

NEWSLETTER

An Entertainment Industry Organization



The CCC: 50 Years of Caring About Copyright

David Hirshland

50th Anniversary

The President's Corner

Teri Nelson Carpenter

As my Presidency comes to an end after two years of service, I remember how I felt the day I was elected to this office....sheer terror! Seriously though, I was determined to share new ideas that I hoped would bring a renewal. It has been great to see the growth in planning and implementation of new committees, panels and special projects. The Officers and Board of Directors have really worked hard to make this organization the best it can be. Past Presidents have been an incredible source of support. It has been my pleasure to work with such talented professionals.

Tonight we honor the CCC in celebration of its 50th Anniversary with a rich history we can all be proud of. Thank you for your trust over the past two years. Thank you for the opportunity to give back to an organization that has been carefully molded and nurtured by many notable professionals over the years. Thanks for the memories.

The formation of the CCC some fifty years ago reads almost like a script from a John Sturges western. The "Magnificent Seven," a group of seven music business executives (undoubtedly supplemented by others) said to be Robert Marks, Al Schlesinger, Mickey Goldsen, Stephan Pasternacki, Frania Pasternacki, Bob McCluskey, Harold Spina and Bernard S. Brody, with active participation from Averill Passarow and others, founded the organization primarily because of the threats posed by the shifting sands of the copyright law in the early 1950s.

Courts in those days were still grappling with issues we now consider long settled. For example, in the case of Alden Rochelle Inc. v. ASCAP it was decided that the copyright owners of the underlying music in motion picture soundtracks had to be paid by producers at the source rather than the theatres in which the motion pictures were exhibited. Another case which occasioned much concern and even panic in some corners was the Seventh Circuit Court ruling that if a recording was released to the public prior to the filing of copyrights for compositions embodied thereon, the underlying songs would have fallen into the public domain. There was also much discussion that the 1909 Copyright Act was about to undergo some changes through congressional action, a process which, of course, took

some twenty years to complete.

For all of these reasons and certainly more, the founding members of the CCC must have felt that cooperation and continuing education were key to their continued success in the business. The first president of the organization was Mr. Pasternacki and meetings were initially held in the Rathskeller Room in the basement of the old Nickodell's on the corner of Argyle and Selma streets. As a historical note, this meeting place later became the punk club Cathay de Grande.

A common early speaker was the most outstanding authority on copyright law at that time, George Schneider, who was a music librarian at MGM. Other early speakers included the then Registrar of Copyrights, Arthur Fisher, attorneys Joseph Dubin, head of business affairs at Universal Pictures, Herb Silverberg, Rudi Monta, Jerry Cales, also responsible for incorporating the CCC, and longtime CCC advocates such as Harold Spina, who became the CCC's first Membership Chairman. Within a year from Mr. Spina's appointment, his constant solicitations yielded a thriving membership of 125, forming the nucleus of the CCC as we know it today.

We, of course, owe a great debt of gratitude to these pioneers of copyright law education. If we have left out any names due to the fog of history we apologize. Please enjoy the reminiscing and items of historical interest to follow and here's to the next fifty years!