

ASCAP IN ACTION

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

FALL 1991

JON BON JOVI

World Radio History

AN ASCAP SALUTE TO CABARET



AN ASCAP SALUTE TO CABARET

Tradition and Innovation

LAST JUNE, IN ASSOCIATION WITH the New York International Festival of the Arts, the Society presented *An ASCAP Salute to Cabaret—Tradition and Innovation* hosted by Rosemary Clooney at the Hotel Pierre in New York City. The show, which was praised by *The New York Times*, featured legendary singers and veteran Broadway composers who started their careers in cabaret, along with up-and-coming talents and artists representing cabaret's international appeal. In addition to Ms. Clooney, the show featured performances by singers Dorothy Loudon, Cab Calloway, Bobby Short, Karen Akers and the vocal trio Wiseguys. Composers Cy Coleman, Jerry Herman, Charles Strouse, Craig Carnelia, Ann Hampton Callaway and Brian Lasser each performed their own works and Puerto Rican singing star Nydia Caro and India's Asha contributed a special international segment to the program. *ASCAP's Salute to Cabaret* was made possible by a generous grant from the Hearst Corporation.

Pictured backstage following the finale of the *ASCAP Salute to Cabaret* are several of the featured performers of the evening. From l-r are, (front) Nydia Caro, Dorothy Loudon, ASCAP Board member Cy Coleman, Wiseguys' Fred Wells, host Rosemary Clooney, Jerry Herman, Asha; and (back) Brian Lasser, Wiseguys' Campbell Martin, Craig Carnelia, Charles Strouse, Wiseguys' Jim Caruso and Ann Hampton Callaway.

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What Members Want to Know



GLORIA MESSINGER
Managing Director



I am pleased to report several important developments for ASCAP in both the domestic and foreign areas. These developments reflect ASCAP's continuing commitment to protecting the rights of our members and improving our services to them.

As to licensing, ASCAP recently negotiated new five-year agreements with the Radio Music License Committee. The new radio deal provides for higher fees for the years 1991 through 1995 and addresses recent changes in the radio industry. In addition, it will do away with certain contractual disputes that arose under the prior agreement.

We are pleased that our negotiations with this major industry were successful and resulted in reasonable license terms for the use of music in the ASCAP repertory. Of course, our idea of a reasonable license fee does not always match the user's idea; then the federal court stands by to set reasonable fees. This is now the situation with the local television industry.

Developments in the survey and distribution areas are in keeping with our continuing review of the ASCAP survey, data delivery enhancements and membership desires. Starting with this year's third quarterly distribution to publishers (4th quarterly distribution to writers), an expanded local television survey will be in place. A complete count of all syndicated programs on the top 25 fee-paying local television stations are included in the survey if cue sheets are available. All other programs on the top 25 stations, and programs on all other stations, continue to be surveyed on a sample basis. Local television performances continue to be weighted in the survey to reflect differences in license fees paid even by those stations with programming included in the survey on a census basis.

We have also added several cable program suppliers to our cable television survey. We now survey and pay for performances surveyed on the following: American Movie Classics, the Arts and Entertainment Cable Network, Black Entertainment Network, Bravo, Cable News Network, CBN/Family Channel, Cinemax,

Country Music Television, the Discovery Channel, Disney Channel, HBO, Headline News, Lifetime, MTV, the Nashville Network, Nickelodeon, Playboy Channel, Prism, Showtime, TNT and the USA Network. A complete count is taken of HBO and VH-1 performances, and a sample of all the others in proportion to their license fees.

On the foreign scene, in July of this year, ASCAP members received a record 29 percent increase in royalties from abroad, compared with July 1990 distributions. We expect to see a similar increase in our December 1991 foreign distribution over December 1990. The increase in these royalty payments reflects the success of our efforts to enhance the amount of royalty payments from foreign societies, and to expedite these payments to our members.

ASCAP distributed \$44 million to members in July 1991, compared with \$34 million distributed in July 1990. This increase of \$10 million included, as is customary, interest earned on these funds from the time ASCAP received payment from the foreign societies.

We continue to press for better accountings and more timely distributions from foreign societies. To this end, we have a group of executives who call on foreign societies on an ongoing basis to exchange information on the way we function. In this way, we foster close relationships with other societies to ensure that our members and theirs are represented in a fair and equitable manner. The principle involved is known as "national treatment," and means that foreign authors should be treated no less favorably than domestic authors in each country.

As for administration, I am pleased to report that ASCAP's long-range plans to update office facilities are well underway. Extensive renovations to our national office in New York have been completed and, as a result, our staff and office systems are better organized and operate with greater efficiency. In Los Angeles, ASCAP's offices will be relocated this year to the new Directors Guild of America building. This provides an opportunity to upgrade communications systems while establishing better facilities for our members.

In Nashville, the construction of the new ASCAP building is scheduled for completion in early 1992. ASCAP's licensing and membership offices, which are currently in separate locations, will be located in this new facility. The number of ASCAP members served by the Nashville office has increased dramatically in recent years, and as industry recognition of this songwriting and recording hub continues to grow, so must ASCAP's capability to respond efficiently to the needs of its members in the Southern region.

It is clear, I think, that ASCAP has enhanced its services to members by its activities both here and abroad. Our aim is to conduct our affairs so as to continue to be the number one performing right organization in the world.

The Voice of Music

As we go to press, most of you are already aware of the historic compromise announced in July between songwriters and publishers on the one hand, and the recording and consumer electronics industries on the other, in the form of legislation that will pave the way for the introduction of digital audio technology in the United States. Although our work is far from over, we are greatly encouraged by our progress to date. I am especially pleased to cite ASCAP's role, along with the National Music Publishers' Association and the Songwriters' Guild of America, as a founding member organization of the (C) Copyright Coalition.

Our early efforts helped stop a DAT bill that made no provision for royalties. Then, as part of the Coalition, we helped achieve a compromise embodied in bills now pending in the House and Senate. Our success is due in no small part to the commitment of ASCAP Board members along with other writer and publisher members who have spoken out on this issue.

There has been a great deal of controversy surrounding the introduction of digital audio tape and other digital home recording formats. But while technological breakthroughs can bring sudden and dramatic benefits, there are often negative effects. In this case, the real prospect of rampant home taping with digital equipment had to be guarded against.

A pivotal action in our effort was the filing last year of a lawsuit, *Cahn v. Sony*, on behalf of all songwriters and publishers. The plaintiffs included former ASCAP President Hal David, ASCAP Vice President Sammy Cahn, publisher Ralph Peer II and several other ASCAP publishers, who claimed that the Sony Corporation was guilty of copyright infringement by marketing a device (DAT) used for illegal copying.

This initiative, which helped turn the tide, has now been dropped as part of the compromise. The Sony Corporation, along with other manufacturers of DAT equipment and tape, have joined us in seeking passage of the Audio Home Recording Act outlined below. I know I speak for all of us when I express our deepest appreciation to the individuals who played important roles in this struggle, especially NMPA's Edward P. Murphy, who leads the (C) Copyright Coalition.

Today, we look forward to both a technological solution and a royalty solution as part of the Audio Home Recording Act of 1991 (H.R.3204/S.1623), recently introduced in Congress by Rep. Jack Brooks and Rep. William Hughes in the House, and Sen. Dennis DeConcini in the Senate. Digital technology will now be introduced with fair regard for the rights of copyright owners.

Here, then, are the basic points of the compromise we have worked out over the past several months and which are embodied in the bills:

- All nonprofessional consumer digital audio recording equipment sold in the U.S. must include the Serial Copy Management System, or SCMS. This technological solution allows consumers to make digital copies from originals for their own use, but prevents digital copies being made from copies.
- Manufacturers and importers of digital recording equipment will be required to pay royalties based on sales of digital audio recording equipment and blank tapes or other recording media. Royalties will be paid to the U.S. Copyright Office. Interested parties can agree on sharing royalties, or in the absence of agreement, the Copyright Royalty Tribunal will decide. The royalty rates are two percent of the wholesale cost for recording equipment and three percent of the wholesale cost for blank tapes and other recording media.



MORTON GOULD
President

Royalty percentages would be shared as follows:

<i>Record Companies</i>	38.41
<i>Featured Artists</i>	25.60
<i>Songwriters/Composers</i>	16.66
<i>Music Publishers</i>	16.66
<i>American Federation of Musicians</i>	1.75
<i>American Federation of Television and Radio Artists</i>	.92
	<hr/> 100.00

- The royalties are applicable to digital audio recorders and other blank media, such as digital audio tape and two formats that will soon be introduced—Philips Digital Compact Cassette (DCC) and Sony's new format, the Mini-Disk—but not to analog equipment and tapes, and not to video equipment and tapes.
- Consumers would be exempt from copyright infringement lawsuits regarding digital and analog recording for their private, non-commercial use.

In addition to its role in the digital audio legislation, ASCAP has been a leader in the effort to amend the Copyright Law to provide for automatic renewal of all works copyrighted between 1963 and 1977. Under current law, copyright owners must register their renewal claims with the copyright office for works copyrighted during those years. These claims must be made during the 28th year of copyright protection, or the work passes into the public domain. The technical renewal requirement has imposed hardships on many creators, particularly on songwriters, composers and their heirs, some of whom are unaware of the requirement. For creators, losing a copyright due to misunderstanding an administrative formality is devastating; it might be likened to losing the custody of a child because you forgot a birthday.

ASCAP Board member Burton Lane and I testified in Congressional hearings in support of automatic copyright renewal. The bill has now been reported out of the Senate Judiciary Committee and we are expecting a vote of the full Senate soon.

Historically, ASCAP has actively defended the rights of its members and will continue to do so in the future. I think all ASCAP members can take a great deal of pride, not only in our role as part of the (C) Copyright Coalition, but also in ASCAP's commitment and hard work on behalf of all writers and publishers for more than 77 years as the voice of music.

Intellectual Property Issues in the 102nd Congress

By Rep. William J. Hughes, D-N.J.

A couple of months ago, my colleagues on the House Judiciary Committee honored me by selecting me chairman of the Subcommittee on Intellectual Property and Judicial Administration.

As the new kid on the block, I'm pleased to have this opportunity to share a few thoughts with the ASCAP membership on some of the things we expect to be doing in the subcommittee during the 102nd Congress.

As many of you know, the subcommittee has a large expanse of jurisdiction, including the entire federal judicial branch, the federal correctional system, U.S. Attorneys and U.S. Marshals, and intellectual property law (patents, trademarks and copyrights). It handles complaints against federal judges and has a special assignment to process civil Racketeer Influenced, Corrupt Organizations (RICO) Act reform legislation.

The subcommittee is composed of 16 experienced members of Congress, ten of whom are democrats and six republicans.

For ten years I chaired the Subcommittee on Crime, which had jurisdiction over numerous criminal law matters, including problems arising from the war on drugs, organized crime, firearms, credit card and computer fraud, product tampering, speedy trials, pretrial services, and drug aftercare, to mention but a few. The Crime Subcommittee was a fulfilling place for me, one where we enjoyed significant legislative successes. But, after having sat on the Kastenmeier subcommittee during the 101st Congress, I decided to opt for a change. The challenges which confront us regarding intellectual property issues, both at home and abroad, as well as the attraction of courts, corrections, and some elements of criminal justice administration, were just too great to resist.

My predecessor, Chairman Bob Kastenmeier, left a great legislative legacy in the intellectual property arena. His efforts on behalf of fairness and openness, like Rickey Henderson's stolen-base record, will be hard to beat. Bob worked very hard to establish a cooperative and constructive working relationship with all the players in the intellectual property system, from authors, inventors, and owners (large and small), to distributors of information, to users and recipients. I hope to do the same.

The subcommittee is off to a pretty good start this year. We have already reported three bills to the full committee: H.R.1717, RICO reform; H.R.1998, extension of international reciprocity provisions of the semiconductor chip protection act; and H.R.1612, a bill to eliminate an unnecessary report to the Congress by the U.S. Copyright Office.

We are also well into the issues surrounding reauthorization of the U.S. Patent and Trademark Office (PTO), having held two hearings on the subject. The administration is proposing a number of changes which seem to me to go in the wrong direction. One is to eliminate the patent fee preference for small businesses, individual inventors, and universities; another is for substantial fee increases so that the PTO becomes totally user fee-funded.

I have serious doubts about operating a federal agency having the responsibilities of the PTO entirely with private funds. I am not sure this is the public interest. The Constitution places responsibility for patents and copyrights with the Congress, and I think we would find it very difficult to carry out that responsibility through a fully privatized patent and trademark office. At our hearings, I informed the PTO of my concerns and probable opposition to proposals such as these.

Other legislative matters we expect to act on in the future include a clarification of the intent of the Congress regarding fair use of copyrighted material in unpublished works, and legislation to provide for an automatic renewal of copyrights secured before the effective date of the Copyright Revision Act of 1976. Under the terms of the 1976 revision, these copyrights, unlike those secured subsequently, must be affirmatively renewed at the end of the 28-year initial duration.

The U.S. Copyright Office believes that we should make this renewal automatic. My colleague, ranking republican Carlos Moorhead, and I are inclined to agree.

Affirmative registration of renewal does serve some public interest. For example, registration facilitates the location of current copyright owners so that interested parties may negotiate licensing for other use.

However, the harshness of the sanction for failure to affirmatively renew—permanent and irretrievable loss of protection—and the high probability that many innocent parties will inadvertently suffer such a loss are persuasive that the better course of action is automatic renewal.

In recent years, the issue of misappropriation of U.S.-developed products and information has risen to the fore. Overseas piracy of intellectual property is costing the U.S. economy billions (and perhaps

tens of billions) of dollars annually and countless lost domestic jobs. The United States is the world's leader in creativity, both artistic and industrial. In terms of the balance of trade, the United States exports far more intellectual property than it imports. Since we continue to suffer from a vexing trade deficit, products protected by intellectual property laws have become among our most cherished commodities.

In June, we completed two days of hearings to examine how we can best address problems such as these. The subcommittee will remain very active in these international areas of concern regarding intellectual property.

I look forward to working with the members of ASCAP and with the entire intellectual property community on these and other important issues the subcommittee will be considering and acting on during the 102nd Congress.



Rep. William J. Hughes, D-N.J., is the newly elected chairman of the Subcommittee on Intellectual Property and Judicial Administration of the House Judiciary Committee. A former prosecutor in Cape May County, New Jersey, Rep. Hughes is serving his ninth term in the United States House of Representatives.

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MEET & GREET



Toy Matinee member **Kevin Gilbert** with ASCAP's **Loretta Muñoz** and **Julie Horton**, before his SRO date at the Roxy in

Los Angeles. Pictured are, l-r, (back) Warner/Chappell Senior VP **Rick Shoemaker**, **Muñoz** and Warner/Chappell's **Judy Stakee**; and (seated) **Horton** and **Gilbert**.



ASCAP's **Merlin Littlefield** with Capitol recording artist **Garth Brooks** and MCA recording artist **George Strait**, during the recent *Super Faces* show for the County Radio Seminar. Pictured at the event are, l-r, **Brooks**, **Strait** and **Littlefield**.



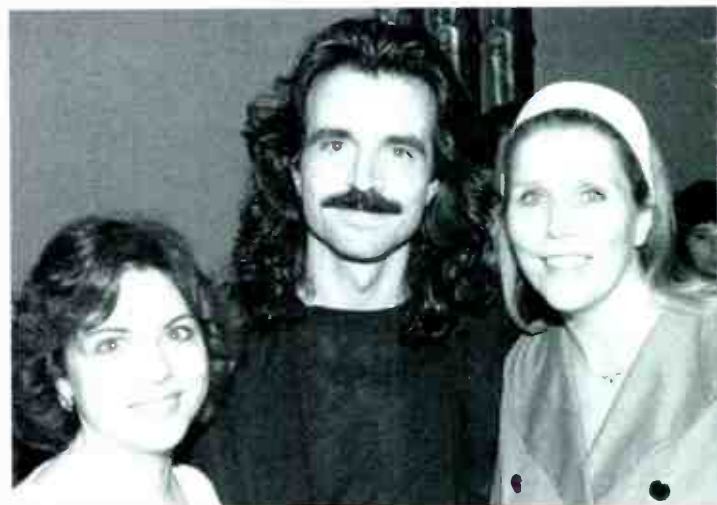
ASCAP's **Dwayne Alexander** and **Wanda LeBron** with **Dee-Lite**, following the band's performance at New York City's Roseland. Pictured are, l-r, **Dee-Lite's Lady Miss Kier** and **Jungle DJ Towa Towa**, **Alexander**, **Dee-Lite's Super DJ Dmitry** and **LeBron**.



ASCAP's **George Sarikos** with the BoDeans' **Sammy Llanas** and **Kurt Neumann**, at Chicago's Riviera Nightclub. Pictured are, l-r, **Neumann**, **Sarikos** and **Llanas**.



Trixter members **Peter Loran**, **Steve Brown**, **Mark Scott** and **PJ Farley** opened for the **Scorpions** at Nassau Coliseum in New York, where they were greeted by ASCAP's **Jonathan Love**. Pictured backstage are, l-r, **Loran**, **Brown**, **Love**, **Scott** and **Farley**.



ASCAP member **Yanni** with ASCAP's **Phyllis Fischler** and **Mona Cecil**, at the Wiltern in Los Angeles. Pictured are, l-r, **Fischler**, **Yanni** and **Cecil**.



ASCAP member **Pat Benatar** with ASCAP's **Jonathan Love**, following her recent sold-out performance at New York City's Beacon Theatre. Pictured are, l-r, **Love, Benatar** and producer/guitarist **Neil Giraldo**.



ASCAP's **Lisa K. Schmidt** with the members of **Extreme**, whose song "More Than Words" recently went to No.1. Pictured at Long Island's Jones Beach Theatre are, l-r, **Nuno Bettencourt, Paul Geary, Schmidt, Pat Badger** and **Gary Cherone**.



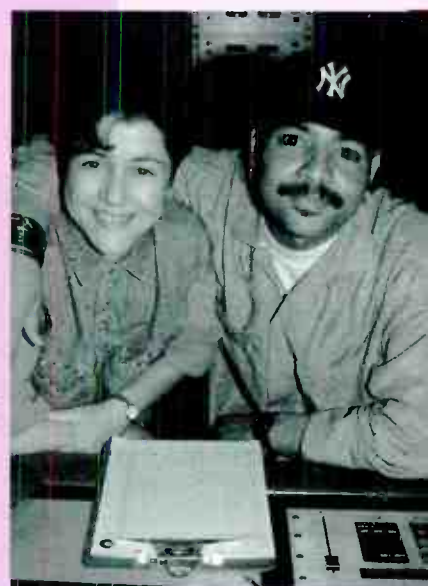
Alan Jackson with ASCAP's **Marcy Drexler**, at the Beacon Theatre in New York. Pictured are, l-r, **Barry Coburn** of 1010 Management, **Drexler** and **Jackson**.



ASCAP joined in a celebration of the platinum success of **Chris Isaak's** Warner Brothers/Reprise release, *Heart Shaped World*. Pictured at a special reception held by Warner Brothers Records in Burbank are (beginning second from left) ASCAP's **Loretta Muñoz, Isaak** and ASCAP's **Julie Horton** and **Tom De Savia** with members of Isaak's band **Silvertone**.



ASCAP's **Emilio Garcia** with several prominent writer members, at *Billboard* and Univision's Latin music award show *Lo Nuestro*. Pictured are, l-r, singer/songwriter **Hansel**, writer member **Jorge Luis Piloto**, singer/songwriter **Lourdes Robles, Garcia**, and singer/songwriter **Luis Enrique**, who won awards for Solo Artist of the Year and Album of the Year.



ASCAP's **Alonzo Robinson** with ASCAP writer/producer **Tena Clark**, in the studio where Clark was mastering Motown artist **Dee Harvey's** new release, which Clark produced and cowrote.



ASCAP's **Dwayne Alexander** with **Stereo MC**, following the group's show at New York City's Wetlands. Pictured are, l-r, **Alexander**, Stereo MC's **The Head** and **Rob B**, **Marcus Peterzell** and **Randall Barbera** of Fiction Songs, USA.

It is turning out to be a banner year for Nicky Holland. Fresh off her chart-riding successes with hit songs she cowrote for Oleta Adams ("Rhythm of Life" and "Will We Ever Learn") and Jill Sobule ("Too Cool To Fall in Love"), Holland is about to launch an individual career as a singer/songwriter with her forthcoming debut album on Epic Records.

The circuitous but exciting journey that has brought Holland to this point in her career began with a coveted scholarship to London's prestigious Royal Academy of Music when she was just nine years old. There she trained as a classical pianist, but eventually switched to a career in pop music.

While studying music at university in London, Holland met Virginia Astley and Kate St. John. They became fast friends and later formed a group, the Ravishing Beauties, which attracted the attention of the British group Teardrop Explodes. It was while touring with Teardrop Explodes that Holland was discovered by Roland Orzabal of Tears for Fears who, as Holland explains, "was a big fan of the Ravishing Beauties."

"In 1985, I toured with Tears for Fears," she continues, "helping to promote their album *Songs From the Big Chair*." That tour solidified her relationship with the group and led to an opportunity for additional worldwide exposure when, a few years later, Tears for Fears released *The Seeds of Love*, featuring five songs cowritten by Holland and Roland Orzabal. Holland also contributed vocals and keyboards on *Seeds*.



Nicky Holland

Nicky Holland's talents are not limited to writing; she also arranges, produces and directs. When the British group Fun Boy Three was putting together its *Waiting* album, a project produced by David Byrne of the Talking Heads, they enlisted Holland as musical director. In addition, she has cowritten with Ellen Shipley ("Will We Ever Learn"), Lloyd Cole of PolyGram Records and Capitol Records, and Robert Bell of the Blue Nile.

By 1987, Holland was seeking other projects in the lucrative U.S. market. She did partial scores for two films by John Hughes: *She's Having A Baby* (Paramount) and *The Great Outdoors* (Universal Pictures). Richard Griffiths, her old friend, mentor and business colleague, also asked her to do a solo album.

Holland's new album, which she describes as "what I've been working towards ever since I heard Carole King's *Tapestry* and Steely Dan's *Aja*," will be released through Epic Records in early 1992.

Meanwhile, Nicky has completed two songs, "Halfway To Heaven" and "I'm On Your Side," with Hal David and Franne Gold. She says she is thrilled about this particular collaboration, "because

I've always been a huge David/Bacharach fan, and I was overjoyed to have an opportunity to work with him."

Holland is currently working with Curt Smith of Tears for Fears on songs for his first solo album, as well as writing with Cyndi Lauper. She is also featured as a vocalist on David Byrne's second solo album, now in production.



Lourdes Robles

LOURDES ROBLES

Hailing from Puerto Rico, Lourdes Robles is a multi-talented actress, singer and songwriter who has shown a consistent sensitivity in her compositions. With her recent Sony album *Imagenes*, Robles steps out to offer even more of the excitement listeners have come to expect from this young and insightful Latin performer.

Robles' career is peppered with successful collaborations. She began her career at the age of 11 with Lourdes and Carlos, a singing duo. In the years since, she has worked with a variety of artists, bringing to each project the full measure of her creative energy. Robles took third place honors at the 1985 Festival Sol de Miami for performing her own

composition "No Soy Distinta." In 1986 she won a Buho de Oro award as Juvenile Artist of the Year for her portrayal of Marilu in the television comedy *Barrio Cuatro Calles*, and then broke onto the charts with the popular single "Hasta Ahora." Later, the single "Corazon en Blanco," from the Sony album *Noche Tras Noche*, went to No. 1—a position it held for several weeks.

With so many recordings and theatrical projects already to her credit, including her recent participation in the acclaimed anti-drug anthem "Todo Depende de Ti," Lourdes Robles looks like she'll be an enduring presence in Latin entertainment markets around the world.



dizzy

GILLESPIE

It was 'round midnight one June evening in New York and trumpeter John Birks "Dizzy" Gillespie was in a mischievous mood. Taking in a few breaths of muggy air outside Lincoln Center's Avery Fisher Hall after a JVC Jazz Festival concert, he bubbled over with childlike glee as he did a full-circle whirligig around a parking sign. A bystander, unaware that a limousine was already on the way, offered to hail a cab for Gillespie and asked, "Where are you going?"

"I think I'm going crazy," joked Gillespie. "Then," he added, "I'll probably go completely bonkers."

As the bewildered bystander walked away, Gillespie suddenly turned serious. The news that civil rights champion Thurgood Marshall had just resigned from the Supreme Court had been troubling him all day. "[Justice Marshall] wants some peace of mind in his old age and he deserves it. But where does that leave us?" Gillespie, who will be 74 this October, asked rhetorically. "I think I'll send him a telegram and say, 'Okay, you did it. Now I'll die.'"



As a musical soulmate of the late Charlie "Bird" Parker, Dizzy Gillespie masterminded the bebop revolution of the '40s and early '50s.

BY DAVID GROGAN
PHOTOGRAPHY BY CHEUNG CHING MING

Aware he had just dropped a scud missile into the conversation, Gillespie softened the explosive impact with a hearty belly laugh. "You know, this world is not a dependable place," he said. "The hard truth is, you can't depend on anybody except yourself. And whatever happens, you have to just keep chugging along."

During a career spanning more than a half century, Gillespie has "chugged" along like a high-speed train on a zigzag path from one musical frontier to the next. As a musical soulmate of the late Charlie "Bird" Parker, Gillespie masterminded the bebop revolution of the '40s and early '50s. In the meantime, as bop gradually supplanted swing as the *lingua franca* of most serious improvisers, he launched yet another musical insurrection by introducing both Afro-Cuban and Afro-Brazilian rhythms to jazz. In the decades since, Gillespie has remained tireless in his efforts to spread an infectious spirit of musical joy around the world. Last year alone he headlined some 250 concerts in 37 countries, including the Soviet Union and South Africa.

Even though Gillespie's trumpet—with its bell bent heavenward and his blowfish style of playing—guarantees him instant recognition wherever he goes, he has only recently begun to receive the artistic kudos he deserves from America's cultural establishment. Last year, he was honored for lifetime achievement in the arts by both the Smithsonian and the Kennedy Center. He also received the ASCAP Duke Award for his contributions as a jazz composer, performer and band leader.

Gillespie has been flattered by all the attention, as well as a bit puzzled about what it all means. Having run a write-in campaign for President

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in 1964, promising to transform the White House into the Black House and put Miles Davis in charge of the CIA, Gillespie was taken aback when he was introduced to General Colin Powell at a diplomatic reception in Washington last winter. "I thought, 'Damn, this black cat is chief of all the fighting forces,'" Gillespie said.

While much has changed for the better since the days when Gillespie kept a switchblade handy to keep rednecks at bay, he believes racism is still a subtle part of American life. "It's no longer Snow White, get back," he said. "Bigotry is now a nasty word, but you still have a lot of people who feel they are bigger and more important than anyone else in the world."

Despite the remarkable musical legacy he has created, Gillespie has never been one to put on airs. In early June at The Third Annual Evening with Friends of Charlie Parker, a concert at New York's Village Gate to benefit the Veritas drug treatment centers, he fidgeted like an embarrassed kid as drummer

Max Roach introduced him as the man most responsible for spreading the message of bebop within the jazz community. "Mr. Gillespie was the one who put us all together," Roach said. "He came back from Kansas City talking about Charlie Parker and that is what started the whole thing off."

Parker's widow Doris thanked Gillespie for being a loyal friend to her husband despite a tragic struggle with alcohol and heroin addiction which led to Parker's death in 1955, at age 34.

"Dizzy suffered a lot dealing with Charlie Parker," she said. "He's lucky he has any hair left after all that." Gillespie insists that circumstances, rather than saintliness, prompted him to stay away from hard drugs. "I wasn't necessarily that good a fellow," he said. "But I was married, see—seriously married—and I thought it was better to be safe than sorry."



Dizzy has a practical reason for using a trumpet with the bell tilted heavenwards. "It helps me hear my mistakes faster," he says.





Gillespie and his wife Lorraine, a former chorus girl, celebrated their golden anniversary last year. Their marriage has been long-lived, according to Dizzy, for one simple reason. "I realized early on that Lorraine is a lot smarter than me," he said. "So there has never been any point in me arguing with her." Protective of her privacy, Lorraine rarely ventures far beyond the couple's modest ranch-style house in Englewood, N.J. "She figures one famous mug in the family is enough," Gillespie said.

Welcoming a visitor to his home recently, Gillespie led the way to a basement den filled with memorabilia. In one corner was a life-size bronze bust of Gillespie sculpted by his friend, the late Dexter Jones, in 1950. Fixating on the sculpture for several minutes, Gillespie pointed out the long thin crease in his upper lip created by years of blowing his horn, as well as a small indentation in his lower lip that he inherited from his father.

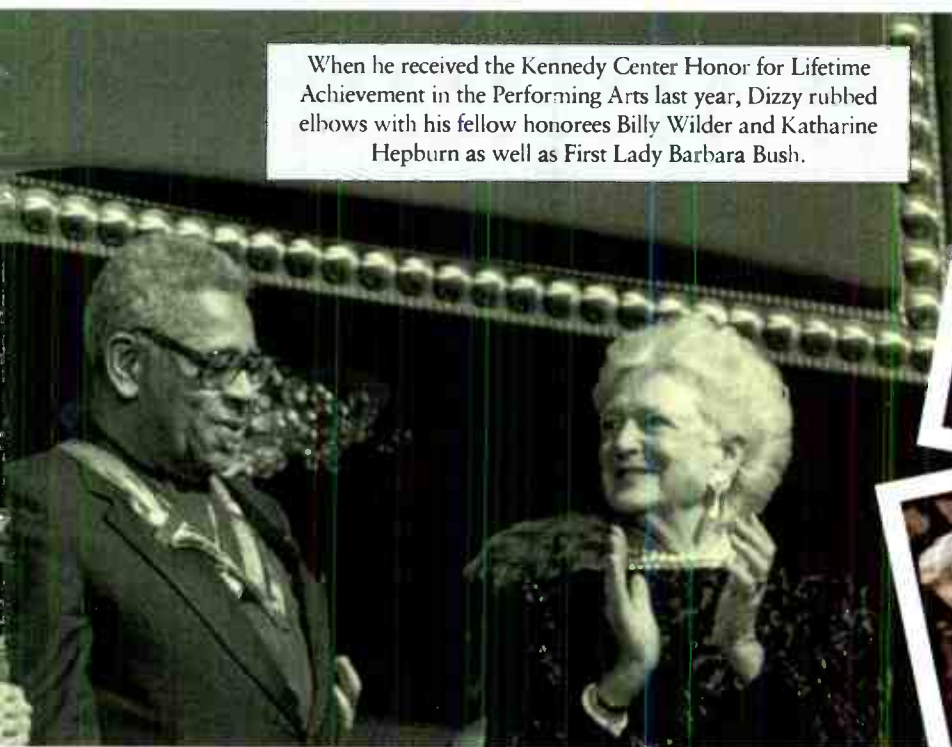
Then, rapping his knuckles on the hollow head, he mused, "I wonder if this will be around as long as some of those ancient Greek sculptures?"

When asked what he thought people might see when they examine the bust hundreds of years from now, he turned it slowly and said, "It looks as if I am about to shed a tear."

Then, setting the bust aside, Gillespie leaned back in his easy chair and chuckled quietly to himself.

DIZZY DISCS...Dizzy's most recent efforts include Latin-flavored bebop delivered by a powerhouse contemporary big band on *Dizzy Gillespie and the United Nations Orchestra* and *Live at Royal Festival Hall* (Enja). *The Winter in Lisbon* (Milan) is a hip soundtrack for a European film which features Dizzy in a small group setting with superb arrangements by trombonist Slide Hampton. On *Max + Dizzy* (A&M), the master goes mano a mano with his old friend, drummer Max Roach, in a daring live improvisational duet which explores the frontiers of modern jazz rhythms.

When he received the Kennedy Center Honor for Lifetime Achievement in the Performing Arts last year, Dizzy rubbed elbows with his fellow honorees Billy Wilder and Katharine Hepburn as well as First Lady Barbara Bush.





Bon Jovi's

RICH LIFE

At first glance, there might be a tendency to mistake 29-year-old rocker Jon Bon Jovi for just another teen idol pinup. Yes, he rose to superstar status in the shadows of fellow New Jersey favorite son Bruce Springsteen. And yes, no one in rock 'n' roll has ever been kicked for looking good. But to settle for such a shallow description would be folly, especially when you dig a little and discover just how much this kid from Jersey has accomplished in the past ten years.

The fact is, heartthrob Jon Bon Jovi does more than turn heads—he writes No. 1 songs and sells records in a big way. In all, Bon Jovi has made four albums with the quartet of neighborhood pals who make up Bon Jovi, the group—guitarist Richie Sambora, keyboardist David Bryan, bassist Alec John Such and drummer Tico Torres. Together, these albums represent cumulative sales of more than 27 million units worldwide. Last year, without the band for the first time, Jon's soundtrack to *Young Guns II* chalked up sales of over 3 million on the strength of the chart-topping single, "Blaze of Glory," which also earned him Grammy and Oscar nominations and a Golden Globe award.

BY ROY TRAKIN

Collaborating with songwriters like Desmond Child and Richie Sambora, Bon Jovi has penned four other No. 1 hits, "Bad Medicine" and "I'll Be There For You," from 1988's *New Jersey* album and "You Give Love A Bad Name" and "Livin' On A Prayer," from 1986's 14-million-selling *Slippery When Wet*. Toss in the smashes he's written for Cher, Loverboy and Stevie Nicks, and it's little wonder that Bon Jovi, a regular guy who once swept floors in his uncle Tony's Power Station studio in New York City, is finally getting international recognition—both as a performer and a certified No. 1 tunesmith.

In addition to the musical credits he has earned in the past few years, Jon Bon Jovi also heads his own record company, the PolyGram-distributed Jambeo label, where the first two signings were veterans Aldo Nova and Billy Falcon.

"Jambeo is, in essence, the story of a kid owning the candy store as opposed to being allowed to play in it," explains Jon. "The label enables musicians to make records with other musicians. It's not as if I'm sitting in an office, because that would drive me crazy."

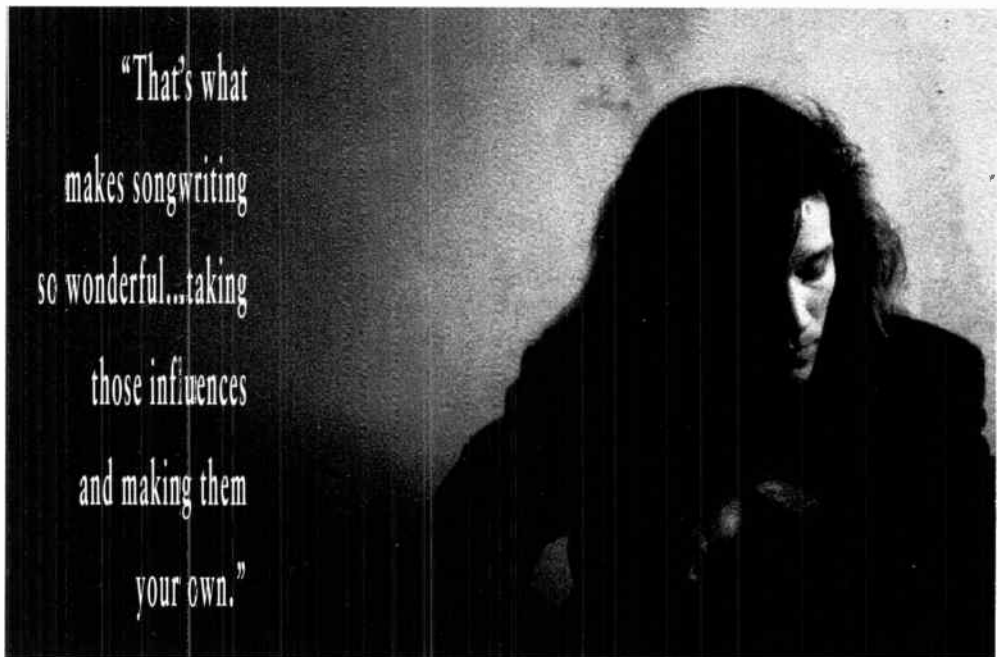
Certainly no slouch when it comes to business, Bon Jovi has already proven his A&R acumen by discovering and nurturing another pair of world class rock acts: Cinderella and Skid Row. Both were projects he developed himself.

In fact, this sense of personal involvement and loyalty, which Jon demonstrates with family, friends and business associates, is a trait evident throughout his musical career. Jon recalls launching Jambeo with a project by his longtime friend and collaborator, Canadian rock 'n' roller Aldo Nova, who had a platinum-selling debut back in the early '80s, but then slipped from the spotlight shortly thereafter.

"I've known Aldo since 1982," Jon said. "We met in New York when I was a gofer at the Power Station, and we hit it off and stayed in touch over the years. Aldo's the kind of guy who can pick up any instrument and ten minutes later, he's mastered it."

"Typically, my method is to come in with a title or an idea and base the song around that," says Jon, explaining his creative *modus operandi*. "That's how I did it with Aldo and that's how I'm doing it now. It really revolves around a concept, and that concept for me is the chorus. I work from there backwards. I start with the chorus, then come up with a chord progression and finally the lyrics. But the title sets it all in motion."

"If the song's going to be for me or my band, I have a definite idea what I'm looking for, even if I am writing with Richie or Des [Desmond Child]. For Aldo's record, when I came up with an idea for a song, I tried to guide it to completion. For instance, there's a song on that record, 'Blood on the Bricks,' which started as a title in my notebook. I told him to think about a scenario lyrically that incorporated the gangs in East L.A., the way a rock street poet like Phil Lynott might describe it, while musically, it should sound something like Thin Lizzy."



The '70s Irish band Thin Lizzy was just one of the groups Jon grew up listening to in his hometown of Sayreville, New Jersey. The son of a hairdresser father and working mom, Bon Jovi had a variety of influences, including the Rolling Stones, Aerosmith, Mott the Hoople, Eric Burdon, Alice Cooper and Jersey shore groups like the Asbury Jukes, Little Stevie Van Zandt's Disciples of Soul and, of course, the Boss.

While he was still in high school, Bon Jovi played covers at clubs like Asbury Park's Fast Lane and the legendary Stone Pony with a ten-piece horn band, Atlantic City Expressway.

"While the other kids would come to school talking about the *Dallas* episode they saw the night before, I'd walk in wearing sunglasses," he recalls. "There was this whole scene going on in Asbury and Long Branch on the shore. Cover bands could make \$3,000 a night. Trouble was, I had ten guys in the group, so we never made anything."

Jon started writing material as far back as 1979 with a band called the Rest. At first, he admits that he did what every other fledgling tunesmith does—he copied a style he liked.

"It's all based on influences," he says. "Anybody that tells you different is either a genius or a liar. Talk to a McCarmey, a Jagger, a Richards, a Mellencamp, even Bruce...you're gonna hear about their influences. And, of course, with my stuff, too. That's what makes songwriting so wonderful. It's taking those influences and making them your own."

Jon's big breakthrough came with a self-penned tune called "Runaway," which he recorded for a radio station compilation record that featured unsigned acts from the metropolitan New York area. When his song began to get airplay, Jon recruited a backing outfit for what was supposed to be a brief club jaunt. Today, more than a decade later, that same lineup continues as Bon Jovi, the group.

Following his recent solo success, however, and on the heels of some well-publicized rumors concerning the band—not to mention Richie Sambora's just-released solo bow, *Stranger in This Town*—Jon dismissed any loose talk about the band's alleged demise. He insists that after the band tours to promote Sambora's album, they will get together for another full-scale Bon Jovi record and tour.

"Time will tell," he reflects. "We did two sets in a small theater setting last Christmas in Red Bank, N.J., to raise money for some local charities. That was the monetary part. But being on-stage again with those four guys...I don't even have to look at Tico. I just have to breathe right and he knows what I'm going to do. My guys are my guys. We played this big stadium last New Year's Eve in Japan. And not only us, but the people around us, felt that there really is something about being a member of a band that's been together so many years. None of us is the greatest musician of all time, but together, it's a band and it works. Let's put it this way—I don't want to run out and play with other guys. What if I had gone out with some of the guys who played on *Young Guns*—people like Jeff Beck and Elton John? We would have needed three jets, 18 accountants, limousines and you'd never see the other guy unless you were on stage with him. That's not what being in a rock band meant to me. It was being in the garage, and we were the underdogs."

Fair enough, but Bon Jovi's successful bid for the big time had as much to do with getting out of the garage as it did with woodshedding there on a daily basis. Even Jon has said that while the band's first two records eventually went double platinum (1983's *Bon Jovi* and 1985's *7800 Fahrenheit*), they only earned mediocre sales at the outset.

It wasn't until some years later that Jon hooked up with renowned writer/artist/producer Desmond Child. The chemistry was right and they collaborated on what were to become two No. 1 songs, "You Give Love A Bad Name" and "Livin' On A Prayer." With this success, Jon Bon Jovi went from hard rock stowaway to Top 40 mainstay.

"The initial idea for collaborating came from seeing guys like Bryan Adams get their songs covered by Tina Turner," says Jon. "We thought, 'Geez, we have two gold albums. Maybe Tina'll wanna do one of our songs.' That's how naive we were. I began thinking, 'We're too busy to work the streets like these full-time songwriters, but if we write with them, that might open the door for our material to get covered.' So that's how we started working with Desmond. He taught me the next level of songwriting. He's just a great fixer-upper. Which I'd like to think is a quality I took from him. It's where someone has a song that's pretty good and you just go, 'Why don't you try this?'"

"'Bad Medicine' is a fine example of that. That song was written, demoed and done before Desmond came up with the line, 'That's what you get for falling in love' for the B-section. And he said, 'Why not try this?' And I answered, 'Because that means I have to give you a cowrite, dammit, and I know it's a No. 1 song.' And that was our little joke. But then, when Richie and I wrote 'I'll Be There For You,' and it went No. 1, we had the confidence to know we could do it ourselves. Desmond was in touch with that publishing world. He knew who needed songs and was looking for material. We just thought publishers took half your money for no reason. I had no idea why we were paying them. It used to make me sick until I realized what good a publisher can do for you."

As if to illustrate what good publishing can mean to a good writer, Jon is sitting in his newly acquired Malibu summer home, writing songs for the next Bon Jovi album. He's picking up where he left off on *Young Guns II*, a project which began with a single song, "Blaze of Glory," and ultimately mushroomed into his first "solo" album, even if it was in the form of an acclaimed soundtrack.

"I had no intention of doing a solo record, let alone a movie soundtrack," Jon says. "I just rolled with it. I fell in love with the idea of doing the film thing, so I just jumped on it. It was a lot of fun and, in retrospect, a year later, performing at the Oscars, winning a Golden Globe, getting my first Grammy nomination...it was all a thrill. Taking my mother, father and grandmother to the Academy Awards was pretty rewarding."

Today, there is no question that Bon Jovi is his own man and that songs like "Livin' On A Prayer," "Wanted Dead or Alive" and "Blaze of Glory" lend arena anthem dynamics to genuine personal insights, and so hit close to home for many music fans around the world.

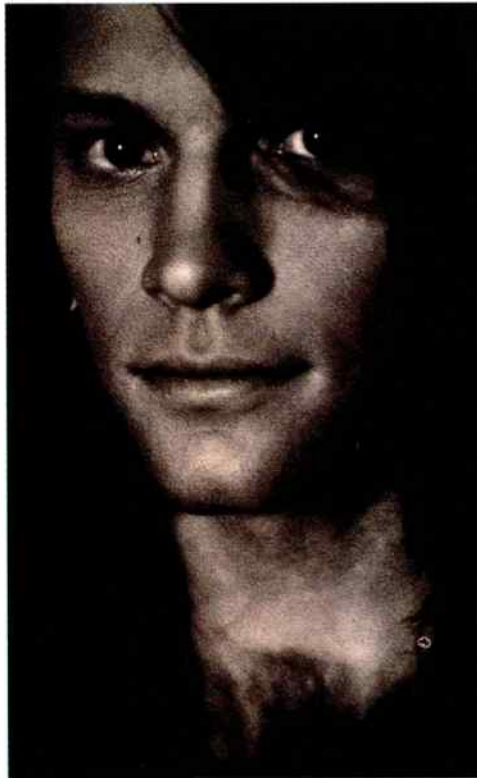
"Whether you're in a supergroup or an alternative band that doesn't sell a lot of records, your songs are your body and soul," he says. "There's no one who writes a song he loves who doesn't want other people to hear it and love it too. I put my heart and soul into every song on that *New Jersey* album and said, 'This is who I am today, right now at this point in my life.'"

You can't help but like Jon Bon Jovi. He's a non-pretentious, no-frills guy who married his high school sweetheart and who still has the same manager and band he started out with. His sensibilities—again, that sense of loyalty and commitment—will no doubt serve as grist for the creative mill in years to come.

"I honestly don't sit at my guitar or piano and think, 'This might be less successful, but the critics'll like it,'" he says. "If you ask me what the next Bon Jovi record will be like, it'll probably be closer to *Young Guns* than *New Jersey*. I'll bet you a nickel lots of artists will go out and try to make a record they wish would sell as much as *New Jersey*. But regardless of what the people buy, you have to believe in what you're doing. That's what makes it work."

"I live for the idea of making a record, getting out there and touring behind it. If you can write a song that means something to people, that's a higher high than alcohol, drugs or even sex. I'd give back all the money I've earned just for the satisfaction of knowing I'd done well. I guess that's my theory of life: You can keep all the riches, but let me know it was a rich life."

"Your songs
are your body
and soul..."



Note for Note

◆ JOE HENRY ◆

JOE HENRY WRITES THAT MAN has as much capacity for cruelty as for creating beauty. The work of this Emmy-nominated lyricist has been brought to life in films, television, and more than 50 recordings by such varied artists as Frank Sinatra, John Denver (a frequent collaborator), Roberta Flack, Olivia Newton-John, Ashford and Simpson, Emmylou Harris, Mickey Newbury and Guy Clark. He cowrote the new television main title "I'm Always There," which was recorded by Survivor lead singer Jimmy Jamison for the series *Baywatch*. Henry also recently penned Kenny Rogers' single, "Lay My Body Down," with collaborator Bob Morrison.

Henry's "The Flower That Shattered The Stone," written with keyboardist John Jarvis, was declared an



Emmy award-winning actor Anthony Zerbe frequently presents readings from Henry's works.

anthem for the earth by the National Wildlife Federation in 1990, and has been recorded by a number of artists. The recent book of international photography depicting children, *One World/One Child*, whose profits are given to organizations seeking to eliminate child-abuse, features Henry's lyrics as captions.

Audiences around the country have also been moved by Henry's words through a compelling theater presentation entitled *Prelude To Lime Creek*, derived from sections of Henry's novel-in-progress, *Lime Creek*. Emmy award-winning actor Anthony Zerbe excerpted and wove together passages from the novel with songs that Henry has written with composer Jarvis. Zerbe performs with Jarvis and Atlantic recording artist Michael Johnson. These acclaimed performances are a labor of love for Zerbe, who says, "Joe's lyrics come from his weather-beaten heart and hands."

Last December, another presentation in this series, *Lime Creek Christmas*, featured Zerbe with Nitty Gritty Dirt Band lead singer Jimmy Ibbotson. Christmas week 1991, country megastar Garth Brooks will join Zerbe in Wyoming for a performance of Henry's reminiscence, with songs, of a western Christmas.



Joe Henry

Along with more universal themes, Henry also writes about prizefighters and cowboys, aspects of life only a minority of us have experienced. "My writing comes from my perspective of the commonality of life," he says. "I'm not trying to express how different my life has been, but rather how alike we all are."

◆ HENRY THREADGILL ◆

WHETHER WORKING WITH acoustic jazz groups, large-ensemble symphonic arrangements, or collaborations with dance and theater artists, prolific composer/reed player Henry Threadgill has been a tireless promoter of jazz as an indigenous American art form. Threadgill is active in helping to break down the perceived wall between jazz and other musical forms by creating opportunities for jazz musicians to work in symphonic and chamber music, as well as in dance, theater and film.

Last spring, he organized a unique "grassroots" bus tour that took him and his group, Very Very Circus, to the heart of America—both in rural towns and large urban areas. The decision to travel by land was aimed at recapturing the spirit of the 1960s and earlier, when musicians, theater groups and circuses "went everywhere" and could connect with people in ways that are not often considered possible in today's world. Following an ambitious six-week schedule, Threadgill and Very Very Circus criss-crossed the U.S. and Canada to present over 30 performances and workshops.

Other recent projects for Threadgill include a commission for the Brooklyn Philharmonic (funded by AT&T/Rockefeller Foundation and the Meet the Composer program), a composer/choreographer collaboration with Alice Farley and Company and performance tours in Europe and Asia.



Henry Threadgill



CARTER BURWELL

CARTER BURWELL WAS PLAYING synthesizer in new music and world music bands in New York when Ethan and Joel Coen asked him to score their 1983 film, *Blood Simple*. Since then, he has collaborated with them on *Raising Arizona*, *Miller's Crossing* and *Barton Fink*, which won the 1991 Cannes Film Festival awards for Best Film, Actor and Director. Burwell has worked with other directors on *Doc Hollywood*, *The Beat*, *It Takes Two* and *Psycho III*, but his work with the Coens on *Miller's Crossing* springs to his mind as an unforgettable mingling of music and film—where a symphonic arrangement and an Irish folk melody brought warmth and depth to the Coens' haunting images.

“Without the music, the film is very chilling. But as I played it, the main character transformed from a cold-blooded killer to a sappy Irishman. The further we went, the better it sounded and by the time we finished, it was totally right. It was my first symphonic score and the first time I felt I did my absolute best with a film.”

FILM on FILM

interviews by Susan Diesenhause

photography by Bill Bernstein

MARK ISHAM WAS A PROFESSIONAL trumpeter player in his teens, and later a trumpeter and keyboardist for Van Morrison. He has recorded albums with Group '87, Rubisa Patrol, Art Lande and released four solo albums, including the Grammy-winning *Mark Isham*. In 1983, he scored the Disney nature film, *Never Cry Wolf*. He has since done the scores for the forthcoming *Freejack*, *Billy Bathgate* and *Little Man Tate*, along with *Point Break*, *Mortal Thoughts*, *Reversal of Fortune*, *The Moderns* (for which he won the 1988 Los Angeles Critics Award for Best Score), *Mrs. Soffel* and *The Life and Times of Harvey Milk*. He recalls an extraordinary mix of music and film during the opening sequence of *Never Cry Wolf*, which features shots from a plane flying into the Yukon Territory and an electronic score over-dubbed by a small orchestra—a memorable blend of styles that have long influenced Isham... jazz, electronic and classical.

MARK ISHAM

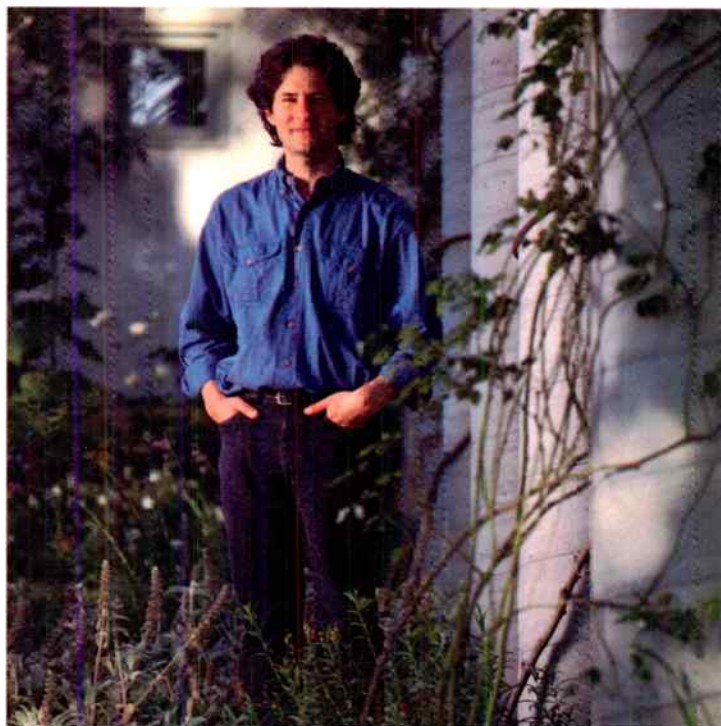
“Even though the film deals with man’s relationship to nature, the score is electronic. It is composed of sounds you don’t recognize but they’re warm and have the motion and grandeur to match the landscape. It has an almost surreal flavor—soft and organized, yet not part of the standard orchestral pallet. That’s why it fits the film.”



JAMES HORNER WAS WORKING on his PhD in classical music composition at UCLA when he was enticed into film composing. In 1975, he scored his first of several films for the American Film Institute—a 45-minute western, *The Drought*—followed by some low-budget productions. Then came dozens of features, including *Glory*, *Field of Dreams*, *Aliens*, *Star Trek II and III*, *Testament*, *Cocoon I and II*, *48 Hours*, *Honey...I Shrank The Kids* and *The Rocketeer*, to name a few. In 1987, he won a Grammy Award for Song of the Year and Best Song for a Motion Picture for “Somewhere Out There,” from *An American Tail*. In *Drought*, during the main title sequence, the complimentary coupling of Japanese flute and guitar with the black-and-white images of a windswept road led Horner to a discovery.

JAMES HORNER

“This is when I realized that film was the match for me. A simple yet exotic tune played as you saw the dust blowing across the road. I fell in love with scoring for film because the music had so much more power with a visual than when it was on its own in a dark concert hall. Also, in film scoring, you’re free to write in any style depending on the film, without getting chastised for being too atonal, too avant-garde or too conservative. You can write serious music in dramatically different styles and have it played by an orchestra.”



Film on Film is a photo essay on a dozen ASCAP composers who specialize in creating music for feature films.

Some of these composers have scored top-grossing films, others recently completed work on major movies and some have received Grammy,[®] Emmy and Oscar awards or nominations for their compositions. Our thanks go to each of the film composers who took the time to share their experiences in this exciting and inspirational field of endeavor.

Our interview question was the same for each composer.

“Could you describe the most memorable instance when you knew you had successfully married music and film?”



HOWARD SHORE

HOWARD SHORE WROTE MUSIC for theatre, radio, television and documentary films in his native Canada. In 1975, he became the music director of *Saturday Night Live* and, in 1979 scored his first feature film, *The Brood*, directed by David Cronenberg. Another 20 films have followed: *Naked Lunch*, *The Silence of the Lambs*, *After Hours*, *The Fly*, *Scanners*, *Videodrome*, *Places in the Heart*, *She-Devil* and *Big* among them. In *Dead Ringers*, Jeremy Irons plays twin doctors who are dragged down by drug addiction. 12th century medical instruments are set against a stark crimson backdrop as the opening titles roll and the London Philharmonic plays the eerie, yet buoyant, theme music.

“There was a magic moment when I discovered the theme for ‘Dead Ringers.’ It was a few bars locked amidst many that I had written after viewing the film. I grabbed it out realizing it captured the austere, clinical mood of this film about suicide with drugs.”



ANGELO BADALAMENTI SAYS he went from surviving to true success in the mid-1980s, when he started scoring for director David Lynch. Badalamenti's scores include *Blue Velvet*, *Wild At Heart* and the television series *Twin Peaks*, for which he received three Emmy nominations and won a Grammy award for Best Pop Instrumental. Angelo is now scoring Lynch's *Fire, Walk With Me*, the *Twin Peaks* feature film. He has also scored such films as *National Lampoon's Christmas Vacation*, *The Comfort of Strangers*, for which he won the British Film Industry's Anthony Asquith Award for Best Film Score of the Year, and *Cousins*, starring Isabella Rossellini and Ted Danson. In *Cousins*, Rossellini and Danson, both married to other people, spend months trying to avoid becoming lovers before the pull proves too strong. For the last few minutes of music in the film, Badalamenti called upon his classical training and pop experience to create a score that enhanced the majestic scenery—water surrounded by hills that seemed to pierce soft clouds hovering above.

ANGELO BADALAMENTI

"I got goose bumps toward the end of the movie when they decide to hook up. The music starts during the outdoor party with some gentle guitar chords, they dance, then she decides to go with him and steps onto his boat. The music explodes into full orchestra. I knew it was right— it'd tear peoples' hearts out."

FILM on FILM

RICHARD GIBBS

RICHARD GIBBS PLAYED with the Los Angeles-based Oingo Boingo from 1979 to 1983. He also recorded and performed with other artists, including Robert Palmer, before "backing into film composing." A classically trained composer, Gibbs did a variety of session work before scoring his first feature, *Sweetheart's Dance*, in 1985. He went on to score several television films and series, including the first season of the hit animated series, *The Simpsons*. In addition to the upcoming feature releases, *Clifford* and *Singles*, Gibbs has also composed the scores to *Say Anything* and *Bingo*.

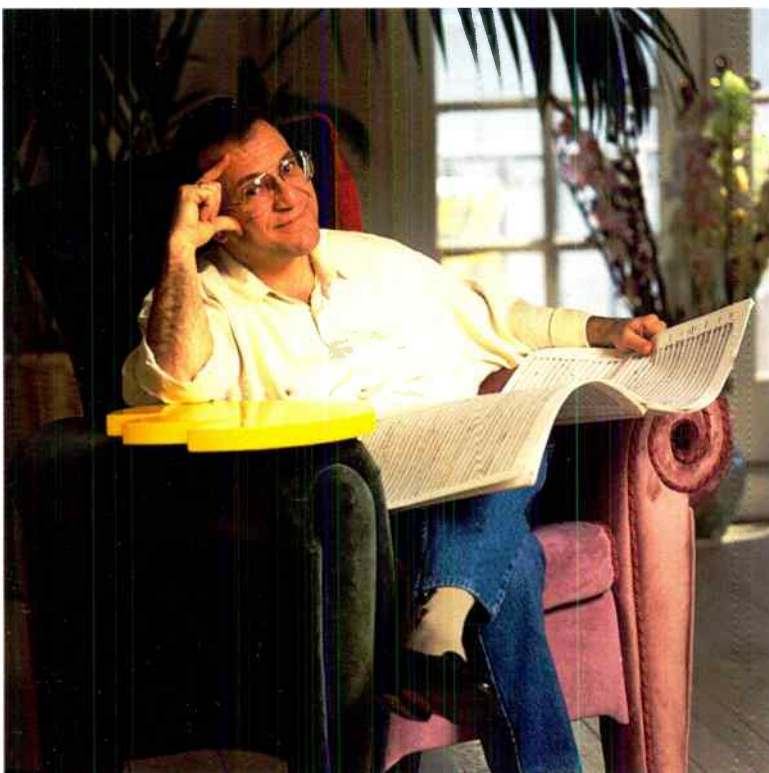
"There was a scene in 'Say Anything' where our hero and heroine kiss for the first time during a driving lesson. It was a very tricky, start-and-stop, tender, tentative moment. I scored it with hi-string and 12 string guitars and udos, with a gentle build-up to the kiss. There, the music rested for a few beats to let the osculation occur. That silence is my favorite scoring moment."



STEWART COPELAND

STEWART COPELAND, DRUMMER FOR THE POLICE, scored his first feature film in 1983—Francis Ford Coppola's *Rumblefish*, which was nominated for a Golden Globe Award for Best Score. Several projects have followed: the scores for *Talk Radio*, *Wall Street*, *Hidden Agenda*, *Men At Work* and *She's Having A Baby*; *Animal Logic* (a new band) and scores for a ballet and two operas. Oliver Stone's *Wall Street*, a scathing dissection of the refined, double-dealing ethos of stock market manipulation, is enhanced by Copeland's music, which takes on a hard edge from the use of dog sounds—barely audible woofing and howling. The dogs are first introduced when novice stockbroker Charlie Sheen meets veteran money manipulator Michael Douglas.

"The application of almost subliminal dog barks, jabbering and howls gave a sparkle to the score that proved to be the salvation of the musical issues. It put the whole meaning of the film into perspective by juxtaposing the two worlds—one of expensive suites and high-priced art and the other of bestial venality. I was elated. The viewer may not be able to immediately identify the sounds, but they give the film bite."



IRA NEWBORN PLAYED GUITAR FOR BROADWAY SHOWS, recordings and jingles early in his career. In 1974, he joined the then-emerging Manhattan Transfer as music director, arranger, guitar player and conductor for their live dates and first three albums. Ira settled in L.A., where he was a studio musician and music supervisor for such films as *The Blues Brothers* and *American Hotwax*. In 1981, he wrote his first score for *All Night Long* starring Barbra Streisand. About two dozen films followed: *Dragnet*, *Planes, Trains and Automobiles*, *The Naked Gun* and *Naked Gun 2 1/2*, *16 Candles*, *My Blue Heaven*, *Uncle Buck* and *Ferris Bueller's Day Off*. In the wry 1984 film *Into the Night*, directed by John Landis, Jeff Goldblum drives to the L.A. airport and meets Michelle Pfeiffer, who is trying to escape from Iranian gunmen. As Goldblum sets off on his midnight ride, Newborn's gutsy, bluesy score features B.B. King on vocals and guitar.

IRA NEWBORN

"I had to establish his mood of confusion and stealth without playing a lot of notes. There and throughout the movie, I used a combination of a full orchestra and contemporary rhythm section, accompanying solos by B.B. King to create a synthesis between musical styles—jazz, blues, symphonic—and between the music and the film. Together, the score and the images were better and different than I had expected. When we recorded, the musicians heard it and suddenly electricity shot through the room."



BRAD FEIDEL WROTE AND PERFORMED SONGS, composed music for dance and toured with Hall and Oates before scoring several independent film projects in New York. His score for the Emmy winning film *Playing for Time* led him to Los Angeles and feature film scores—*Terminator*, *The Big Easy*, *The Serpent and the Rainbow*, *Blue Steel*, *Immediate Family* and the record-breaking *Terminator 2* among them. For the controversial film *The Accused*, his music sets the mood in the opening scene in which, unknown to the viewer, a woman is raped inside a bar. The music starts with a melancholy signature on a solo oboe, the strings bring it up and, unexpectedly, explosive percussive figures pound away once, twice, three times.

BRAD FEIDEL

“It was a difficult subject with such deep emotional impact, the music almost had to prepare the viewer for it. After I first screened the film, I walked around New York hearing this percussion signature in my head. I came up with a motif that hits the viewer in the solar plexus like the rape violates Jodie’s character. I stuck my neck out a little because classically, music shouldn’t demand attention in a serious film—but I felt the need for the music to occasionally echo the violence of the act during moments that the film was dealing more with story exposition.”

MARC SHAIMAN

MARC SHAIMAN SAYS, “I knew music was my life by the time I was 16, so I quit school and moved to New York.” Within a year, he was arranging background vocals for his idol, Bette Midler. He loved her wide range—’60s girl groups, swing, R&B and boogie-woogie. While working on *Saturday Night Live*, he met Billy Crystal and began to arrange music for Crystal’s comedy act. In 1987, he moved to L.A. to supervise and arrange the music for *Beaches* and *When Harry Met Sally*. He has since gone on to score the recent hits *Misery* and *City Slickers* and the upcoming feature *The Addams Family*. In *City Slickers*, Crystal, a psychically depleted New York media executive, goes on a cattle drive with two buddies. In one stand-out musical moment, Crystal sets off a stampede as he prepares the morning coffee with an electric grinder.

“I chose to score the scene with gospel revivalist singers. It’s from out of left field, but I felt intimidated thinking I had to do a big Elmer Bernstein thing. So I played something I was comfortable with—it’s totally unexpected when the singers are riffing with the music, but the gospel rhythm captures the high energy of the moment. I really strove for a different way to do things and I think it worked.”



RANDY NEWMAN

RANDY NEWMAN HAD LONG ENVISIONED HIMSELF as a film composer like his uncle Alfred Newman, who won nine Academy Awards for Best Score. He studied composition throughout college but says he “drifted” into songwriting and recording in 1968. Some “drift.” With songs like “Short People,” “I Love L.A.,” “Sail Away,” “I Love To See You Smile” from the film *Parenthood* and “Something Special” from the film *Overboard*, Newman has carved out a solid place for himself as a pop music giant. He scored his first film, *Cold Turkey*, in 1970, but waited a decade to do his next, *Ragtime*. Then came *The Natural*, for which he won a Grammy Award for Best Instrumental, and *Parenthood*. It was not until last year, however, with *Avalon* and *Awakenings*, that film composing became a steady pursuit. He shares a particular moment from *The Natural*, where thunder claps and lights explode like Fourth of July fireworks, showering the hero and his team.

“For ‘The Natural,’ I said to myself, ‘I’ve got it,’ when I thought up the music for the end. There were two minutes of silence when the middle-aged baseball hero played by Robert Redford hits the pennant-winning homerun. I knew I had to come through. The music turned out to be triumphant without being overblown—a fanfare without bombast, but with a lyrical, mystical quality.”



FILM on FILM



CLIFF EIDELMAN WAS A NINE-YEAR-OLD CLASSICAL VIOLINIST when he took a \$37 guitar and \$15 plastic amplifier and set out to be a rock star in his hometown—Los Angeles. In college, he rediscovered his classical roots, scoring a ballet and his *Symphony No. 1*. The German director, Monica Teuber, heard those pieces in 1988 and asked him to score the film *Magdalene*, starring Nastassja Kinski. Since then, he has scored numerous films, including *Delirious*, *Strike It Rich*, *Crazy People* and the television film *Dead Man Out*, which earned an Ace Award nomination for Best Score. He is currently scoring *Star Trek VI*. For Eidelman, an especially striking intermingling of music and cinema emerged during a sequence in *Triumph of the Spirit*, when concentration camp inmate Willem Dafoe dodges explosions as he searches for his lost lover.

CLIFF EIDELMAN

“In the film, there was a scene which dealt with lovers desperately trying to find each other through the ruthless bombing in Auschwitz. I believe this piece is perhaps the most truthful of all my works. Listening to that music now reminds me of the hope I felt for my mother’s survival, not fully understanding the tragic ending ahead.”

ASCAP Honors Pop Writers/Publishers

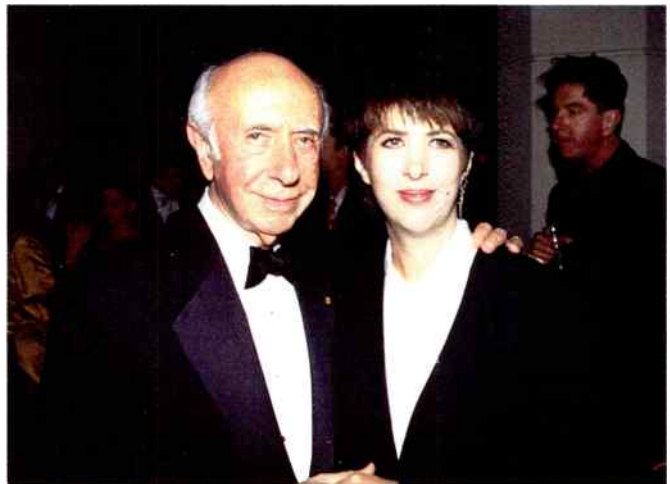
Many of the music industry's top songwriters, publishers and performing artists—including David Cassidy, Jerry Leiber, Jeff Lynne, Tom Petty, Prince, Smokey Robinson, Diana Ross, Mike Stoller, Vanilla Ice, Diane Warren and Don Was—gathered at the Beverly Hilton Hotel for ASCAP's eighth annual Pop Awards Dinner, where they joined the Society in honoring the writers and publishers of the most performed songs in the ASCAP repertory for the 1990 survey year.

Several hundred music industry notables attended the inspiring awards show, where Diane Warren was named ASCAP Songwriter of the Year for the second consecutive year. Warren wrote the greatest number of award-winning songs, including "Blame It On The Rain," recorded by Milli Vanilli, "If I Could Turn Back Time," recorded by Cher, "I'll Be Your Shelter" and "Love Will Lead You Back," recorded by Taylor Dayne, "When I See You Smile," recorded by Bad English, "How Can We Be Lovers" and "When I'm Back On My Feet Again," recorded by Michael Bolton, and "When The Night Comes," recorded by Joe Cocker.

Phil Collins took the ASCAP Song of the Year honors for his Grammy winning hit, "Another Day in Paradise." The other titles comprising ASCAP's five most performed songs of the year were "Black Velvet," "Vogue," "Escapade" and "Hold On."

EMI Music Publishing was named ASCAP Publisher of the Year for publishing the greatest number of award-winning songs—"Back to Life (However Do You Want Me)," "Cradle of Love," "Free Fallin'," "Just Between You And Me," "Here and Now," "How Am I Supposed To Live Without You," "How Can We Be Lovers," "Pump Up The Jam," "She Ain't Worth It" and "Shower Me With Your Love."

A special presentation was also made honoring five ASCAP standards which have been among the most performed songs over the last ten years: "Can't Help Falling In Love," "Great Balls of Fire," "My Girl," "My Guy," and "Someone to Watch Over Me." Diana Ross joined ASCAP President Morton Gould and ASCAP Managing Director Gloria Messinger in presenting Smokey Robinson with the awards for his songs "My Girl" (with cowriter Ronald White) and "My Guy."



ASCAP President Morton Gould and ASCAP's Songwriter of the Year, Diane Warren.



ASCAP's Julie Horton, Tom Petty, Jeff Lynne, ASCAP Managing Director Gloria Messinger and ASCAP Director of Membership Paul S. Adler.



Prince makes his way to the stage at the Pop Awards, where he was honored for writing two songs—"Kiss" and the No. 1 hit "Nothing Compares 2 U."



Diana Ross presented Smokey Robinson with his awards for writing two of ASCAP's Most Performed Standards, "My Guy" and "My Girl."



Bruce Hornsby picked up his award for "The End of the Innocence," which he cowrote with Don Henley. From l-r are Hornsby, presenters Lisa K. Schmidt, ASCAP's Eastern Regional Executive Director, and ASCAP singer/songwriter David Cassidy.



SBK recording artist Vanilla Ice presented the ASCAP Publisher of the Year Award to Chairman and CEO of EMI Music Publishing and SBK Records Charles Koppelman. Photo at left: From l-r, EMI's Seline Armbeck, Vanilla Ice and Charles Koppelman. Photo at right: The award-winning trio comprising ASCAP Publisher of the Year EMI Music Publishing, ASCAP Songwriter of the Year Diane Warren and Warren's publishing company, Realsongs, were also honored for the hit "How Can We Be Lovers?" From l-r are Diane Warren, producer and award presenter Don Was and EMI's Irwin Z. Robinson (ASCAP Board member).



Singer Alannah Myles and ASCAP Western Regional Executive Director Todd Brabec are shown during the Pop Awards presentations.



ASCAP produced a special revue at this year's Broadcast Cable Financial Management Association convention. "They're Playing Our Songs...In Person" featured several prominent ASCAP members performing some of their biggest hits. Pictured during the finale are, from l-r, Burt Bacharach, Paul Williams, Tom Kelly, Billy Steinberg, Mike Stoller, Jerry Leiber, Dion and ASCAP Board member Sammy Cahn.



ASCAP's 1991 Rap Symposium in Los Angeles attracted over 800 artists and industry executives. Pictured at the event are, l-r, Delicious Vinyl recording artist Def Jef, H.E.G. Music's Tony Haynes, Rafkind Company's Steve Rafkind, Original Sound's Steve Pina, Dixon and Thomas Law Offices' Ronda Dixon, ASCAP's Alonzo Robinson, Renge Films' Karolyn Ali, Baytee Broadcasting's Greg Johnson, Creative Image's Tanya Dushay, Dixon and Thomas' Bryant Thomas, and Poetic Groove Records' Jerry Davis.



ANDY GOLDMARK RECEPTION
ASCAP recently held a reception honoring Andy Goldmark, writer of the hit "Love is a Wonderful Thing." Pictured at Tuttobene in Los Angeles are, l-r, ASCAP's Loretta Muñoz, ASCAP Western Regional Executive Director Todd Brabec, ASCAP writer Steve Kipner, BMG artist Stacy Earl, ASCAP's Julie Horton, Gorfaine/Schwartz Agency's Mike Gorfaine, Arista recording artist Eric Carmen, Susan Carmen, ASCAP's Brendan Okrent, Gaylon Horton, Marybell Snow and Lizzy Kipner; from l-r, bottom row, Warner/Chappell's Rick Shøemaker, Warner/Chappell writer and A&M artist Cheryl Crow, Warner/Chappell's Judy Stakee, Andy Goldmark, ASCAP's Nancy Kruttsen and songwriter Tom Snow.



Pictured from the left are celebrity cohost and producer/director of the film *New Jack City* Mario Van Peebles, ASCAP President Morton Gould and composer Maurice Jarre, who was honored as the composer of the No. 1 Box Office Film of 1990, *Ghost*.



From l-r, ASCAP's Nancy Knutsen, award-winning composer Dennis McCarthy and ASCAP Western Regional Executive Director Todd Brabec.



Composer David Bell (left) is greeted by ASCAP's Todd Brabec.



Cheers costars Rhea Perlman and Kelsey Grammer presented an award to Craig Safan, whose music for *Cheers* earned him honors in the Music for a Top Ten Series category. Pictured are, l-r, Grammer, Safan, Perlman and ASCAP's Nancy Knutsen.



Film and Television Composers Feted

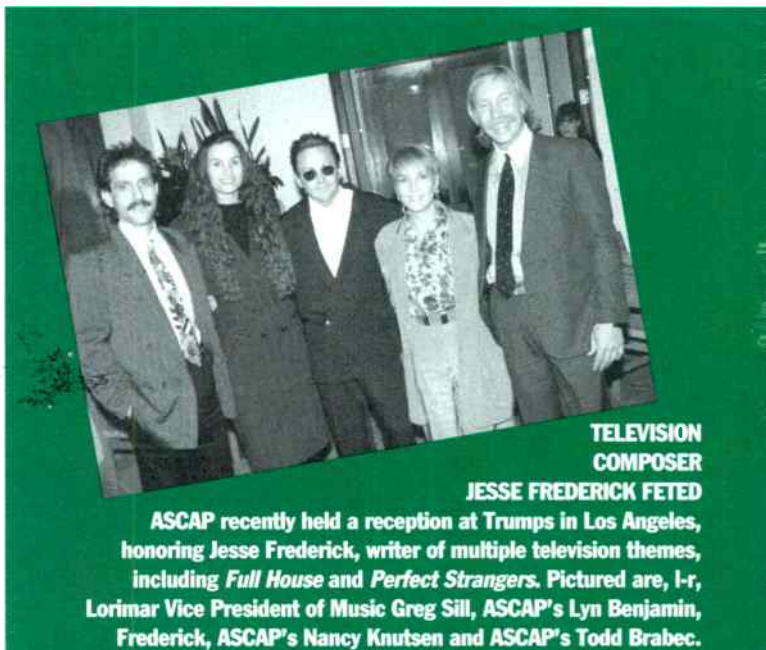
ASCAP presented its 6th Annual Film and Television Music Awards dinner at the Beverly Hilton Hotel April 22, honoring the contributions of ASCAP's writer and publisher members in the field of film and television music.

Television awards for ASCAP's Most Performed Themes, Most Performed Background Scores and Music for a Top Ten Series were presented to the composers of such hit shows as *Cheers*, *Empty Nest*, *America's Funniest Home Videos*, *Roseanne*, *Dear John* and *The Golden Girls*.

In film music, SACEM member Maurice Jarre received an award for composing the score for *Ghost*, the No. 1 box office film of 1990. In addition, individual awards for Most Performed Motion Picture Song went to Jon Bon Jovi for writing "Blaze of Glory" from the film *Young Guns II*, PRS member Billy Idol and cowriter David Werner for "Cradle of Love" from *The Adventures of Ford Fairlane* and to Prince for "Thieves in the Temple" from *Graffiti Bridge*.

Several ASCAP film songs were also recognized for earning the highest number of performance credits over the past 10 years—"America," "Arthur's Theme," "Endless Love," "For Your Eyes Only" and "Jailhouse Rock."

A special award was presented posthumously to ASCAP member David Rose for his many outstanding contributions as a composer, arranger, conductor and recording artist.



TELEVISION
COMPOSER

JESSE FREDERICK FETED

ASCAP recently held a reception at Trumps in Los Angeles, honoring Jesse Frederick, writer of multiple television themes, including *Full House* and *Perfect Strangers*. Pictured are, l-r, Lorimar Vice President of Music Greg Sill, ASCAP's Lyn Benjamin, Frederick, ASCAP's Nancy Knutsen and ASCAP's Todd Brabec.



The song "Blaze of Glory," from the film *Young Guns II*, earned special honors for writer Jon Bon Jovi. In addition to presenting him with an ASCAP award in the category of Most Performed Songs-Motion Pictures, the Society cited Bon Jovi for receiving the Golden Globe Award as writer of the song. Pictured are several PolyGram Music executives accepting on behalf of "Blaze of Glory" copublishers PRI Music Inc. From l-r are, PolyGram Music's John Tita and Lionel Conway, celebrity cohort Mario Van Peebles, ASCAP's Lyn Benjamin and PolyGram Music's Danny Holloway.



The writers and publishers of the song "Cradle of Love" were honored in the category of ASCAP's Most Performed Songs-Motion Pictures. Pictured are, l-r, ASCAP's Lyn Benjamin, EMI Music's John Andrucci and Pat Lucas, 20th Century Fox's Matt Walden, "Cradle of Love" cowriter David Werner, 20th Century Fox's Mary Jo Mennella, celebrity cohort Mario Van Peebles and 20th Century Fox Senior Vice President of Music Elliot Lurie.



Dan Foliart and Howard Pearl were award winners in the category of Music for a Top Ten Series for their work on the comedy hit *Roseanne*. Pictured are, l-r, Foliart, *Cheers* costars and award presenters Kelsey Grammer and Rhea Perlman, Pearl and ASCAP's Nancy Knutsen.



Empty Nest costars and presenters David Leisure and Dinah Manoff are shown with award-winner John Debnay, who was honored in the category of Most Performed Background Scores. Pictured are, l-r, ASCAP's Todd Brabec, Leisure, Debnay and Manoff.

ASCAP PLAYS THE ODDS

ASCAP featured the Odds, from Canada, at a special reception celebrating the band's signing to Virgin Music Publishing and the BMG-distributed Zoo Entertainment label. Pictured at L.A.'s Coconut Teaser nightclub are, l-r, Zoo Entertainment's VP/Artist Development Bud Scoppa, ASCAP's Tom De Savia, the



Odds' Doug Elliot, Zoo Entertainment President Lou Maglia, the Odds' Steven Drake and Craig Northey, Zoo Entertainment VP/A&R George Daly, the Odds' Paul Brennan, ASCAP's Julie Horton and ASCAP's Todd Brabec.



EMI MUSIC HONORED

ASCAP recently held a reception for EMI Music, ASCAP's 1991 Publisher of the Year. Pictured are, l-r, members of Dangerous Toys with ASCAP's Loretta Muñoz (second from left), ASCAP's Julie Horton and Mona Cecil, and ASCAP's Todd Brabec; and (kneeling in front) members of Rhino Bucket with (far right) ASCAP's Tom De Savia.

Note: As we were going to press we learned, with deep regret, of the passing of Alex North. All of us at ASCAP mourn the loss of one of the world's finest film composers.—Ed.

WASHINGTON



AUTOMATIC COPYRIGHT RENEWAL HEARING

ASCAP Board member Burton Lane is shown testifying last June before the Senate Judiciary Subcommittee on Patents, Copyrights and Trademarks in support of automatic copyright renewal. The Bill (S.756) calls for the automatic renewal of copyrights registered between 1963 and 1977 that currently fall into the public domain if not renewed after 28 years. Lane called the bill an "intelligent and sorely needed amendment" to our copyright law.

BIENNIAL CONGRESSIONAL DINNER
ASCAP writers provided special entertainment for visiting members of Congress as part of the 1991 New York City Congressional Tour last May. The event was coshosted by Rep. Charles Rangel, D-N.Y. and Rep. Gary Ackerman, D-N.Y. Pictured are, l-r, (standing), Nickolas Ashford, Craig Carnelia, ASCAP Board member Sammy Cahn, ASCAP President Morton Gould, Rep. Rangel, Board member Burton Lane, Alan Bergman and Rep. Ackerman; and (seated), Maureen Silliman, Valerie Simpson, Board member Marilyn Bergman and Alma Rangel.



REPRESENTATIVE WEISS SPEAKS WITH ASCAP MEMBERS
ASCAP hosted a luncheon in New York City honoring Rep. Ted Weiss, D-N.Y., Chairman of the Congressional Arts Caucus. Several prominent members in Weiss' district attended. Pictured are, from l-r, ASCAP Board member Burton Lane, Anthony Davis, ASCAP President Morton Gould, Rep. Weiss, ASCAP Managing Director Gloria Messinger, Charles Strouse and ASCAP Board member Hal David.

LOS ANGELES

REPRESENTATIVE LEVINE HONORED IN L.A.



ASCAP honored Rep. Mel Levine, D-Calif., at a breakfast last April. Levine has been a firm supporter of the creative community through his legislative efforts on the House Judiciary Committee. Pictured are, l-r, ASCAP Board members Dean Kay, Sammy Cahn, Rep. Levine, and Board members Hal David, Marilyn Bergman and Arthur Hamilton

NEW YORK

ASCAP/NYSCA HOST JAZZ AT TOWN HALL



ASCAP hosted a special reception following the kickoff of the New York State's Council on the Art's *New Jazz Network Tour*. Pictured at New York's Rave Restaurant following the concert at Town Hall are, from l-r, Eternal Wind's Federico Ramos, NYSCA's Don Metz and James Jordan, ASCAP member Dewey Redman, composer/pianist Geri Allen, ASCAP member Richie Havens, ASCAP's Cia Toscanini, Peter Apfelbaum of Don Cherry and Multi Kulti and (seated) NYSCA's Jonathan Goldberg.

ASCAP R&B Music Celebration

Over 400 songwriters, publishers, recording artists and music/entertainment business leaders attended the fourth ASCAP R&B Music Celebration at the Puck Building in New York City. The awards program honored the writers and publishers of the 78 ASCAP songs that reached the Top Ten on the R&B music charts in 1990.

ASCAP President Morton Gould hosted the evening, joined by ASCAP Western Regional Executive Director Todd Brabec, ASCAP Eastern Regional Executive Director Lisa K. Schmidt and ASCAP Director of Member Relations—Midwest Debra Cain. Gould commented on the role R&B music continues to play at ASCAP, saying, “R&B music is one of the most vital segments of our repertory, going back to its beginning with such songs as ‘Lift Ev’ry Voice and Sing,’ which was written by ASCAP charter member James Weldon Johnson.”

ASCAP member and event honoree Quincy Jones spoke about the genius of African-American music and the efforts of a steady parade of innovators. “The brightest R&B songwriting stars of today, like Jimmy Jam and Terry Lewis, are following a trail that was blazed by legends like Nat King Cole, Sammy Davis, Jr., Fats Waller and Duke Ellington,” he said.

The ASCAP R&B Music Writer of the Year Award was presented by a surprise guest, music industry veteran and President of Tabu Records, Clarence Avant. Avant came to New York from Los Angeles to present the award to his longtime friends, Jimmy Jam and Terry Lewis. Jam and Lewis were honored for writing the greatest number of songs that reached the Top Ten on the R&B music charts in 1990—“Alright,” “Come Back to Me,” “Escapade,” “Jerk Out,” “Rhythm Nation,” “Rub You the Right Way” and “Sensitivity.”

Other highlights included award presentations to Warner/Chappell Music, Inc., which received ASCAP’s R&B Music Publisher of the Year honor for publishing the greatest number of songs that reached the Top Ten on the R&B music charts in 1990—“Everybody Everybody,” “I Just Can’t Handle It,” “Innocent,” “Knockin’ Boots,” “Make You Sweat,” “Merry Go Round,” “The Power,” “Scandalous!,” “The Secret Garden,” “Show Me” and “Tomorrow (A Better You, A Better Me).” The other award-winning songwriters and guests in attendance were “Jellybean” Benitez, Will Downing, Entouch, the Family Stand, Full Force, Guy, Bobby Humphrey, LaLa, Najee, Skyy, Jermaine Stewart, Surface and Carvin L. Winans of the Winans.



ASCAP President Morton Gould, Quincy Jones, Terry Lewis, Clarence Avant and Jimmy Jam.



Pictured at the ASCAP R&B celebration are ASCAP Director of Membership Paul S. Adler and Quincy Jones.



BOSTON MUSIC AWARDS

ASCAP was on hand to greet several members at the annual Boston Music Awards, which the society cosponsors. Pictured with NKOTB are (standing third from left) ASCAP’s Jonathan Love and Debbie Rose and (beginning second from right) ASCAP Eastern Regional Executive Director Lisa K. Schmidt with Maurice Starr.

ASCAP—Touchstone in the Midwest

In its first year of operation, ASCAP's Midwest Membership Office has established close ties with area songwriters, as well as with many Midwest music industry professionals.

One goal has been to educate local songwriters about the many opportunities available to them in the Midwest region, including the services ASCAP provides its members. Debra Cain, ASCAP Director of Member Relations—Midwest, attributes ASCAP's recent success to playing a necessary role: Prior to the opening of ASCAP's Midwest Membership Office, there was no touchstone where local songwriters could gain certain career information. "There was a real demand for knowledge, and we have been able to provide a great deal of support and information to the music community," Cain says.

ASCAP has also sponsored numerous events over the past year, many of which focus on music education. The ongoing Writers Rap series affords songwriters the opportunity to discuss their craft with their peers and with industry executives who are interested in emerging talent. ASCAP also held a very successful Songwriters Workshop and Showcase May 4th at the Cabaret Metro. The showcase featured several musical genres, including Pop, rock, heavy metal and R&B: One highlight was the signing of ASCAP member Steve Grisette to a multi-year recording contract with Columbia Records.

ASCAP joined NARAS's Chicago Chapter once again to sponsor the Grammy in our Schools program, which was held at Herald Washington College.

ASCAP's Midwest Membership Office also sponsored an A&R Listening/Critique Session in conjunction with the Black Entertainment and Sports Lawyers Association's Mid-Year Media Conference at the Northwest University School of Law. The session featured a panel of prominent members of the music community who critiqued pre-selected song demos that had been submitted by local songwriters and local and national entertainment attorneys.

ASCAP also held a special luncheon for local entertainment attorneys in an effort to further educate them about performance right organizations and the services the Midwest Membership Office provides its members.

ASCAP-sponsored events in the Midwest have been attended by a record number of local songwriters/musicians. This positive response has been one of the most promising indications since the opening of the ASCAP office in Chicago.



ASCAP's Debra Cain was a guest speaker at this year's Music and Entertainment Industry Educators Association (MEIEA) annual conference. Pictured are, l-r, MEIEA Secretary Tim Hayes, MEIEA President Janet Nepki, NARAS President Mike Greene, Cain and NARAS President/Chicago Chapter James Mack.



ASCAP member Steve Grisette (front left) was signed to multi-year recording contract with Columbia Records after his performance at ASCAP's Pop Workshop and Showcase.



ASCAP member Joe Pasquale stopped by ASCAP's Midwest Membership Office while in Chicago to promote his latest MCA Records release. Pictured are, l-r, ASCAP's George Sarikos and Pasquale.



ASCAP members Enuff Z'Nuff recently performed at the opening of Chicago's China Club, where they were joined on stage by popular violinist Johnny Frigo, father of the band's Derek Frigo. Pictured are, l-r, ASCAP's Debra Cain, Johnny Frigo and band members Derek Frigo and Chip Z'Nuff.

Regional Review



ASCAP ENTERTAINS GMA—ASCAP hosted a luncheon for the Gospel Music Association Dove Award nominees at the Stouffer Hotel in Nashville. Pictured are, l-r, ASCAP's Tom Long, Dayspring recording artist Wayne Watson, Sparrow recording artist Susan Ashton, Word recording artist Babbie Mason and pianist/songwriter Dick Tunney.



BEEN BUSY—ASCAP, Sony-Tree and Wrensong hosted a reception honoring the writers of "Where've You Been," which has received Song of the Year awards at four different awards shows—CMA, ACM, NSAI and NARAS. Commemorative plaques of these four awards were presented to songwriters Don Henry and Jon Vezner at the Sony-Tree offices in Nashville. Pictured are, l-r, Sony President Marvin Cohn, VP-Creative Services for Sony-LA Deirdra O'Hara, Sony-Tree VP Donna Hilley, ASCAP Southern Regional Executive Director Connie Bradley, Henry, Vezner, Wrensong President Ree Guyer and Polygram recording artist Kathy Mattea, who popularized the song.



REID MUSICAL PERFORMED—ASCAP and the Tennessee Repertory Theatre hosted a private workshop performance of *A House Divided*, an original musical by ASCAP member Mike Reid and Mac Pirkle, at the Tennessee Performing Arts Theatre in Nashville. Pictured at a reception following the workshop are, l-r, Mike Reid, ASCAP Board member Wayland Holyfield, Artistic Director of the Tennessee Repertory Theatre Mac Pirkle, ASCAP Southern Regional Executive Director Connie Bradley and MCA recording artist Steve Wariner.

ASCAP FEATURES NEW COUNTRY TALENT—ASCAP held a luncheon for the registrants of the Country Radio Seminar at the Opryland Hotel in Nashville. Pictured are, l-r, ASCAP Southern Regional Executive Director Connie Bradley, Columbia recording artist Mike Reid, Reprise recording artist Carlene Carter, MCA recording artist Mark Collie and ASCAP's Jon Marcus and Jan Ford.



ASCAP COUNTRY WORKSHOP—ASCAP recently held its 11th Country Songwriters' Workshop, sponsored by the ASCAP Foundation and moderated by Walt Aldridge and Pat Alger. Pictured at one of the workshops are, l-r, ASCAP's John Briggs, Alger, Aldridge and Johnny Fountain, a workshop participant who landed a surprise cut on George Jones' forthcoming album.



ASCAP SWEEPS MUSIC CITY—ASCAP writers swept the TNN *Music City News* Country Songwriters Awards, with nine out of ten nominations, including Song of the Year, which went to Alan Jackson and Mark Irwin for "Here in the Real World." ASCAP congratulated its award-winning members backstage at the Grand Ole Opry House after the telecast. Pictured are, l-r, (back row) writers Bucky Jones, Bill Rice, Michael Bonagura of Baillie and the Boys, Allen Shamblin, Kent Blazy, Sandy Brooks, Garth Brooks and Tim DuBois; and (front row) ASCAP's Pat Rolfe, Sharon Rice, ASCAP's Merlin Littlefield, emcee Kathie Baillie of Baillie and the Boys, Joe Chambers and ASCAP's Tom Long.

Pending Court Proceedings For Determination of Reasonable License Fees

In the last issue of *ASCAP in Action* we reported the beginning of the trial of the *Buffalo Broadcasting* case on December 10, 1990 before Magistrate Judge Dolinger. There were 28 trial days ending in February. A massive trial record was compiled which includes documents and testimony from two major antitrust actions won by ASCAP, *CBS v. ASCAP* and *Buffalo Broadcasting v. ASCAP*. As previously reported, the trial is to determine reasonable license fees for blanket and per program licenses for local television stations. Despite the fact that the trial was completed seven months ago, a final decision (possibly delayed by an appeal) may be a year or more away. Meanwhile, stations are paying interim license fees based on 1984 revenues.

The situation is much better in local radio. The Society and the principal negotiating committee for the local radio industry have reached agreement on the terms of new blanket and per program licenses for commercial radio stations for the five year term beginning January 1, 1991. The new agreements call for a higher blanket rate and we anticipate that license fees from the radio industry will grow annually from the current level of about \$85 million per year. There remains pending a proceeding brought by some 375 radio stations whose formats consist principally of "religious" programs and concert music. In October, we expect the court to approve the agreements for the bulk of the radio industry.

In the *Turner* case involving the licensing of the cable television industry, Magistrate Judge Dolinger has interpreted the 1950 Amended Final Judgment in *United States v. ASCAP* to require ASCAP to grant licenses to cable program suppliers which extend to cable systems for their performances of music in the suppliers' programs, and also to require ASCAP to issue per program licenses to cable program suppliers on request. The rulings are contrary to the positions taken by both ASCAP and the Government, the two parties to the judgment, as to its intended meaning. ASCAP has filed a Notice of Appeal.

The ABC, CBS and NBC television networks are currently paying license fees on an interim basis. A conference is scheduled with Judge William C. Conner for October 18, 1991, at which time we shall take appropriate steps to move these matters along toward trial if no settlement is reached.

Class Action Against ESPN

ASCAP's class action infringement suit against ESPN, the cable sports program service, is scheduled for trial in March 1992. Our motion for partial summary judgment was successful in striking certain defenses but unsuccessful in that the court declined to strike other defenses, including the "fair use" defense. Accordingly, these issues must be tried. As noted in the last issue, in the course of preparing for trial, we learned that a number of members have issued direct licenses to ESPN and failed to notify the Society that they had done so.

Members are obligated to notify ASCAP immediately when they issue direct licenses. The notice must show the licensee, the work or works licensed, the period of the license, the writer or writers and the publisher or publishers. Licenses must be prospective, not retroactive. Members are not entitled to receive ASCAP distributions for performances they have licensed directly.



BERNARD KORMAN
General Counsel

Other Infringement Litigation

Most members are aware of the Society's ongoing efforts to educate music users as to their obligations under the United States Copyright Law. To a large degree, the infringement litigation the Society conducts on behalf of all members serves this important goal. In 1990 the Society filed hundreds of copyright infringement actions in federal courts throughout the country, and collected substantial amounts in settlements and judgments.

While most of the defendants in these cases are owners of nightclubs, restaurants and similar establishments, who have ignored ASCAP's license offers or broadcasters who have breached the terms of their licenses, we also bring actions to assist the Society's licensing staff in their efforts to license new categories of users. This was the case when the Society recently filed an infringement action against a leading trade show promoter who persisted in infringing despite repeated requests that a license be obtained. The case was settled shortly after it was filed and the promoter is now licensed. The case received widespread publicity, helping efforts to license the thousands of trade shows, conventions and expositions which are held each year throughout the United States.

Only rarely do the Society's infringement cases go to trial—most of our actions are settled or result in default or summary judgments, judgments before trial. It is rarer still for one of our infringement cases to reach the appellate courts. One such case was appealed recently, however, and in April the trial court's decision was affirmed by a three-judge panel of the United States Court of Appeals in Chicago. In affirming the lower court, the appellate court agreed that statutory damages of \$40,000 and costs including our attorneys' fees totaling another \$46,000 were reasonable sums for the defendants to pay for their willful acts of copyright infringement. In rejecting the defendants' argument that they had not really intended to infringe the rights of the Society's members, the court likened the defendants' conduct to that of a criminal defendant who is aware of the law but feigns ignorance: "one who undertakes a course of infringing conduct may neither sneer in the face of the copyright owner nor hide his head in the sand like an ostrich."

The ASCAP Foundation

Throughout 1991, the ASCAP Foundation has furthered its commitment to various programs that support musical education and talented endeavor at all levels. Among the recent Foundation activities are several ongoing commission and awards programs.

Eighteen colleges and universities from across the nation were selected to receive a total of \$27,000 in the ASCAP/Raymond Hubbell Music Scholarships for the 1990-91 academic year. This awards program assists college students in the field of music.

Three composers—David Crumb, Lee Gannon and Edward Knight—were commissioned by the ASCAP Foundation to compose works commemorating the Chicago Symphony's

centennial, as were the orchestra's two distinguished composers-in-residence, 1991 Pulitzer Prize winner Shulamit Ran and 1991 Grawemeyer Award winner John Corigliano. Both pieces were premiered by the Civic Orchestra of Chicago during the American Symphony Orchestra League's annual convention in Chicago last June.

The ASCAP Foundation recently cosponsored the broadcast of a 1988 Brooklyn Philharmonic / ASCAP Foundation Concert that featured works commissioned by the ASCAP Foundation in honor of Leonard Bernstein. This broadcast was aired by New York radio station WNYC and carried by National Public Radio affiliates.

◆ ASCAP FOUNDATION HIGHLIGHTS ◆



HIRSCHFELD RECEIVES SAMUEL SACKS AWARD - The ASCAP Foundation presented its 1990 Samuel Sacks Award to New York artist Al Hirschfeld, during a reception in his honor at the Margo Feiden Galleries in New York. Hirschfeld's memorable portraits of ASCAP music personalities have been distributed widely for more than three decades. Pictured at the reception are, l-r, ASCAP Foundation Executive Director Gerry Levinson, Hirschfeld, ASCAP Board member Burton Lane, ASCAP President Morton Gould, ASCAP Managing Director Gloria Messinger and ASCAP Board member Sammy Cahn.



YOUNG COMPOSER WINNERS HONORED AT ASCAP - ASCAP President Morton Gould presented three dozen young composers, all under the age of 30, with grants totaling \$20,000 in the 12th annual ASCAP Foundation Grants to Young Composers Competition. Many of the winners traveled from around the country to attend the special ASCAP reception in their honor, and are pictured here with the competition judges and several representatives from ASCAP. From l-r are, (front row) Marta Ptaszynska (Judge), Rebecca Schack (honorable mention), Stephen Taylor; (second row) ASCAP President Morton Gould, Jennifer Higdon, Steven DeJesus; (third row) ASCAP Director of Symphonic and Concert Frances Richard, Kenneth Lampl, Frank Amsallem, Kevin Putz, Anthony Gatto, Augusta Read Thomas; (fourth row) ASCAP Foundation Executive Director Gerry Levinson, Richard Adams, Andrew Seth Jacobs, Stephen Rudko, Rlad Abdel-Gawad; (fifth row) Jonathan Kramer (Judge), Chambilss Globbl, Joshua Fineberg, Roger Neill, Eric Sessler; (back row) Anthony Strliko (Judge), Jonathan Leshnoff, Daron Aric Hagen, John Fitz Rogers, Daniel Kastner, Robert Magglo and Michael Ruszczynski. 1991 Young Composer winners and judges not pictured are: (Winners) Bob Clendenen, Alton Howe Clingan, Matthew Comwell, Jefferson Todd Frazier, Sharon Hershey, Edward Knight, Timothy John Olsen, Russell Platt, Gregory Pilska, Paul Reller, John C. Ross, Elena Ruehr, David Soley and Craig A. Weston; (Honorable Mentions) Nathan Basinger, Cindy Cox, Christopher Kase and Joel LaRue Smith; (Judges) Jalalu Kalvert Nelson, Ned Rorem and Eric Stokes.



BERNICE COHEN AWARD TO MERRILAT AND PASQUAL - ASCAP presented the first annual Bernice Cohen Award, honoring the Society's late Director of Musical Theater, to the collaborative team of Jim Merrilat and Dick Pasqual. Pictured are, l-r, composer Charles Strouse, ASCAP President Morton Gould, Pasqual, Merrilat and ASCAP Managing Director Gloria Messinger.



ASCAP JAZZ WORKSHOP - WQCD-FM air personality Pat Prescott moderated the second ASCAP/Louis Armstrong Jazz Composers Workshop. The workshop was followed by a jazz showcase featuring two unsigned bands that had participated in the workshop. Pictured at the Village Gate Theater in New York are, l-r, author/eritic Radcliffe A. Joe, ASCAP member James McBride, producer Helen Keane, EMI recording artist Najee, Prescott, ASCAP's Marcy Drexler, GRP Records Carl Griffin and ASCAP's Wanda LeBron.

NEW Members



BRYAN ADAMS

Waking Up The Neighbours, Bryan Adams' new LP on A&M Records, has been three years in the making. But the wait has been worthwhile—the album contains the multi-platinum single “(Everything I Do) I Do It For You.”



TIM RYAN

Tim Ryan's talents are brought into sharp focus on his self-titled debut album on Epic Records. His rich baritone voice glides through high-energy, toe-tapping tunes like “A Little Love” and aching ballads like “Breaking All The Way.”



GERARDO

Gerardo describes the songs on *Mó Ritmo*, his debut album on Interscope Records, as hip hop with a Latin beat. “It's like doing songs in both Spanish and English,” he says. “I call it Spanglish.”



MOTLEY CRUE

Mötley Crüe's new album on Elektra Records, *Decadence* celebrates ten years of success for these rockers.



SOUNDS OF BLACKNESS

The Evolution of Gospel is an impressive debut LP from Sounds of Blackness, on the fledgling Perspective label headed by award-winning producers Jimmy Jam and Terry Lewis. The vocal/instrumental ensemble is directed by Gary Hines.



NAUGHTY BY NATURE

Naughty by Nature, currently on the charts with the hit “O.P.P.,” is a New Jersey-based rap group that is influenced by a broad swath of music formats, including jazz, pop, rock and reggae.

THE ADVENTURES OF STEVIE V.

With the release of *Dirty Cash (Money Talks)*, the debut from this British-based musician, producer, studio owner and co-owner of BeatBox Records, Stevie V. is on the way to worldwide success.



TRISHA YEARWOOD

Trisha Yearwood meshes a no-nonsense singing style with vocal and emotional power. Her debut album, *Trisha Yearwood*, on MCA Records, features the tunes “That's What I Like About You,” “Like We Never Had A Broken Heart” and the acclaimed “She's In Love With The Boy.”

COMMISSIONED

James Adler and Carmel Friedman, to compose music and lyrics, respectively, for *Herbie And Carnie: A Dinosaga*, a children's opera, published by the Rodgers & Hammerstein Theatre Library, New York City.

Irwin Bazelon, by the Conductors' Guild Summer Institute, to compose *Symphony No. 8 for Strings*; premiered at West Virginia University, July 1990.

George R. Belden, by the University of Alaska (Anchorage), to compose *The Masque: A piano quintet*, for North-South Consonance.

Stephen Bulla, by the U.S. Army Band's Ceremonial Brass & Percussion, to compose *Firestorm*, a rhapsody for brass band; premiered in Cedar Rapids, Iowa, Apr. 27, 1991.

Alicia Carpenter and Dan Locklair, by the Pennsylvania Council on the Arts, to compose text and music, respectively, for a work about the life of Christopher Columbus, to be performed by the Singing Boys of

Pennsylvania during the state's cinquecentennial celebration of the explorer's discovery of America.

Maurice Gardner, to compose *Concertino for String Quartet*, by the Miami String Quartet, New World School of the Arts, Miami.

Ben Tavera King, by the DagenBela Galleria, to compose *Mujeres Mexicana*, a solo guitar suite, for performance in connection with the national *Splendors of Mexico* exhibit.

Ray Leslee, by the Mary Flagler Carey Charitable Trust, to compose a musical for The Ensemble Studio Theatre's production of *The Living Newspaper*, Fall 1991.

Allen Molineux, by the Florida Music Teachers Association, to compose *Sonata No.2* for trumpet and piano, which premiered November 1990.

Jalalu-Kalvert Nelson, by the Minneapolis-based Dale Warland Singers, (via a \$5,000 grant from the Jerome Foundation), to compose a new work for the ensemble.

Akmal Parwez, to compose *Night Flowers*, a song cycle based on the poems of the late Hladia Porter Stewart; scored for soprano with flute, English horns, mandolin, cello, glockenspiel and percussion.

Jacquelyn Reinach, by a coalition of the American Heart Assn. the American Lung Assn. and the American Cancer Society, to compose the theme song for *Smoke-Free Class of 2000*, a national anti-smoking campaign aimed at school children.

Curtis Roads, by the Japan Ministry of Culture, to compose *Clang-tint*, a work for ancient instruments and computer, for a premiere in Tokyo.



Grawemeyer Goes to John Corigliano

ASCAP member John Corigliano has received the 1991 Grawemeyer Award for Music Composition, in recognition of his *Symphony No. 1*. The Grawemeyer Award carries a prize of \$150,000 and recognizes outstanding ideas in music, politics, religion and education that can be applied to improve society. The symphony was commissioned and performed by the Chicago Symphony Orchestra, where Corigliano was the Meet the Composer resident composer from 1987 to 1990.



Shulamit Ran Wins 1991 Pulitzer

Composer Shulamit Ran was awarded the 1991 Pulitzer Prize for her *Symphony*, a work commissioned by the Philadelphia Orchestra. The orchestra, conducted by Gary Bertini, premiered the work at the Philadelphia Academy of Music in October 1990. At a special reception in New York, ASCAP President Morton Gould presented Ran with the ASCAP Pulitzer Prize Medallion (pictured above). Ran is currently professor of music at the University of Chicago and, in 1990, was named the Meet the Composer resident composer with the Chicago Symphony Orchestra.

Nicholas Scarim, by Public School 178 and New York City's *Meet the Composer* program, to compose *The Hammer of Justice (A Portrait of John Brown)*, an opera.

Edward Smaldone, by the Festival of New American Music and pianist Michael Boriskin, to compose *Transformational Etudes*.

Carl Stone, by percussionist Sumire Yoshihara, to create a new composition for release on CD by the CBS/Sony label.

Irwin Swack, to write a string quartet for the Valcour String Quartet, Baton Rouge, La.

Wang An-Ming, by the Friday Morning Music Club Chorale, Washington, D.C., to compose *Gloria*, a sacred choral piece for large orchestra, organ and solo voices.

Henry Wolking, by the Utah Arts Festival, to compose *Forests*, a work highlighting the crisis of the world's forests; premiered by the Utah Symphony, June 26-30, 1991.

FEATURED

Jesse Ayers, discussing three of his works, *The Dancing King* for tuba and synthesized accompaniment tape, *Dance of the Mountain Raindrops* for string orchestra and piano, and *Piano Man* for solo piano, during a live interview on WUCT-FM, Knoxville, Tenn.

Joe Oscar Barrera's score, in the cable TV production, *Merry Christmas Old Fox*, aired December 1990.

Kenny Beard, signed to an artist deal with Golden Reed Music.

Gary Capelouto's *The Suite: Return*, from his album, *Gabriel Louteau: Solo Piano*, in the James Herbert film, *Piano*.

Mervin Conn's sheet music for the song, "Our Washington Senators," in an exhibit of



Herb Alpert, Henry Mancini Honored

Herb Alpert and Henry Mancini were recently presented with the Ambassador International Award for outstanding artistic achievement. Pictured at the presentation are, from l-r, Herb Alpert, ASCAP's Nancy Knutsen and Henry Mancini.

baseball music entitled *Take Me Out To The Ball Game*, at the Library of Congress, Washington, April-June 1991; also performed by the composer at the opening of the exhibition.

Marcus Dagan, as the subject of an in-depth profile on his career, in Baltimore's *City Paper*.

Sheila Davis' *Successful Lyric Writing*, as the textbook in the composer/author's intensive workshops for lyricists, at the New School for Social Research, New York City, Summer 1991.

Richard Einhorn's score, in the American Playhouse/ KCET production, *Darrow*, aired on PBS, June 7, 1991.

Duke Ellington compositions, in *Wall-to-Wall Ellington*, a day-long multi-media presentation of the composer's works, at Symphony Space, New York, Mar. 6, 1991.

Edward Nebraska Hailey's songs, "Wear A Smile" and "Together Ain't So Bad," on the TV shows, *America's Funniest Home Videos* and *America's Funniest People Videos*.

Gene and Allison Mastropieri, (as "G-n-A"), performing their song, "Missed Again," on *The Joe Franklin Show*, March, 1991.

Sally Mattison's songs, "Hold Your Fire" and "Pale Imitation," in the movie, *Slumber Party Massacre III*.

Max and Marci Nass' *Songs for Peace*, in an award-winning peace education program at New York City's Public School 52; also recorded by the P.S. 52 Singers, on KEF Records.

Tony Osborne's "Try To Be Like Kids," as the theme song for the award-winning ABC-TV special, *Trading Places*.

Ramon Pooser's music, in the theater piece, *Ecstasy of Love*, at Musical Theatre Works, New York City, April-May 1991.

Mae Richard's lyrics, in *Cut The Ribbons*, with music by Cheryl Hardwick, Mildred Kayden and Barbara Schottenfeld, at Red Blazer Too, New York City, May 1991.

Vivian Adelberg Rudow, at the Cuban International Electroacoustic Music Festival, Varadero, Cuba, with a new work composed especially for the festival.

Bob Saffer's "Stand Up for the Flag of America," aired on Armed Forces Radio & Television Service, for the entertainment of Operation Desert Storm troops.

Nicholas Tgettis' *Capricorn Party* for piano and orchestra, on Continental Cable TV, Massachusetts, March 1991.

Mary Lu Walker, as host of a live children's radio program featuring her compositions, aired weekly on Fiji Radio, Suva, Fiji.



Esta Blood's *Starsong*, by Candace Magner, soprano and Rosalie Heller, piano, during a program by the Something Completely Different chamber ensemble, Santa Fe, N.M., April 16, 1991.

Richard Boukas, at Mondo Perso and at Cornelia St. Cafe, New York City, June 1991.

Brio Burgess, in a poetry and music performance with partner Gail Tolley, at Half Moon Cafe, Albany, N.Y., April 1991.



Medal to Diamond for Lifetime Achievement

Composer David Diamond was awarded the 1991 Edward MacDowell Medal for his lifetime achievements as a composer. The MacDowell medal, named in honor of the American composer who founded the MacDowell Colony in 1907, is awarded annually to an artist who has made an outstanding contribution to the nation's culture.

Ray Collins, in a concert of his music at Peoples' Voice Cafe, Washington Square Church, New York City, Apr. 20, 1991.

Jonathan Elliott's *A Garden*, for chamber choir and piano, by the St. Ann Singers, who also commissioned the work, at St. Ann and the Holy Trinity Church, Brooklyn, May 1991.

Judy Gorman, at CBGB, New York City, Apr. 18, 1991.

Lucille Greenfield's songs, in a concert entitled, *Love and the Environment East and West*, with the composer at the piano, at the Pen & Brush Cafe, New York City, Nov. 9, 1990.

Steve Heitzeg's *Flower of the Earth (Homage to Georgia O'Keeffe)*, by the Denver Chamber Orchestra, February 1991. Also featured in the PBS film, *A Marriage: Georgia O'Keeffe and Alfred Stieglitz*.

Georgia Holof's music (cowritten with David Metee), in the musical theater work, *Fahrenheit 451*, with book by Ray Bradbury; at the Music Theater Workshop, Seattle, Wash., January 1991.

Dennis Bathory Kitzsz' *A Fanfare for Peace: The Lily and the Thorn*, a work commissioned for the Vermont bicentennial, by the Vermont Philharmonic, at the statehouse in Montpelier, July 14, 1991.

Marvin Lamb's *The Eagle Has Landed*, a piece for narrator, slides, prepared tape and orchestra, by the composer (as narrator) and the Atlanta Symphony Orchestra, during their 1991 Children's Concert Series.

Mark Lampariello's *Vertical Fractures*, by the composer, at Knitting Factory, New York City, June 16, 1991.

Daryl May, in a performance of his music and comedy works, at the annual get-together of the Grand National Water Fowl Hunt Club of Cambridge, Maryland.

Joe Morra, performing his compositions at the Blues Alley, Washington, D.C.

Suzanne Pierson's *Bodhi and the Rainforest*, a children's musical, by the students of Columbine Elementary School, at Houston Fine Arts Center, Denver, April 1990.

Claire Polin's *Walum Olum* (for clarinet, viola and piano), and other selected works, by the North-South Consonance, in a celebration of the composer's music at Weill Recital Hall, Carnegie Hall, Jan. 5, 1991.



Garland Anderson's *Promenade*, a rag for orchestra, by the Richmond High School Orchestra, at Civic Hall, Richmond, Ind., May 21, 1991.



Several ASCAP members took part in a royalties seminar sponsored by Living Composers Inc. and the Georgia State University School of Music on May 20. Pictured in Atlanta are, l-r, composer Tayloe Harding, ASCAP Board member Stephen Paulus, ASCAP's Fran Richard, composer Alvin Singleton and composer James Oliverio, the founder of Living Composers Inc.

Lenore Raphael's "The Whole Truth," and other songs from the album by the same name, by the composer and a jazz combo, at Saddle River Valley Cultural Center, N.J., April 1991.

Mikel Rouse's *Broken Consort*, by the composer, at Knitting Factory, New York City, June 16, 1991.

Bonnie Lee Sanders' song, "Broadway Moon," performed by Arthur Marks during an interview aired on CNN, Apr. 19, 1991; and also during his walking tours of New York City.

Bill Popp & The Tapes, with songs from the CD, *Popp This*, during a benefit for the American Heart Association at CBGB, New York City.

Robert Beadell's *Three Madrigals Most Fowl* (from *Three Poets Most Fair*), by the University of Nebraska Singers, at a faculty composers recital, University of Nebraska, Feb. 12, 1991.

Martha Beck's *Songs from Nicaragua*, with words by Ernesto Cardenal, Gloria Beer Thompson, and Donna Gold; at Kiggins Hall, Troy, N.Y., Oct. 13, 1990.

Bob Clemons' Big-D, a concert march, by the St. Johns River City Band, Jacksonville, Fla., May 1991.

Stephen Cohn's *Eye of Chaos* for string quartet, in a world premiere by the Arditti String Quartet of London, at the University of Southern California, Apr. 16, 1991.

Emma Lou Diemer's Concerto in one movement for marimba, by the Women's Philharmonic, at Mills College, Oakland, Calif., March 21, 1991.

Linda Eisenstein's opera, *Street Sense*, at the Cleveland Public Theatre, April 26, 1991.

Jane Ellen's *Passing*, quintet for winds and piano, at the University of New Mexico, Albuquerque, Feb. 24, 1991.

Aldo Raphael Forte's *Piezas Latino-Ibericas for Brass Quintet and Orchestra*, by the Southwest German Radio Orchestra and Renquintett, Kaiserslautern, West Germany, May 12, 1991.

Kay Gardner's *North Coast Nights* for string quartet, by the Portland String Quartet, at the Immanuel Baptist Church, Portland, Maine, Nov. 30, 1990.

Noel Goemanne's *Jeu de Mots*, in its European premiere, by the Brussels Radio-TV Choir, in Brussels, May 31, 1991.

Jean Eichelberger Ivey's *Voyager* for solo cello and orchestra, by the Peabody Symphony, David Zinman conducting, at the Peabody Conservatory, Baltimore, Feb. 18, 1991.

Lanette Lind's *Dances in Time*, a chamber work, by Dance Associates, which also commissioned the piece, at Sanderson Auditorium, Raleigh, N.C., May 1991.

Dan Locklair's *Dancing in the Shadows* (three movements for five recorder players), at Wake Forest University, Winston-Salem, N.C.

Mario Lombardo's *Concerto for Oboe and Orchestra*, at St. Helen Church, Westfield, N.J., Apr. 20, 1991.

William R. Mayer's *First Song*, for tenor, violin, clarinet and piano, with text by G a l w a y K i n n e l, presented with other Mayer compositions by Downtown

Music Productions at Citicorp Center, New York City, in honor of the composer's 65th birthday, Feb. 1991.

Angelo Musolino's *Let Love Sparkle and 18th Century Suite*, performed at Hofstra University, Long Island, N.Y., Apr. 28, 1991.

Corrine Tatiana Nordmann's *Winter Evenings* for soprano and piano, by Margery Hellmold and the composer, at Alice Tully Hall, New York, March 1990.

Ned Roren's *String Quartet No. 3*, a commissioned work, by the Guarneri Quartet, at the Albuquerque June Festival, June 1991.

Kile Smith's *Concerto for Trombone and Orchestra*, by the Delaware Symphony, Carter Nice conducting, at the Wilmington Grand Opera House, Feb. 7, 1991.

Jerry Neil Smith's *Will Rogers, An Oklahoma Original*, for narrator and orchestra, during the live telecast of the Foundation for Excellence Awards Banquet, Oklahoma City, Apr. 27, 1991.

Glenn Spring's *Hold In Your Memory The Land...*, a commissioned work, by the Walla Walla Symphony, with Yaacov Bergman conducting, at Walla Walla College, Wash., Jan. 29, 1991.

Avraham Sternklar's *Off to the Thousand Islands*, with text by Jud Newborn, by the Hofstra Chamber Singers, at Hofstra University, Long Island, N.Y., Apr. 28, 1991.

Jordan Tang's *Sinfonia* (*Symphony No. 4*), by the



Harold Rome was honored with the Lifetime Achievement Award at the 1991 Drama Desk Awards in New York last May. Pictured are, l-r, (front) Harold Rome and Florence Rome; and (back) ASCAP's Michael Kerker, Drama Desk President David Barbour, former Drama Desk President, and Theatre Critic Leida Snow and composer Charles Strouse.



PETER WOODRIF

Noted composer John Cage participated in *Face the Music*, a program sponsored by Symphony Space in New York, which featured a selection of Cage's works and an open conversation with the audience. Pictured at the event are, l-r, host Allan Miller, Co-Artistic Director and co-founder of Symphony Space, and John Cage.

Knoxville Symphony, Knoxville, Tenn., March 1991.

Vernon Taranto Jr.'s *Sonata for Cello & Piano*, by cellist Theresa Villani, at the Tarpon Springs Cultural Center, Fla., April 1991.

Alejandro Tkaczewski's *Two for Two, Two*, by flutists Barbara Eberhart and Maryly Culley, at the Alea II concert, Stanford, Calif., May 28, 1991.

Paul Turok's *Antoniana*, by Leon Hyman and the New Philharmonic of New Jersey, at the Morristown Museum, Morristown, N.J., March 9, 1991.

Dr. Mary Jeanne van Appledorn's *Parquet Musique pour Clavecin*, at Rice University, Lubbock, Texas, Jan. 21, 1991.

Persis Vehar's *A Whitman Salute*, a piece for vocal soloist, chorus, string orchestra and piano, by the Buffalo Choral Arts Society, Villa

Maria College, Buffalo, January 1991.

Melinda Wagner's *Second Rising (Overtures)*, by the DuPage Symphony Orchestra, April, 1991.



Royce Campbell's *Nighttime Daydreams*, on Timeless Records.

Bill Danoff's *Souvenir*, by Watch Your Head Music.

James Emery's CD, *Turbulence*, by Knitting Factory Works, May 1991.

Sir Enoch's *Lucomplow*, on Rex Records.

Paul Hayden's *Concerto for Alto Saxophone & Piano*, published by Carl Fischer Inc.

Lory Lazarus' Recess, a musical for children, published by the

ASCAP honored Latin composer and arranger Mario Bauza, considered the father of Afro-Cuban jazz, for more than six decades of achievement in music on the occasion of his 80th birthday. Pictured during the special presentation at New York's Symphony Space are, l-r, Mario Bauza and ASCAP's Ernie Napoleoni.



Rodgers & Hammerstein Theater Library, New York.

Paul S. Lasky's *Rhytmyme*, a set of eight children's rhyming educational stories published in book and audio cassette format.

Kathy Mattea's album and music video, *Time Passes By*, on Mercury Records.

James Myers' "Rock-a-Billy," performed by Joey Welz, on Caprice Records.

Lisa Marie Nelson's *You Are My Shining Star*, third in a series of song collections titled *Positive Music for Today's Kids*, by Bright Ideas Productions.

Sandy Rapp's new book, *God's Country: A Case Against Theocracy*, by the Hayworth Press, Binghamton, NY.

William J. Reynolds' book, *Songs of Glory: Stories of 300 Great Hymns and Gospel Songs*, by Zondervan.

Andy Sarnoff and Pat Maiorino's "Some Flowers (Only Bloom In Heaven)," recorded by Andy Cooney on Rego Records.

Peggy Senders' and Jim Kline's *Can't Live Without It*, their second Pajama Party album, on Atlantic Records.



George Barnett, with a residence grant from the Camargo Foundation, Cassis, France, September-December 1991.

Solomon David Bozeman, as Second Runner-up in the Musical Arts category of the 1991 Sony Innovators Awards.

Edmund Campion, with a Charles Ives award, from the American Academy and Institute of Arts & Letters.

Hal David, ASCAP Board member and former ASCAP President, with an honorary doctorate of music from Lincoln College, Lincoln, Ill., May 1991.

John Edmondson, with a Department of Music Alumni Achievement Award from the University of Florida, April 25, 1991.

Erroll Garner's 1954 standard,

Frank Foster is pictured with George Benson during a recent tour of Japan. As the conductor of the Count Basie Orchestra, Foster also landed a 1991 Grammy Award for Best Performance-Big Band.

"Misty," with induction into the NARAS Hall of Fame.

John Green, former ASCAP Board member, posthumously, with an annual scholarship established in his name at the Harvard School of Music.

Arthur Hamilton, ASCAP Board member, with election as President and Chairman of the Board of the National Academy of Songwriters.

Craig Harris, as a 1991 Guggenheim Fellow in Music Composition.

Brian Kehlenbach, twice honored, as winner of the 1991 Jimmy McHugh Composition Prize and as

Outstanding Graduate in Theory and Composition, both at University of Southern California, June 1991.

Frederich Koch, by the Lark Society chamber music society, at a performance of the composer's *String Quartet No. 1*, by the Portland String Quartet, Portland, Maine, March 1991.

Karl Korte's *Te Maori* for solo clarinet, as the winning composition in the 1991 Vanguard Arts Associates Competition.

Wendell Logan, as a 1991

conducting Muradian's works for flute, violin, cello and contrabassoon.

Stephen Paulus, ASCAP Board member, named composer-in-residence by the Minneapolis-based Dale Warland Singers, and commissioned to write a major work for the ensemble.

Justin Peters' song "El Shaddai," (published by Whole Armor Publishing), as Number One Song of the Decade for the entire Christian radio market; and also as a Dove Award nominee for Gospel Song of the Year.

Shulamit Ran, named composer-in-residence for the 1991-92 Chicago Symphony Orchestra season.

Sharon Ebery Rogers, by Hillsdale College of Florida, with an outstanding alumni achievement award for music.

Earl Rose, with an Emmy nomination (his fifth in six years), for his music for the NBC-TV daytime drama, *Another World*.

Carlton J. Voss, with the first John Green Music Scholarship for talented and

promising composers, as nominated by Pulitzer Prize winner Bernard Rands and awarded by Harvard University, May 1991.

George David Weiss, with an honorary doctorate of music

Warner/Chappell Music's Jay Morgenstern (ASCAP Board member) and Frank Military were the recipients of the National Academy of Popular Music's 1991 Abe Olman Publishers Award. The award was presented by the Chairman and CEO of Warner/Chappell, Les Bider, at the 22nd Annual Songwriters Hall of Fame dinner held at the New York Hilton May 29th. Other ASCAP honorees were Betty Comden, Adolph Green and Gene Autry. Shown during the presentation are, l-r, Jay Morgenstern, Frank Military and Les Bider.



ASCAP member Craig Carnelia was the recipient of the first annual Gilman Gonzalez-Falla Foundation Grant of \$25,000 for Excellence in Musical Theater. Pictured at the awards ceremony at the Vivian Beaumont Theater at Lincoln Center are, from l-r, ASCAP Director of Membership Paul S. Adler, ASCAP Board member Burton Lane, ASCAP Managing Director Gloria Messinger, Jerry Herman, ASCAP Board member Cy Coleman, Carnelia, Ervin Drake, ASCAP President Morton Gould and ASCAP's Michael Kerker.

from Five Towns College in Seaford, Long Island, where he also made the commencement address to the graduating class, May 1991.

Zhou Long, with Germany's International Ensemble Composition Award, for *Ding*, a composition for clarinet, percussion and double bass, which premiered at the Ensemble 91 festival, Monchengladbach, Germany, June 1991.

STEPPIN' OUT
SUBMISSIONS

STEPPIN' OUT IS OPEN to all ASCAP members. Space limitations preclude more than one item per member in each issue. Submissions must come directly from the member and should be written in the style used throughout Steppin' Out. Please address notices to: Editor, *ASCAP In Action*, "Steppin' Out," One Lincoln Plaza, New York, New York 10023.



Guggenheim Fellow in Music Composition; the first artist to be so honored for work in jazz studies.

Johnny Mandel, ASCAP Board member, with election to the board of the National Academy of Songwriters.

Lori McKelvey's opera, *Iphiperia*, with a grant for its production by Sinfonia San Francisco, at the Herbst Theater, San Francisco.

David Moss, with a DADD Fellowship, and also a Guggenheim Foundation Fellowship.

Vazgen Muradian, on his 70th birthday, with a concert of his music, October 17, 1991, by the Chicago Chamber Orchestra with **Dieters Kobar**



ASCAP FOUNDERS AWARD TO LEIBER AND STOLLER

LEGENDARY SONGWRITERS Jerry Leiber and Mike Stoller received the ASCAP Founders Award at a gala reception at the Hollywood Palladium in June. The presentation was made on the occasion of the collaborators' 40th anniversary. Leiber and Stoller penned such rock 'n' roll classics as "Hound Dog," "Jailhouse Rock," "Stand By Me," "Love Potion #9" and "On Broadway," among others.

The ceremony was highlighted with the performance of several Leiber and Stoller hits by Dion ("Drip, Drop"), the Coasters ("Yakety Yak") and

Peggy Lee ("Is That All There Is")—the original recording artists for these songs. Billy Vera and the Beaters also performed inspired renditions of songs by the duo—with the band providing backup for the featured artists—and Ernie Andrews performed "Kansas City." In presenting the award, ASCAP President Morton Gould recognized the songwriting team as "early pioneers of rock 'n' roll, whose work has influenced generations of music lovers and music makers worldwide." Pictured above are, l-r, ASCAP President Morton Gould, Mike Stoller and Jerry Leiber.

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