

I WANT TO BE A GOOD LAMB

(OFFICIAL "LAMB'S CLUB" SONG)

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Words by GEORGE V. HOBART

Music by VICTOR HERBERT



What is A. S. C. A. P. ? . . . By E. C. MILLS

"ASCAP" is the alphabetical designation or name by which the American Society of Composers, Authors and Publishers is known in the musical profession and industry. The American Society of Composers, Authors and Publishers is a voluntary non-profit association of citizens of the U. S. A., qualified and recognized composers, authors and publishers of musical compositions.



ASCAP was organized in 1914 by the late Victor Herbert and a few of his contemporaries, who finding themselves absolutely unable as individuals to protect their copyrighted compositions against infringement by unauthorized and unlicensed public performance for profit, recognized as the only possible means of acquiring protection, the necessity for an organization which could act for them collectively.

The Copyright Law of the United States had, since 1897, provided that a copyrighted musical composition might not be lawfully publicly performed for purposes of profit without a license from the owner of the copyright.

Proprietors of public amusement enterprises throughout the United States, such as theatres, dance halls, cabarets, restaurants, and similar establishments, universally and uniformly disregarded the law and defied the individual copyright owners to protect their rights. Arrogantly ignoring the law and the principles of justice, these commercial users of music in public performances for profit took the position that it was quite sufficient compensation to the composers if they were "honored" and "glorified" and their songs "advertised" by being played in these public places.

When, in 1914, Victor Herbert and his associates organized the Society, and announced its intention to enforce obedience to the law through organized effort, powerful trade associations representing, respectively, motion picture theatres, hotels, and other classes of users immediately assumed a defiant attitude and declared their firm intention to contest in every possible manner the endeavor of the composers and authors to protect their rights granted them by law. They even went so far as to advise their members that their organizations would employ attorneys and assume the responsibility of defending them if suits to redress infringements were brought.

● ASCAP, necessarily charged with the responsibility and duty of protecting the legal rights of its members, then brought suits against willful and deliberate infringers. These suits went through the long, weary process of trial and appeal until they reached the Supreme Court of the United States, where a unanimous decision was rendered upholding the copyright owners in their claims. ASCAP assumed the function of issuing licenses in behalf of its collective membership to all types of public amusement enterprises which used music, authorizing the performance for profit of compositions copyrighted by its members. The Society was steadily growing, as composers and authors realized that as individuals they were hopeless and helpless to protect their rights, whereas through organized effort they had a reasonable chance of doing so.

Modest fees were charged for these licenses—in the case of theatres these fees ranged from five cents to ten cents per seat per annum—in the case of dance halls, from thirty to ninety dollars per annum and corresponding rates in other classes of establishments.

There ensued a long and bitter struggle between the Society on the one hand and organized commercial users on the other. The users simply did not want to pay, but economic necessity made it imperative for the creators to collect.

With the advent of radio broadcasting as a means of widespread public entertainment and the tremendous and spectacular growth of its popularity, composers and authors were almost economically destroyed through a change which occurred in the musical habits of the people. Sales of sheet music and of phonograph records rapidly declined. The musical appetite and craving of the people for melody came to be satisfied by radio, with the result that royalty income to creators from the normal

source of sheet music and phonograph record sales almost disappeared. At the inception of radio broadcasting, the broadcasters took the position that they would not pay for the right to use copyrighted musical works. They maintained that it was quite sufficient compensation to the composers if they were "honored" and "glorified" and their songs "advertised" by being performed on the air. Again the question had to be litigated, until, all the way up to the Supreme Court of the United States, the right of composers and authors to reasonable payment from broadcasters for the use for profit of their copyrighted compositions was vindicated and sustained.

With the drying up of normal sources of revenue it became economically necessary for the Society to increase the rates charged for licenses issued to commercial users of music in public performance for profit.

Copyright laws granting protection to composers and authors in their exclusive right to license commercial users of their works are common to the Statutes of all civilized nations. In practically every country there exists a society similar to ours, performing identical functions, because it has been the experience of the entire world that individual composers and authors cannot hope to protect themselves against infringement of their rights by powerful and well-financed public amusement interests.

The endeavor upon the part of the commercial users of music in public performances to so amend the Copyright Law, as to whittle away the rights vested in composers and authors, is constant and unending. In the national Congress and in State Legislatures the attack is never ending. These users do not want to pay, and the composers, in justice and in good morals, must be paid.

As stated at the outset of this article, the American Society of Composers, Authors and Publishers is an absolutely non-profit association. The revenue which it collects for licenses issued to commercial users of music in public performances, after the expenses of operation have been deducted is entirely divided each three months amongst the members of the Society and of the foreign societies with which ASCAP is affiliated. The membership of the entire group exceeds forty-five thousand of the men and women who write most of the music which the world enjoys. The Society is the sole hope and refuge of the indigent, aged, or ailing composer and author in our country.

It is dedicated to the principle that "no man or woman in the United States who writes successful music, or anyone dependent upon them, shall ever want." Membership in the Society is available to every citizen of the U. S. A. who is a *qualified* composer, author or publisher of musical works. Membership is not available to mere aspirants in these fields, but only to persons who have proven their right to recognition by having created actually published successful works of a type such as are performed in establishments licensed by the Society.

The American Society of Composers, Authors and Publishers bespeaks the good will of the millions of people in our country who are daily entertained, amused and moved by the musical compositions created by our members.

The most practical way in which to encourage the composition of worthwhile music, and thus enhance the culture of the nation and the joy of living, is to afford those persons who have the genius to create, reasonable assurance of comfortable living. "The butcher, the baker, the candlestick maker" cannot be paid with honors and glory. They demand money. Composers and authors are human beings. They live, eat, occupy houses, have families and wear clothes. Upon occasion they, in common with other humankind, enjoy some luxuries.

Our Society seeks the most practical means of making it possible for them to live comfortably—by protecting them in their lawful rights and collecting for them their infinitesimal portion of the enormous profits made by commercial users of their products in enterprises, which but for the availability of music, could not be successfully operated.



VICTOR HERBERT
Founder of the AMERICAN SOCIETY OF
COMPOSERS, AUTHORS AND PUBLISHERS



I Want To Be A Good Lamb

Words by
GEORGE V. HOBART

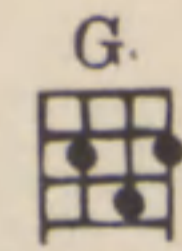
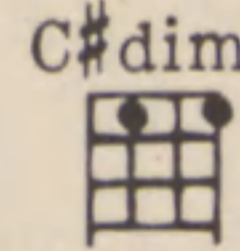
Music by
VICTOR HERBERT

Moderato

mf

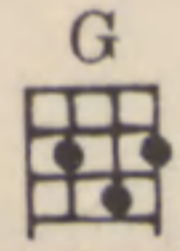
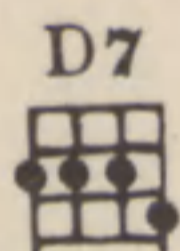
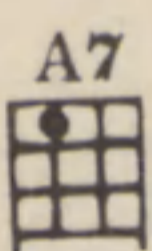
Tune Uke
G C E A

Voice



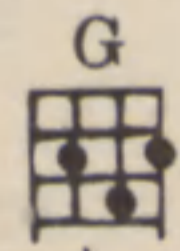
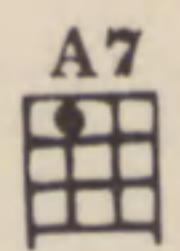
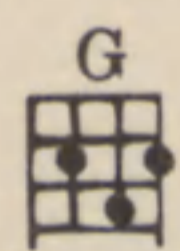
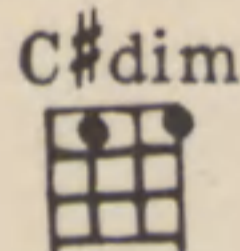
In the heart of a Lamb it is al - ways spring, And

mp *mf*



we're all Lambs to - geth - er. — When the ros - es — bloom and the

mp



wild birds sing, And we're all Lambs to - geth - er. — O'er the

mf *mp*

*Symbols for Guitar

Piano Score by Geo. N. Terry

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Em B7 Em

hills of life we roam a - way, With nev - er a thought of

B7 Em A7 D Bb7

yes - ter - day, For a Lamb must gam - bol and a Lamb must play, And

mf

D A7 sus A7 D C Fm D7

we're all Lambs to - geth - er.

Refrain G Dm E7 A7

I want to be a good Lamb — A ver - y ver - y good Lamb;

mf

Chord diagrams: D7, G#dim, D7, G, G#dim

An im - i - ta - tion _____ won't sat - is - fy.

Chord diagrams: D7, G, Dm, E7, A7

I want to be a yard wide _____ And all real wool Lamb.

Chord diagrams: G, A#dim, Dm, E+7, E7, A9, G

A white Lamb, bright Lamb, up all night Lamb, good Lamb. Baa! baa!

Chord diagrams: A7, D7, 1. G, C#dim, D7, 2. G, Cm, G

Un - til I die. _____ I want to be a die. _____

EVERLASTING STANDARDS

ALPINE MILKMAN, THE	Leslie Sarony
BABY'S BIRTHDAY PARTY	Ann Ronell
BEYOND THE BLUE HORIZON	Leo Robin, Richard A. Whiting and W. Franke Harling
BLACK MOONLIGHT	Arthur Johnston and Sam Coslow
BLUE HAWAII	Leo Robin and Ralph Rainger
CHAMPAGNE WALTZ	Con Conrad, Ben Oakland and Milton Drake
COCKTAILS FOR TWO	Sam Coslow and Arthur Johnston
DREAM LOVER	Clifford Grey and Victor Schertzinger
EBB TIDE	Leo Robin and Ralph Rainger
FALLING IN LOVE AGAIN	Frederick Hollander
FUNNY OLD HILLS, THE	Leo Robin and Ralph Rainger
GIVE ME A MOMENT, PLEASE	Leo Robin, Richard A. Whiting and W. Franke Harling
HEART AND SOUL	Frank Loesser and Hoagy Carmichael
HELLO MY LOVER, GOODBYE	Edward Heyman and John W. Green
HERE LIES LOVE	Leo Robin and Ralph Rainger
HILLS OF OLD WYOMIN', THE	Leo Robin and Ralph Rainger
I CAN'T ESCAPE FROM YOU	Leo Robin and Richard A. Whiting
I GET ALONG WITHOUT YOU VERY WELL	Hoagy Carmichael
IF I SHOULD LOSE YOU	Leo Robin and Ralph Rainger
IF I WERE KING	Sam Coslow, Newell Chase and Leo Robin
IF YOU CAN'T SING IT YOU'LL HAVE TO SWING IT	Sam Coslow
I'M POPEYE THE SAILOR MAN	Sammy Lerner
I'M YOURS	John W. Green and E. Y. Harburg
IN THE MIDDLE OF A KISS	Sam Coslow
ISN'T IT ROMANTIC	Richard Rodgers and Lorenz Hart
IS THIS THE MUSIC OF LOVE	Ralph Rainger and Sam Coslow
IT'S EASY TO REMEMBER	Richard Rodgers and Lorenz Hart
I WISHED ON THE MOON	Ralph Rainger and Dorothy Parker
JAZZ NOCTURNE	Dana Suesse
JUNE IN JANUARY	Leo Robin and Ralph Rainger
JUST ONE MORE CHANCE	Sam Coslow and Arthur Johnston
LA BOMBA	Leo Robin and Ralph Rainger
LITTLE WHITE GARDENIA, A	Sam Coslow
LONESOME ROAD	Gene Austin and Nathaniel Shilkret
LOUISE	Leo Robin and Richard A. Whiting
LOVE IN BLOOM	Leo Robin and Ralph Rainger
LOVER	Richard Rodgers and Lorenz Hart
LOVELIGHT IN THE STARLIGHT	Ralph Freed and Frederick Hollander
LOVE ME TONIGHT (Vagabond King)	Rudolf Friml and Brian Hooker
LOVE ME TONIGHT (Chevalier)	Richard Rodgers and Lorenz Hart
MARCH OF THE GRENADIERS, THE	Clifford Grey and Victor Schertzinger
MELODY FROM THE SKY, A	Louis Alter and Sidney D. Mitchell
MIMI	Richard Rodgers and Lorenz Hart
MOONLIGHT AND SHADOWS	Leo Robin and Frederick Hollander
MY IDEAL	Newell Chase, Richard Whiting and Leo Robin
MY LOVE PARADE	Clifford Grey and Victor Schertzinger
MY SILENT LOVE	Edward Heyman and Dana Suesse
ONE HOUR WITH YOU (Eddie Cantor's Theme Song)	Leo Robin and Richard A. Whiting
ONLY A ROSE (Vagabond King)	Rudolf Friml and Brian Hooker
OUT OF NOWHERE	Edward Heyman and John W. Green
PLEASE	Leo Robin and Ralph Rainger
RAFTERO	Ralph Rainger
RAIN ON THE ROOF	Ann Ronell
RENDEZVOUS WITH A DREAM, A	Leo Robin and Ralph Rainger
RHYTHM OF THE RUMBA	Ralph Rainger
SILVER ON THE SAGE	Leo Robin and Ralph Rainger
SING, YOU SINNERS	Sam Coslow and W. Franke Harling
SMALL FRY	Frank Loesser and Hoagy Carmichael
SOME DAY (Vagabond King)	Rudolf Friml and Brian Hooker
SONG OF THE VAGABONDS	Rudolf Friml and Brian Hooker
SOON	Richard Rodgers and Lorenz Hart
THANKS	Sam Coslow and Arthur Johnston
THANKS FOR THE MEMORY	Leo Robin and Ralph Rainger
TWILIGHT ON THE TRAIL	Louis Alter and Sidney D. Mitchell
VAGABOND KING, Vocal Score	Rudolf Friml and Brian Hooker
VAGABOND KING, Piano Selection	Rudolf Friml and Brian Hooker
VAGABOND KING WALTZ (Huguette Waltz)	Rudolf Friml and Brian Hooker
WE WILL ALWAYS BE SWEETHEARTS	Leo Robin and Oscar Straus
WHEN WE'RE ALONE (Penthouse Serenade)	Val Burton and Will Jason
WHILE HEARTS ARE SINGING	Oscar Straus and Clifford Grey
WHISPERS IN THE DARK	Leo Robin and Frederick Hollander
WITH EVERY BREATH I TAKE	Leo Robin and Ralph Rainger
YOU BROUGHT A NEW KIND OF LOVE TO ME	Pierre Norman, Sammy Fain and Irving Kahal
YOU'RE MINE, YOU	Edward Heyman and John W. Green

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