work of master songwriters from Spain, Mexico, and other Spanish-speaking countries. Unlike Latin rhythms, which are meant for dancing, the romantic ballad, as conceived and interpreted by Lisette, Ednita Nazario, Danny Rivera, or Glenn Monroig, for example, is intended to be listened to and savored for the writer's sensuous message. The last few years have seen a migration to cities like Miami and Los

returned to his roots with a Spanish-language album. As the Latin music scene becomes more attractive to American artists we can expect to see more English-language crooners translate their skills for a public that never forgot to love the music of love.

Everyone agrees that given the growth of the Latin population of the United States and the increasing importance of the Spanish-speaking world in global matters, the music will gain stature, the question is, in which direction? One can sum up the scene with several roughly sketched categories and predictions:

English crossover Internationally renowned balladeers of Latin pop, like Julio Iglesias, Jose Luis Rodriguez from Venezuela, Camilo Sesto from Spain, and Emmanuel from Mexico, have all been

Postsalsa After Latin pop, salsa is the genre with the widest appeal for all Hispanics, no one in the Latin world is unaware of these tropical party rhythms. Some of salsa's most sophisticated artists have been creating new music, a fusion of Afro-Caribbean rhythms, Brazilian sounds, and American rock/funk, with a dose of Latin romantic flavor. This is music to watch

Downhome genres As the Latin migration to this country increases, so does the Latin public's appetite here for the local music of Latin American countries. The growth of Dominican merengue and Colombian vallenato is part of this phenomenon. And, as these musical forms interact with the tastes of Americanized Latin youth, the music will change; this is precisely what has been happening in Texas with the growth of a

the University of Houston.

The Raymond 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 in 1914 and is best remembered as a composer of the jazz classic entitled *Poor Butterfly*.

Adventuresome Orchestras

Twenty-one American orchestras shared a total of \$14,550 as recipients of ASCAP's awards for "adventuresome programming of contemporary music during the 1982-83 season." The presentations were made at Chicago's Palmer House Hotel during the Symphony Orchestra League's annual conference on June 26.

The recipients in eight different categories were: *Major Orchestras*—First Place, New York Philharmonic, Zubin Mehta, Music Director; Second Place, Los Angeles Philharmonic, Carlo Maria Giulini, Music Director; *Regional Orchestras*—First Place, Louisville Orchestra, Akira Endo, Music Director; Second Place, Oakland Symphony Orchestra, Leonard Slatkin, Artistic Consultant; *Metropolitan Orchestras*—First Place, Brooklyn Philharmonic Symphony Orchestra, Lukas Foss, Music Director; Second Place, Baton Rouge Symphony Orchestra, James Paul, Music Director; *Urban Orchestras*—First Place, Pro Music Chamber Orchestra of Columbus, Timothy Russell, Music Director; Second Place, Fairbanks Symphony Orchestra (Alaska), Gordon B. Wright, Music Director; *Community Orchestras*—First Place, Civic Orchestra of Minneapolis, Robert Bobzin, Music Director; Second Place, Bay Area Women's Philharmonic (San Francisco), Elizabeth Min, Music Director; *College, Conservatory & University Orchestras*—First Place, University of Cincinnati Philharmonia Orchestra, Gerhard Samuel, Music Director; Second Place, Peabody Symphony Orchestra (Baltimore), Peter Eros, Conductor; *Youth Orchestras*—First Place, Civic Orchestra of Chicago, Gordon B. Peters, Conductor; *Festivals*—First Place, Cabrillo Music Festival (Aptos, California), Dennis Russell Davies, Music Director; Second Place, New Hampshire Music Festival, Thomas Nee, Music Director; *Special Orchestra Award*—First Place, American Composers Orchestra (New York City), Dennis Russell Davies, Artistic Director.

Runners up who received plaques were: San Francisco Symphony, Edo de Waart, Music Director; Tucson Symphony Orchestra, William McGlaughlin, Music Director; Pasadena Chamber Orchestra, Robert Duerr, Music Director; Haddonfield Symphony Society (New Jersey), Arthur Cohn, Music Director; Drake University Symphony

Orchestra (Des Moines, Iowa), John Canarina, Conductor

The ASCAP Orchestra Awards were judged by a panel consisting of John Duffy, Founder-Director of "Meet the Composer"; Donald Erb, President of the American Music Center; and Richard Freed, Executive Secretary, Music Critics Association.

1983 Nissim Award

The winners of the second annual ASCAP-Rudolf Nissim Composer Competition were announced in August. Donald Grantham and Rhian Samuel, who were selected from among 175 contestants, share equally in the \$5,000 award.

Grantham's winning entry is entitled *Duendecitos*. He is an Associate Professor of Composition and Theory at the University of Texas at Austin. Two of his compositions, *La Noche en la Isla* and *Emily Dickinson Choral Settings*, were recently released on CRI Records. Samuel, a faculty member of the St. Louis Conservatory of Music, won the award for *La Belle Dame Sans Merci*. Another of her compositions, *Elegy-Symphony*, received its first performance by the St. Louis Orchestra.

Judges for this year's competition were Harold Farberman, former Music Director of the Oakland Symphony Orchestra, David Gilber, Music Director of the Greenwich Philharmonia Orchestra in Connecticut, and Michael Charry, former Director of the Nashville Symphony.

Funds for the competition are made possible by the ASCAP Foundation, through the generosity of Dr. Rudolf Nissim, who willed a substantial portion of his estate to the Foundation. Born in Austria, Nissim served as Managing Director of the performing right society in his native country for seven years. In 1940 he emigrated to America. Nissim 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 competitions, the Foundation also makes supplementary funds available to leading symphony orchestras for rehearsal preparation.

The deadline for submissions to the 1984 competition is December 1, 1983. All works should be submitted anonymously, with a pseudonym appearing on the score. A separate letter containing the pseudonym and the actual name and address of the composer should be attached. Inquiries and submissions should be addressed to Margaret Jory, Director of Symphonic and Concert Division, at ASCAP headquarters in New York.

Board of Review and Panel Decisions

In the spring 1982 edition of *ASCAP in Action*, it was reported that two decisions of the Board of Review had been appealed to Panels appointed pursuant to the rules of the American Arbitration Association.

One of these appeals has now been decided finally by the Panel. The protest dealt with the way ASCAP credited performances of a musical composition on a network television program broadcast Monday through Friday of each week. The composition, used to introduce a particular segment of the program, was awarded theme credit. The members claim that feature credit should have been given. The Board of Review ruled that the Society had properly given theme credit. On appeal, the impartial Panel initially affirmed the Board's decision that theme rather than feature credit was proper but went on to apply another rule that would result in additional credit being awarded for the theme performances. The Society asked the Panel to reconsider and vacate this part of its decision. The Panel has now done so, and the decision of the Board of Review has been affirmed in all respects.

Announcements

Berklee College of Music is conducting a "faculty search" for its newly instituted music industry major. The college seeks executives and managers familiar with all aspects of the music business, preferably with some teaching experience, for full- or part-time positions in the nine-course curriculum. Applicants should submit resumes to Faculty Search Committee, Berklee College of Music, 1140 Boylston St., Boston, MA 02215.

Guitar for the Practicing Musician makes its debut in October. The new monthly magazine published by the Cherry Lane Music Co. offers the fare of a rock magazine (interviews, record reviews, columns, feature articles, and color posters) together with sheet music for guitar and bass with full notation and tablature.

The Third Annual Young Performers Competition of the National Association of Composers, USA, is open to solo instrumental and vocal performers between eighteen and thirty years of age. Entrants must submit a stereo tape recording of at least two twentieth-century American compositions. The contest, supported in part by an ASCAP grant, carries a \$200 award. March 1, 1984 is the deadline for entries. For further information, contact NACUSA, P.O. Box 49652, Barrington Station, Los Angeles, CA 90049.

IN MEMORIAM

Claus Adam	Ray Draper	Pete King	Monroe W. Peeler
Don Alfonso	Richard Du Page	George Kleinsinger	B. D. Pinkerton
Minnie Ethel Allen	Jack Edwards	Edwin H. Knopf	Jack A. Preisner
Richard Gould Allen	Don Ewell	Churchill Kohlman	Walter H. Preston
Daniele Amfitheatrof	Edward J. Farley	Rose D. Perky Latkovich	Basheer Qusim
Frederick Anisfield	Carl Field	Robert E. Lee	John Redmond
Bill Anson	Ludwig Flato	Carl Lertzman	Leon Rene
Herbert Baker	William H. Floranz	Max Liebman	Al Rinker
George Balanchine	Carl Ford	Jerome I. Lipman	Joseph Rumshinsky
Albert C. Bedell	Barbara Furman	Anthony Lombardo	Harold A. Saliers
Norman R. Bell	John Paul Gerardi	Alfred Longo	Lester Santly
Buddy Bernier	Ira Gershwin	Marjorie Lucason	Helen Schafmeister Schafer
Eubie Blake	Leland J. Gillette	Pauline Lupberger	John Schonberger
Ray Bloch	Sylvester (Cy) Gillis	Juliusz Z. Maciejewski	Rudy Schraeger
Neil Bogart	Alberto Ginastera	Archibald MacLeish	Leo Schumer
Nicolai P. Bolin	Arthur Godfrey	Robert Roy Mallory	Ernest G. Schweikert
Joseph B. Bombrest	Alexander Goldstein	Paul Mann	Milton Shaw
Robert A. Boucher	Hal Gordon	Joe "Wingy" Manone	Philip Sheer
R. Bowden	Tony Graye	Lloyd E. Buzz Martin	Alan Shurr
Kathleen Bowes	Keith Gordon Green	Marv Martin	Charles Silver
Ethel Bridges	Al Greiner	Edward C. May	Benjamin F. Spikes
Richard C. Brizendine	Lynn Fred Greiner	George B. McConnell	Howard Steiner
George E. Bruns	Ralph L. Grosvenor	Henry Andrew McLaughlin	Alexander Steinert
Gustav Antal Bujka	Roland Guehrer	Jack Meakin	David G. Stephens
Victor Buono	Tito Guidotti	Peter Mennin	Alfonia Tims, Jr.
David Buttolph	Larry Guyer	Sylvester Messina	Murray J. Todris
Richard E. Carney	Raymond E. Hall	Joseph Taps Miller	Dave Torbert
Fred Carter	L. Hill Hamilton	Jay Milton	Charles P. Touchette
Willis Charkovsky	Marjorie Harper	Richard C. Moffatt	Kenneth Hugh Troup
Allan Clark	Arthur B. Hersh	Jerome Moross	Burnet C. Tuthill
Fred Louis Constantine	Samuel E. Heyward	Carl F. Mueller	Patricia Van Alen
Sam Coslow	Gladys Hill	James R. Mundy	Nicholas Van Slyck
Eddie Curtis	Earl Hines	Maurice Mysels	H. E. Van Surdam
Murray Cutter	Anne M. Holmberg	Jerry D. Neideffer	Louie C. Ventrella
Jimmy Dale	Harry James	Steve Nelson	Jimmy Wakely
Thomas F. Darcy	William E. Justis, Jr.	Gertrude Norman	Philip D. Warner
Russell E. Davidson	Grace LeBoy Kahn	Walter O'Keefe	Ernest F. Washington
Howard E. Davis	Bronislaw Kaper	Harold Orlob	Irving Weill
Peter De Angelis	Guenther M. Kauer	Anne Orlowski	Lazar Weiner
Joseph De Masi	Samuel Kaylin	Vi Ott	Henry Williams
Emidio De Santis	Joe Keden	Jack Owens	Kai Winding
Lillian Durham Dickson	Claire Handsaker Keeney	William J. Palmer	Norman Soreng Wright
Howard Dietz	Lew Kesler	Thomas Panto	Reuben J. Yocum
John Donahue	Albert Allen Ketchum	Felix Pappalardi	George M. Zuckerman
Robert Donovan	Kenneth F. Kimes	Frederick Patrick	

STEPPIN' OUT

RECENT PROFESSIONAL ACTIVITIES OF ASCAP MEMBERS



ASCAP members, whose works were presented during the "Horizons '83: A New Romanticism?" concert series in June, included (left to right) Morton Subotnick, Barbara Kolb, Jacob Druckman, and David Del Tredici. ASCAP Board member Druckman, who was artistic director of this festival of music composed since 1968, also selected pieces by ASCAP colleagues Leonard Rosenman and George Rochberg.



ASCAP member Harold Rome is greeted by (left to right) colleagues Abby and Aaron Schroeder and Anna Sosenko at the revival of Rome's show, *Fanny*, at the Berkshire Theatre Festival in Stockbridge, Massachusetts.

PREMIERED

James Adler's *What About Tomorrow?* at Carnegie Hall, NYC, on Feb. 27...

Richard Adler's *Wilderness Suite* by the Utah Symphony, Salt Lake City, on Feb. 25...

Josef Alexander's *Synchronizations for Flutes* at Carnegie Recital Hall, NYC, on Jan. 10...

Garland Anderson's *Concerto for Viola and Winds* by the Richmond Symphony Orchestra, IN, on March 13...

Leonardo Balada's opera, *Hangman, Hangman!* at the Barcelona International Music Festival, Spain, on Oct. 11...

Uri Barnea's *Homage to Bach* by the Burlington High School String Orchestra, IA, on April 19...

Sy Brandon's *Bachburg Concerto No. 4* by the Millersville State College Symphonic Band, PA, on April 24...

James Cohn's *Concerto da Camera* by the New Amsterdam Ensemble, Washington, DC, on Oct. 28...

David Del Tredici's *Adventures Underground* by the American Composers Orchestra, at Alice Tully Hall, NYC, on April 25...

Daniel Dorff's *Fanfare* by the Spoleto Festival All-State Youth Orchestra, Charleston, SC, on May 22...

Edwin Earle Ferguson's *Songs of Delight and Denial* at Renwick Gallery, Washington, DC, on Jan. 23...

Noel Goemanne's *Ave Maris Stella* by the Paulist Choristers, St. Paul the Apostle Church, Los Angeles, CA, on Feb. 5...

Pinky Herman's *The Declaration of Independence* at the DAR Constitution Hall, Washington, DC, on April 20...

Robert Hall Lewis' *Combinazioni I* at the Academy of the Arts in West Berlin, Germany, in Oct...

William Mayer's opera, *A Death in the Family*, by the Minnesota Opera, in March...

William Neil's *Deserted Places* at the Villa Aurelia of the American Academy in Rome, Italy, on May 30...

Alice Parker's opera, *The Ponder Heart*, at the New Stage Theatre, Jackson, MI, on Sept. 10...

PREMIERED continued

Connie Samovitz's *Stage Struck* at the Lobero Theater, Santa Barbara, CA, on March 17.

Francis Schwartz's *Gestos* at the Minillas Fine Arts Center's Festival Hall, San Juan, PR, on Feb. 12...

Alan Shulman's *The Passionate Shepherd to His Love* for chorus and harp by the Mid-Hudson Madrigal Singers and Frances Dedrick, harp, at the Maverick Concert Hall, Woodstock, NY, on June 24...

Natalie W. Sleeth's *Christmas Festival* by the Mormon Tabernacle Choir, Salt Lake City, UT, on Dec. 18...

Jerry Neil Smith's *Suite for Brass Quintet* by the University of Oklahoma Faculty Brass Quintet, on Oct. 6...

Robert Starer's *Five Duets for Clannet and Violin* at the New Music for Young Ensembles concert at Carnegie Recital Hall, NYC, on May 9.

Andy Statman Klezmer Orchestra and **Anthony Davis** at a concert in celebration of the renovation of Carnegie Recital Hall at Carnegie Hall, NYC, on Sept. 15.

Ronald Stein's *Notes for Electric Guitar and Strings* by the Denver Symphony Orchestra, CO, on Feb. 10...

Steven Tintweiss' Hoven by the Space Light Band, Jamaica, NY, on Jan. 18...

Richard Wilson's *String Quartet No. 3* at Yale University, New Haven, CT, on April 27...

PERFORMED

Douglas Allanbrook's *Symphony in Four Movements (No. 5)* by the New Philharmonic, College of DuPage, IL, on Feb. 28...

Abdul Zahir Batin at the Other End, NYC, on Jan. 14, and a live broadcast on WKCR, NYC, on Feb. 10...

Harold Blumenfeld's *La Face Cendree* by the Voices of Change, Dallas, TX, on April 25...

Gene Bone and **Howard Fenton's** musical, *God Is Alive and Well and Living Ev'rywhere*, at Damrosch Park, NYC, on May 5...

Renee Brandes' She's the Best Man in My Cabinet, a musical portrait of Golda Meir, at Temple King Solomon, Miami Beach, FL, on Jan. 16...

Dr. Victor DeLisa and **Dr. Arwin G. Sexauer's** *Pray for Peace Waltz* at Marymount Manhattan College, NYC, on April 17...

Louis Calabro's *Invention for Band* at Symphony Hall, Boston, MA, on Jan. 29...

Charles Choset's *Messiah* at the Theater for the New City, NYC, Dec. 9-26...

Val Eley at Upstairs at Greene Street, NYC, on Sept. 8...

Brian Garr on Alan Colmes' WABC radio talk show, NYC, on Aug. 18...

George and Ira Gershwin, Sigmund Romberg, and P.G. Wodehouse's *Rosalie* by the New Amsterdam Theatre Company, NYC, on April 18...

Lucille Greenfield's *Ode to My Windows* at the Senior Citizens Center in Ridgewood, NY, on Jan. 20...

Gail Kubik's *Choral Scherzos* by the Kansas State Choir, throughout Ireland, Wales, and England, May 3-17...

Ezra Laderman's *Symphony No. 4* by the Los Angeles Philharmonic at Lincoln Center, NYC, on Dec. 6...

David Lahm at Royal Roost, NYC, Jan. 13 through Feb. 24...

Martin Mailman's *Concerto for Violin and Orchestra* by the Orchestra de la Suisse Romande, Geneva, Switzerland, on May 11...

Eddy Lawrence Manson's *Analogues* for string quartet and solo harmonica by the Manson Ensemble at the Delacour Auditorium in Los Angeles and broadcast live over KFAC-FM...

Graham T. Overgard's *Circus Suite* by the Suncoast Symphony Orchestra, Venice, FL, on April 26.

Ray Rivera's *Quintet* at the Trinity Church Noonday Cafe, NYC, on Aug. 8.

Steve Satten's song, *My Old Friend*, by the Boston Pops Orchestra and Gregory Hines on PBS, Aug. 14.

Rudy Shackelford's *Canonic Variations* at the 1983 International Organ Music Festival in Holland, on July 23...

Daryl Sherman at the Citicorp Atrium, NYC, on April 9.

Elizabeth Grieger Wiegand's *God the Blessed Trinity* by the Northwest Indiana Interfaith Choir and Ensemble for the National Federation of Music Clubs, Grand Rapids, MI, Aug. 14 and 15...

COMMISSIONED

Robert Cucinotta by the Staten Island Symphony of New York for upcoming Staten Island Tricentennial celebration...

James Dashow by the Massachusetts Institute of Technology Council for the Arts for a work of computer music...

John David Earnest by the United States Air Force Singing Sergeants and Chamber Orchestra to write a work for chorus and orchestra for performance at the American Choral Directors Association National Convention, Nashville, TN, on March 12...

Morton Gould by the University of Texas at Austin to commemorate the college's centennial festivities during Aug...

Benjamin Lees by Williams College for the Williams Trio at the Williams convocation on Sept. 8...

Earl Rose by ABC television to compose, arrange, and conduct the background music for the daytime drama *Ryan's Hope*...

Michael Schelle by the Indianapolis Symphony Orchestra to write an oboe concerto for Jan. 1984.

Elie Siegmeister to write a chamber music work by the Elizabeth Sprague Coolidge Foundation for performance at the Library of Congress...

RELEASED

Bud Campbell's *Give Me Your Heart for Christmas* by Arundel Music...

Gershon Ephros' Shiron Chadash-Vol. I by the Gershon Ephros Cantorial Anthology Foundation...

Marc Giammarco's *Wisdom-1* on Amazing Records...

Arthur Hamilton's *Cry Me a River* recorded by Mari Wilson on Polygram Records in England.

Rodger Kalbfleisch's *In Adam We Have All Been One* by Concordia Publishing House and his *Symphony 1 (Eruptions)* and *Symphony 2 (Junctures)* by Magna Music/Baton, Inc...

Steven Curtis Lance's *In a Garden, Long Ago* by H.T. FitzSimons Company...

Carol Okai's *Don't Let Me Down Now* by December 20 Productions...

Gloria Parker's *A Toast to Christmas in the 80's with Singing Glasses* by Charlie Passantino, Inc...

Theodore Presser Co.'s commemorative reprint of *The Etude*, vol. 1, no. 1, on the 100th anniversary of its publication...

Mich Sheild's *Help Me* by Layla Bree Music...

FEATURED

Tom C. Armstrong, Beverly Beard, and Michael Kosser wrote the nationally syndicated fifty-two-hour radio special *The History of Country Music*...

FEATURED continued

Alfred Eisenstein's Adagio Lamentoso on WTMI-FM, Miami, FL, on Jan. 31...

Philip Glass Ensemble at Kresge Auditorium, Massachusetts Institute of Technology, Cambridge, MA, on April 26...

Richard Kapp conducted the Philharmonia Virtuosi at the Composers Showcase Series, NYC, on March 2...

Sammy Lerner celebrates the fiftieth anniversary of his classic *I'm Popeye the Sailor Man*...

Sava Lubic's Yugoslav Rhapsody, a tribute to his homeland, on classical radio stations throughout the world...

Richard Nanes in a piano recital on WPIX-TV, NYC, on April 1...

Joe Reisman's score for *A Visit from St. Nicholas* by the Boston Pops Orchestra, MA...

Henry and Bobby Shaffner profiled in the April issue of *The Sheet Music Exchange*...

Elie Siegmeister profiled in the March issue of *Music Alive*...

Hans Spialek's original orchestrations for **Rodgers and Hart's** *On Your Toes* in the current Broadway revival...

William Grant Still's *Troubled Island* by the stars of *Opera Ebony* in celebration of Black History Month, at Carnegie Hall, NYC, on Feb. 13...

William Gunther Sprecher's *Five Musical Bridges in Ragtime* on the Barry Farber Show, WMCA radio, NYC...

Ivana Themmen profiled on PBS national television broadcast, summer 1983...

Jeff Todd on the *Joe Franklin Show*, NYC, in Jan...

Gabriel von Wayditch profiled in *Long Island, NY's* *Newsday*, on March 30...

George David Weiss interviewed on WEWS-TV, *The Morning Exchange*, Cleveland, OH, on June 15...

Fred Wolfe's *The Handle's on the Inside* on Savoy Records...

HONORED

Frank Sinatra and **Virgil Thomson** with the 1983 Kennedy Center Honors...

Philip Bailey, Count Basie, Pat Benatar, Bill Champin, John Cougar, Pierre De Mudd, Larry Dunn, Eric Fearman, Marvin Gaye, Amy Grant, Robert Harris, Tim Hauser, Janis Ian, Ralph Johnson, Bobby Kimball, Henry Krieger, Kenny Loggins, Steve Lukather, Machito, Olivia Newton-

John, David Paich, Alan Paul, Jim Peterik, Kenneth Pettus, Jeff Porcaro, Lionel Richie, Janis Siegel, Carly Simon, Lucy Simon, Bruce Springsteen, Mel Torme, Maurice White, Verdine White, Deniece Williams, and **Andrew Woolfolk** with this year's Grammy Awards...

Henry Mancini, Jack Nitzsche, and **Buffy Sainte-Marie** with 1983 Oscar Awards...

April Music, Bug Pie Music, Dream Girls Music, Hudmar Publishing Co., Manna Music, Miroku Music, and **Warner Bros. Music, Marvin Gaye, Stuart Hine, Henry Krieger,** and **David Paich** with the National Music Publishers Association Fourth Annual Song Awards...

Bruce Broughton, James DiPasquale, and **Dick Hyman** with 1983 Emmy Awards...

James Barnes with the \$10,000 Neil A. Kjos Memorial Award for his *Second Symphony*...

Nancy Laird Chance, Richard Festinger, and **Ruth Lomon** with Norlin/MacDowell Fellowships...

Sammy Fain with a musical tribute by the Friars Club in Beverly Hills, CA, on May 14...

Leonard Feather by *Downbeat* magazine with its Lifetime Achievement Award...

Marc Giammarco by the Nashville Music City Song Festival with an Honorable Mention for his song *Happy People*...

John Green with the first President's Award and **Leo Arnaud** with the Golden Score Award from the American Society of Music Arrangers on May 22...

Lucille Greenfield by the Composers, Authors, and Artists of America for her composition *The Alienated Ones*...

Margaret B. Harshman for her march *Made in America*, which is being preserved in a time capsule in the cornerstone of the new Louisiana State Archive Building in Baton Rouge...

Quincy Jones by the Berklee College of Music with an Honorary Degree of Doctor of Music, Boston, MA, on May 14...

Marvin Lamb with a resident fellowship from the Charles Ives Center for American Music, New Milford, CT...

Ruth Lowe's *I'll Never Smile Again* inducted into the National Association of Recording Arts and Sciences Hall of Fame...

Henry Mancini by the California Institute of the Arts with an Honorary Doctor of Arts Degree on May 13.

Gerald Marks with the Samuel Sacks Award of the New York Community Trust for his contributions to American music...

Patsy Montana as Grand Lady of Country Music by the California Country Music Association...

Carlos Montoya with a birthday concert at Carnegie Hall in celebration of his eightieth year.

Jim Morgan with the David B. Marshall Musical Theater Award for his revue *Loose Joints*...

Akmal Parwez with an Honorable Mention in the 1983 George Eastman Prize Competition for his work entitled *Tantra*...

Dr. Vera N. Preobrajenska by the National League of American Pen Women for her *Slavic Tone Poem*...

John E. Price by the Mayor of Tuskegee, Alabama, with a Certificate of Appreciation for Outstanding Contributions on June 12...

Paul Ramsier by the University of Louisville, KY, with a festival of his works for double bass and orchestra, Jan. 6-12...

Don Raye with the Valley Forge Honor Certificate from the Freedoms Foundation at Valley Forge, PA, for his song *This Is My Country*...

Bruce Saylor with a Guggenheim Fellowship for 1982-83 and the music award from the American Academy and Institute of Arts and Letters...

Billy Taylor with the first Congressional Arts Caucus Award for his contributions to American culture and outstanding leadership in music and education...

Ivan Tcherepnin with the grand prize of the International Electronic Music Festival, Linz, Austria, on Sept. 30...

Charles Tobias, Harry Tobias, and **Henry Tobias** by the Smithsonian Institute with a tribute to the Tobias Brothers, Washington, DC, on March 8...

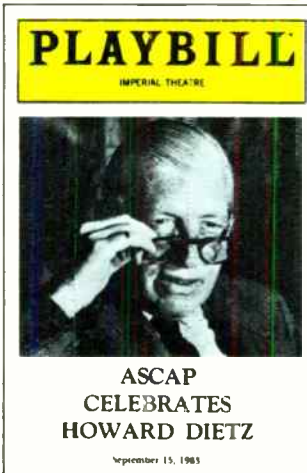
Sylvia White by the Music City Song Festival with Certificates of Achievement for her compositions *He Is with Me* and *The Perfect Gift*...

Roselyn Winokur with the Atlanta Children's Theatre Guild Award of the Alliance Theatre for best new script for her musical *Byline Nellie Bly*...

Judith Lang Zaimont with a 1983-84 Guggenheim Fellowship for composition of a chamber opera...

Marilyn Ziffrin with a grant from the New Hampshire Commission on the Arts...

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.



A cast of celebrities, including the stars of current Broadway shows, performed the songs of the late Howard Dietz at Broadway's Imperial Theatre on September 15. From left to right are Eddie Albert, Patrice Munsel, Garson Kanin, Gene Barry, Geraldine Fitzgerald, Julius LaRosa, Barbara Cook, Arthur Schwartz, and Hal David, who hosted the tribute.

The participants presented a dozen Dietz classics, including *Dancing in the Dark*, *By Myself*, and *You and the Night and the Music*, as well as personal anecdotes and reminiscences of the ASCAP lyricist who died July 30 at the age of 86.

Two excerpts were shown from the film *The Band*

REMEMBERING HOWARD DIETZ

Wagon, featuring the songs *That's Entertainment* and *I Guess I'll Have to Change My Plan*. Harold Arlen, Danny Kaye, and Liza Minnelli sent special messages which were read by Hal David,

In addition to his songwriting career, Dietz also served as a major executive of MGM Film Studios where he invented the MGM lion. David called Dietz "a true Renaissance man." He noted, "Perhaps the most amazing thing about Howard was not that he did so many things at once, but that he did so many things so well. Fortunately for all of us, the songs of great songwriters live long after them. A man like Howard will never really leave us—he is survived by his words."

A TELEVISION FIRST
**HAVE YOU GOT WHAT IT TAKES
TO BE A SUCCESSFUL SONGWRITER?**



ASCAP knows that tomorrow's successful songwriters may be today's unknowns.

To find and encourage these songwriters, ASCAP has introduced a television first: The ASCAP Songwriter Series. Every other week professionals like producer Phil Ramone (Kenny Loggins, Barbra Streisand, "Flashdance" soundtrack), songwriters Arthur Hamilton ("Cry Me A River"), Freddie Perren ("I Will Survive") and Tom Jans ("Loving Arms"), among others—will evaluate and critique songs by aspiring songwriters.

They'll tell you what makes a song great, and what they look for in a successful composition.

They'll give hints and tips that only come from years of experience.

The ASCAP Cable Songwriter Series has successfully debuted in Los Angeles on Group W Cable Public Access, Channel 3, and in New York on Group W and Manhattan Cable, Channel D, and it's soon to debut in Nashville.

If you'd like to catch the next episode, check your local cable listing for exact date and time.

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