

Songwriter

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Interviews With The Winners!

Songwriter International: What Went Wrong? • How To Mine The Music Of Your Dreams
A Guide To MIDEM

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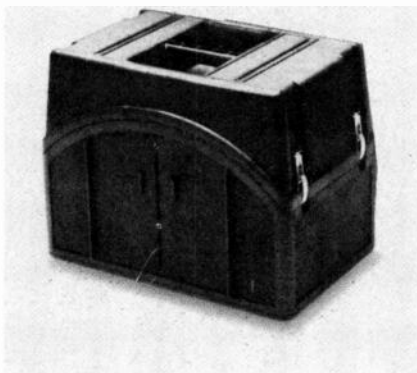


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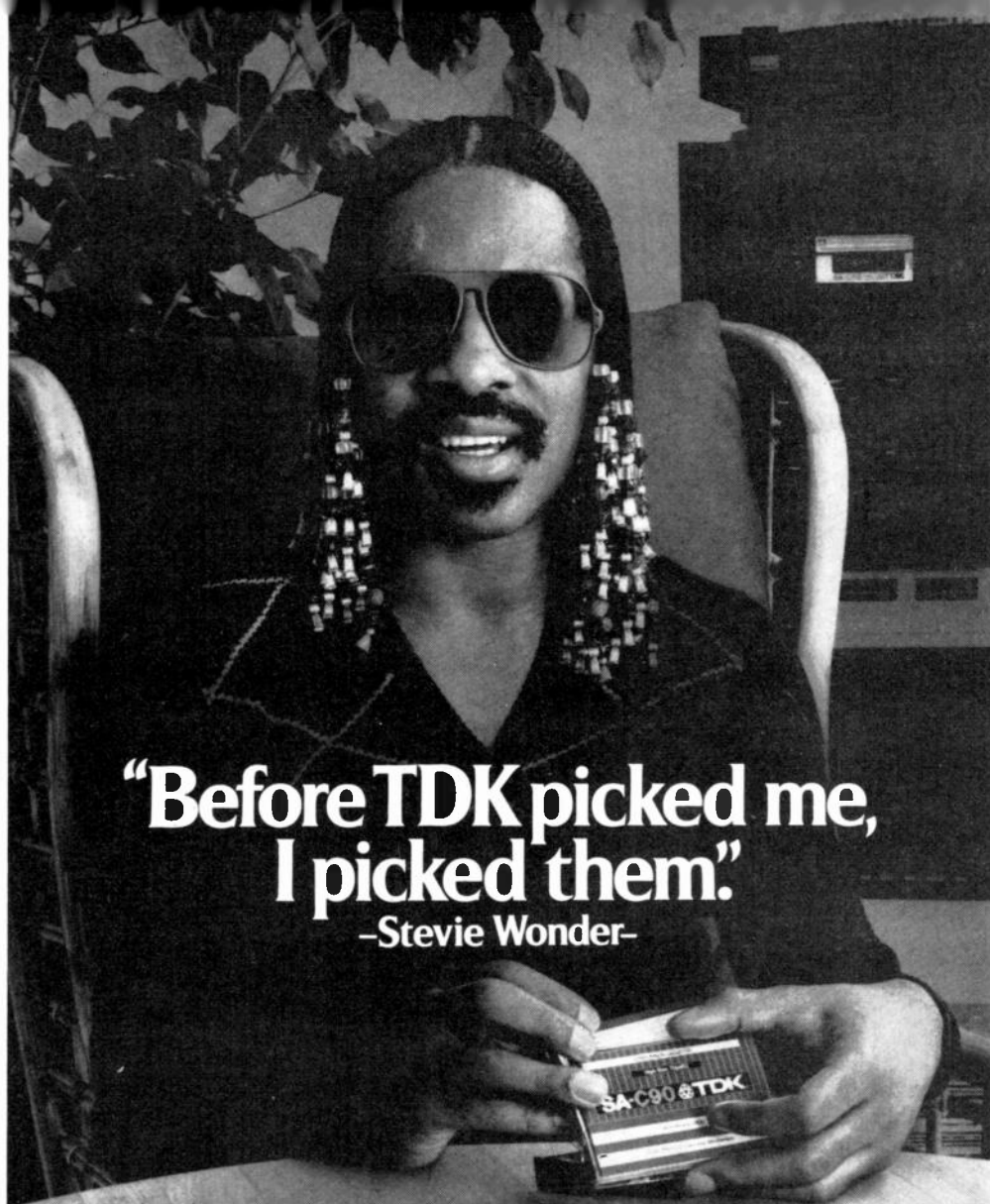
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SONGWRITER

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We will consider unsolicited manuscripts; writers desiring their return, however, must include a stamped, self-addressed envelope.

We specifically welcome submissions for the "Open Mike" column. Articles should be written in the first person and deal with either a personal experience or provocative issue which songwriters can relate to. Please enclose a photo.

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Meet the winners in **Songwriter's** First Annual Readers' Poll. They tell you how they came up with their award-winning songs.

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How To Mine The Music Of Your Dreams

Yes, psychologist Chuck Loch maintains, you can dream your way to No. 1. Illustration by Richard Milholland.

Songwriter International:

What Went Wrong. Michele Kort chronicles this sad, frustrating story of "good intentions but a lack of cash." In an accompanying article, Barry Alfonso takes a look at the 7-year-old American Song Festival, in contrast a Rock of Gibraltar.

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MIDEM, 1980

We asked Alex Cirna, an attendee at this year's MIDEM — the prestigious music biz powwow — to share with you what he saw and heard about trends for the 80's. Illustration by Carol Goodkind.

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MELODY LINES

He Needed Goodrum's Advice

About a week ago, I wrote a letter to Randy Goodrum (*You Needed Me*) to express my enthusiasm for all his successes. I almost had a heart attack when he called me this morning from Nashville. He wanted to thank me for the letter.

I talked to this man about songwriting, and he really said some heavy stuff. I'm following his advice. I think all songwriters should know what he has to say. He's one hell of a guy!

I think you ought to interview him.

Verne Sundquist
Lancaster, CA

Well, Verne, we already have . . . as well as two of Randy's Nashville brethren, Sonny Throckmorton and Rory Bourke. Look for their interviews this summer.

A Fan Of Styne's, Axton's 'Straight Talk'

The two best articles I've ever seen in *Songwriter*, I've decided, date back to the January issue. The Jule Styne piece was good because it was 90% him talking and Mae Boren Axton's article was good because it was *all* her talking. These two old pros really know whereof they speak, which is more than I can say for most of your interviewees.

Both Styne and Axton flatly contradict the most frequent advice of ASF judges (in "Feedback") and the industry experts you quote all the time. Styne says *don't* immitate, be original: "Don't write like the last hit" (vs. pick a writer you like and try to write like that, or listen to AM all day and write like what you hear). He also says we're living in a "world of unprofessionalism" (e.g., so-called singers who breathe into the mic and writers who use lines like "hugged my neck" in *Honey* and "one room eight by four" in *Last Of The Romantics* apparently for rhyme's sake) and that "only educated people should be in this business." Wouldn't that be a blessing!

Mae cites songs she wrote in 15 minutes, 22 minutes and (with others) in a hotel room in part of a day. Hey, didn't she know that songs have to be rewritten over and over to be good? Also, she writes what she feels, not what somebody asks for.

How nice to get some straight talk instead of a lot of conflicting versions of what makes a hit song by all these self-appointed experts who don't know any more than I do. "He who knows not and knows not he knows not . . . is a fool. Shun him!"

Roger Gallagher
Amherst, MA

Q&A: Copyrighting a Title

I've written some songs with the same titles as some rather popular songs. They include *Bad Girls*, *Time Passages*, *Every Which Way But Loose*, *Aqua Boogie* and *The Highest Praise*. Is it possible for me to be sued down the line if any of the songs were to prove successful?

James Newman
Detroit

Under most circumstances, a title is not copyrightable, as most titles are common phrases. Holding exclusive rights to a common phrase would severely cut into our use of the language.

There is an exception, however, spelled out in the Copyright Act of 1976. Titles that are so ingrained in the American consciousness so as to only be associated with that song are protectable. Such titles might include Moon River and Killing Me Softly.

Practically speaking, though, many publishers won't touch a song with a title already famous . . . just in case. Also, if you do use a previously used title, your song had better be better, because everyone will compare.

Q&A: Assigning A Publishing Company

I am the sole proprietor of two music publishing companies, Leilani Music Co. (ASCAP) and Seven Palms Music Co. (BMI). I have many writers and many beautiful songs in my repertoire, including my own songs.

All of the songs are copyrighted. Lead sheets are made, and some demos. The copyrights all last for several more years.

I am presently 60 years old, have no heirs to pass the companies on to and do not have any capital to do anything with the songs. Therefore, I am most interested in finding a big music publishing company or record company that will take over my companies, and "get the show on the road."

I have several thousand dollars tied up in these businesses, but I am willing to let a big company take it all over (including three record labels) for a small advance, plus a royalty arrangement.

Do you know anyone who would be interested in taking all of this over? I do not want to let my writers down any longer and would like so much to hear at least one of my songs on the air while I am still here.

Charlotte Cromwell
Pahrump, NV

Your situation is a difficult one. Catalogues which are making money are very easy to assign to another company. Catalogues

which are not making money are not highly prized. Your job now is to determine what style of music most of your material falls into, and then to contact the major publishers that handle that style.

You may need to meet with a prospective assignee many times to discuss terms. You should be aware that any advance money you receive for assigning your catalogue does not have to be shared with your writers, as the money is not received from the exercise of rights in the copyright.

Q&A: Deceased Cowriter

I cowrote a song with a man who has since died. Before any publishing contract is to be signed do I have to get his heir(s) to sign, or is my signature all that is required? Would I have to split the royalties, or are they all mine?

J.F. Perkins
Orange Park, FL

A song is like any other piece of property. You can sell it, rent it . . . and will it. If your cowriter did not mention you specifically as heir to his portion of the song, it most probably now belongs to someone in his family. You'll have to negotiate with that/those person(s). You might seek to secure a limited power of attorney from the heir(s) giving you permission to exploit the song, but stating that you share the resultant royalties.

Was He Tenaciously Wrong?

I wrote the following poem shortly after having one of my songs rejected:

Hung Up On A Sour Note

I took my song
to the publisher,
the best song
I had ever wrote.
He said, "Hey man!
I'll buy this tune,
if you'll only
change one note."
I wouldn't change the note.
He didn't buy the song.
Was he hopelessly opinionated —
or was I, tenaciously wrong?

Jim Andracki
Redding, CA

Send your questions and comments to "Melody Lines," Songwriter, P.O. Box 3510, Hollywood, CA 90028.

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to thank them
for keeping ASCAP in the forefront
of the world's licensing organizations.

SONG OF THE YEAR (TIE)

"The Gambler," Don Schlitz

"Still," Lionel Richie, Jr.

POP/ROCK

"Babe," Dennis DeYoung

EASY LISTENING

"She Believes in Me," Steve Gibb

RHYTHM & BLUES

"Still"

COUNTRY

"The Gambler"

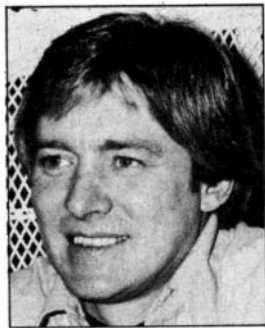
WRITERS OF THE YEAR

Freddie Perren, Dino Fekaris

ASCAP

We've Always Had the Greats

WHO'S WHO



Alan Walden



Tony Moon



Joe A. Moscheo, II



Brent Burns

NEW YORK

Gary D'Amato, creative manager
Dick James Music Inc. — BMI
Dejamus — ASCAP
119 West 57th St.
New York, NY 10019
(212) 581-3420

Home Office: London Also: DJM Records

Gary D'Amato was an apprentice florist when he answered an ad in the *New York Times* that led to his first music business job. For two years he was the tape copier and messenger for Dick James Music, all the while learning the catalog. He was promoted to assistant professional manager, and then professional manager, a post which he occupied for a year before being promoted again to creative manager this February.

Dick James was the Beatles' first publisher. He also published the songs of Jerry and the Pacemakers, the Hollies, Roger Cook and Roger Greenaway — all leading figures in the "English invasion" of the early 60s. In the mid-60s, Dick James signed a new writer named Reginald Dwight, who later changed his name to Elton John. All of Al Stewart's songs up to and including those on his "Time Passages" album are published by Dick James. Through Cook and Greenaway's Cookaway Music, DJM publishes *It's Like We Never Said Goodbye*, cowritten by Greenaway and Geoff Stephens and currently rising to the top of the country charts for Crystal Gayle. DJM also publishes a new musical by Don Black, written with Andrew Lloyd Webber (cowriter of "Jesus Christ Superstar" and "Evita") titled "Tell Me On A Sunday." Both the cast album and a song from the play, *Take That Look Off Your Face*, are riding high on the English charts. Other DJM copyrights: *Carrie*, the latest Cliff Richard single, which B.A. Robertson cowrote with UA writer Terry Britten; and *Heartbreaker*, Pat Benatar's hit.

Gary D'Amato is looking for hits in country, country pop, MOR, rock and roll and "new wave" styles. He's open to artists, writers,

By Pat & Pete Luboff

bands and lyricists. You may submit a maximum of three songs on cassettes only, with lyric sheets and a self-addressed, stamped envelope for the return of your material.

"I suggest that you stay tuned to the radio and stay tuned to the new trends," Gary says. "I ask you to do my job a little for me. After you have recorded your song, sit down and listen to it and try to ask yourself objectively, 'Would I buy that record?' It's hard to be objective, but a good writer can be. You have to be totally honest with yourself, that's how you can weed out your bad songs from your good ones."

MACON

Alan Walden, president
Hustlers, Inc.
602 Southern Trust Building
Macon, GA 31201
(912) 745-5391

Alan Walden started his music business career in 1964, working with his brother Phil in the management of Otis Redding until Otis was killed in a plane crash in 1967. Alan worked for Redwal Music and published *Dock Of The Bay*, before starting his own company in March, 1970.

Hustlers, Inc. has been specializing in publishing the material of bands they manage. They published Lynyrd Skynyrd's *Sweet Home Alabama* and *Free Bird*; and The Outlaws' *There Goes Another Love Song* and *Green Grass And High Tides*. Today, Hustlers, Inc. has four gold albums, four platinum albums and a catalog of 300 songs to its credit.

"Please don't send country or pop, I'm only interested in rock and roll," he advises. "I'm looking for new talent to record as well as good rock songs. We're expanding into a small label to record new groups in 1980. You may send two songs on cassettes only with lyric sheets. I won't return any tapes, so don't include a self-addressed, stamped envelope. Just put your name, address and

phone number on the tape so I can contact you if I'm interested. Please don't try to contact me.

"I encourage everyone to write. If you're talented, it'll come out in the long run. Don't be discouraged by your first rejection. I'm looking for writers who have made up their minds to dedicate their life to writing. Write! The key to every successful record has been the song. The song is what makes it a hit. You can have the world's greatest singer, greatest producer and greatest band, but without the song, they're nothing."

NASHVILLE

Tony Moon, president
Top Five Songs — BMI
Harpeth Music — ASCAP
20 Music Square West
Nashville, TN 37203
(615) 254-7553

Also: Tony Moon Enterprises: Crescent Moon Talent and Kavel Productions

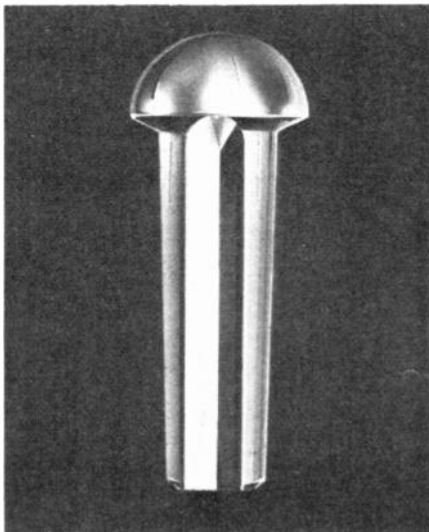
Tony Moon was an artist before entering the publishing field in the mid-60s. He opened the first Screen Gems/Columbia Music Nashville office, and ran it for two-and-a-half years. At that time, Don Kirshner was president of the company and Carole King, Neil Sedaka and Barry Mann were staff writers. Next, he opened a Nashville office for Pickwick International's publishing division, and ran it for three years. During his first five years as a publisher, he had seven or eight chart records each year and worked with writers such as Eddie Rabbitt, Sonny Throckmorton and Dickie Lee. Tony got into independent production, co-producing several hits with the Vogues and creating some of the first rock sessions for major labels to come out of Nashville. Between 1964 and 1970, he produced for Epic, RCA and Bell Records.

In 1970, Tony started his own production and publishing companies, and "the largest rock and roll agency in Tennessee. For the first two years, we did little publishing, but in

1972, I wrote a Top 5 song for Bobby G. Rice, *You Give Me You* and a No. 1 record for Porter Wagoner, *Sorrow On The Rocks*. My writing is a secondary thing for me, but I believe a good publisher who works with writers ought to keep his writing chops up." Tony went on to publish chart records by Faron Young, Billy "Crash" Craddock, Barbara Mandrell, Freddie Hart and Rare Earth.

"I don't write a song unless I have a concept. I've got to have a really hellacious idea, and you don't get good ideas all the time. I write less, but my track record is incredible. Half of the songs I demo are cut and of those 75% to 85% hit the charts. Selectivity is the secret. Ninety percent of all songs written are terrible, including some of those you hear on the radio. This is a big problem for the amateur writer who knows that his song is better than some he hears on the radio, especially country stations. This isn't so true of pop radio, with the tight playlists; only hits are played. It's disturbing to the writer artistically to take his songs to Nashville and get turned down. So many publishers won't tell the writer the truth... that the songs got on the radio because the producer or the artist or 'hot' writer wrote it. It's political.

"Only sometimes, when a song is strong enough, will it cut all those political barriers down. Ninety-seven percent of the stuff I hear off the street is mediocre and I can't fool with that with an unknown writer. But if I find a song that's super and unusual and makes the hair on my arms start to crawl, I'll pick it up, 'cause I have a chance to get it recorded.



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"Country music is the purest songwriting field there is because the song is more important in country than in any other field. I've had success on all the charts, so I'm not just saying that because I'm in Nashville. In rock, there's more emphasis on the charisma of the artist. Sounds, feel or arrangement have as much or more impact as the song itself."

Send your hair-raising songs to Tony, preferably on reel-to-reel tape, 7½ ips and leaders between the songs. Include the lyric sheets for a maximum of three tunes, but forget the self-addressed, stamped envelope, as Tony will *not* return tapes. Put your name, address and phone number in your package, so he can call you if he's interested, but don't call him about your tape.

**Joe Moscheo, II,
director of affiliate relations
Broadcast Music, Inc. — BMI
10 Music Square East
Nashville, TN 37203
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Other Offices: New York, Los Angeles

After education at Juilliard and Florida State University, Joe Moscheo worked for 18 years as a professional keyboardist, playing with the likes of Pat Boone, Elvis Presley, Carol Channing and Jimmy Dean. Joe had a vocal group called the Imperials that did back-up singing for Presley for three years in Las Vegas and for some of his movies. And Joe was coproducer of the "Jimmy Dean Show" for six years. In June of 1975, Joe formed New Direction Artist Guild, a management, booking business and independent TV production company, which he left in October, 1978, to join BMI.

BMI, a nonprofit organization owned by broadcasters, was formed in 1940 for the purpose of collecting license fees from the users of music for profit and distributing of these monies to the publishers and writers of the music. BMI is *not* a music publisher (so please don't send tapes), but the company can be helpful in developing a songwriter's career.

"I work with writers and publishers," says Joe. "I go out to concerts, rooms, gigs to find new talent. All of my music business experience is helping me in this job, in evaluating songs and seeing potential in writers. The Nashville BMI office covers a territory of 16 states, including Alabama, where we work with the Muscle Shoals Music Assn.; Atlanta, and the Atlanta Songwriters Assn.; Austin, the home base of Willie Nelson; and Miami, home of the Bee Gees, who are BMI writers. We deal in all kinds of music, country, gospel, R&B and disco/pop.

"The BMI philosophy towards songwriters, especially in Nashville, is based on personal relationships. If we help a writer get something going when he/she's fresh; if we show genuine interest and become friends, they stay when they become stars. Two examples of that are Willie Nelson and Kris Kristofferson. I'm doing for writers what I would have like to have had done for me when I was starting out.

"Songwriters are the backbone of the entire industry. They're where everything starts. My advice is, keep it original, keep it simple, and keep it coming!"

Writers who want to know more about BMI should call or write the office nearest them.

PHOENIX

**Brent Burns, president
Wolfhound Music — ASCAP
P.O. Box 9964
Phoenix, AZ 85022**

Also: Wolfhound Records and Brent Burns Productions

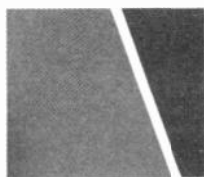
Brent Burns began playing rock and roll in Phoenix when he was 14 years old. In 1968, he was drafted to Viet Nam, where he was shot. Strangely enough, the pension he got for being shot enabled him to survive in the music business. He's a singer; guitar, banjo and piano player; showman and comedian who works in night clubs. He's currently playing the Rob Roy in Scottsdale, AZ.

Brent released his first record in 1967, a rock and roll tune with the Grapes of Wrath. His first charter was *Teddy Toad*, a spoof of country tearjerkers that he produced and cowrote with artist Bobby Butler. Brent produced a record with Bobby in 1976 on the IBC label that was not released until 1979. It was *Cheaper Crude Or No More Food*, a song Brent wrote and published. Paul Harvey played the song three times on his syndicated radio show and the public responded by buying 500,000 copies. Brent and Bobby performed the song on such TV shows as "Real People," "Hee Haw" and "The Mike Douglas Show."

Brent also made the country charts with his Pantheon Records release, *I Hear You Coming Back*. Brent is promoting his latest record on his own Wolfhound label, *I Think I'll Run For President*, by dressing up as Uncle Sam and visiting radio stations. He's looking for material for himself, Bobby Butler and two other artists that he is producing. All need good country songs with crossover potential. You may submit two songs on cassette only with lyric sheets and a SASE, if you want your tape back.

Brent says, "If you send me two aces, I'll call and ask for more. And if I believe in a tune, I'll beat down doors to make sure it gets to the right ears. I'm persistent and I'll bug the hell out of them to get them to listen. I'll be as prompt as I can in responding, so please be patient.

"Never say die. You have to start believing in yourself, that you have hit material, and you have to maintain that belief through all the rejection. It wouldn't be worth having if it was easy to get. The climb up the mountain is half the fun. You gotta be willing to work for 50 years. You can't say, 'I'll go to Hollywood and give it a year'; you defeat yourself. You have to be a blind optimist, say, 'I've got the talent and I'm going to hone it, and I don't care how long it takes.' You gotta love that trip up the mountain."



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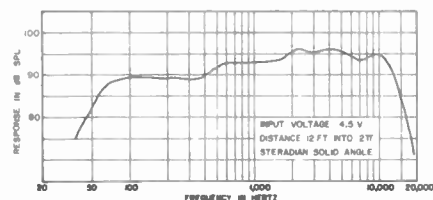


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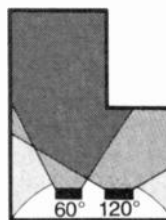


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The Rock Song Market: It's Not Rolling Yet

Many aspiring songwriters' personal tastes are more comfortable with the stimulating energy of rock 'n' roll than with the "safe" pop tunes of the Top Ten. But is there an outlet for such material?

All evidence suggests that rock bands aren't yet ready to seriously consider songs from outside writers. "Many of the harder rock artists are now discovering how important hit songs are instead of the usual album filler trash," said Arista Music's Bill Meschel. "Although they realize that, oftentimes, their own songs don't sound like hits, emotionally they have difficulty coming to terms with recording outside material."

"It's almost as if, creatively, they feel deballed, because they themselves can't write potential hits. Also there's the financial greed. If they record someone else's song, that's 2½¢ per every record sold that they're not getting. They're receptive to the concept, but haven't grown into actually doing it."

Warner Brothers Music's Greg Penney has a different perspective: "When an artist's sales tumble, many times a record company will step in and exert more pressure on the artist to cover outside material. *She's Not There* gave a whole new life to Santana's career, for instance. Other times there are acts — like the Babys, Eddie Money, Wet Willie — who are too busy touring to spend a lot of time writing, and who look to outside sources to bolster their albums."

Mostly, though, bands are drawing from a wealth of oldies to cover: *You Really Got Me* (Van Halen), *(Remember) Walking in the Sand* (Aerosmith), *I Fought the Law* (Clash, Tom Petty). Jobette's Dale Kawashima realizes this too, and mentions that artists like Herman Brood, Genya Ravan, the Jam and Graham Parker are turning to old Motown hits to augment their repertoire:

"*Money* was a mid-chart hit by the Flying Lizzards, and is Dwight Twilley's latest single. The Twisters (local Los Angeles band) combine reggae and rock in a new arrangement of the Supremes' *Where Did Our Love Go*." Ultimately, though, rockers are turning to oldies because of their familiarity, and because of an apparent dearth of otherwise suitable material, or as Kawashima explains: "Because publishers are singularly looking for the catchy ballads and mid-tempo pop songs they can get numerous covers of, they do not have good hard rock material."

Some acts are more adventurous, recording songs from relative obscurity. Peter Green, original guitarist with Fleetwood Mac

when the group's direction was blues-rock, is continually being rediscovered. In 1971 Santana scored a top fiver with his *Black Magic Woman*, last year the Rockets established their career with a hit of *Oh Well*, and currently Judas Priest is garnering a lot of airplay from its cover of *The Green Manalishi*.

Aerosmith has an affinity for old Yardbirds songs. Cheap Trick has acknowledged the Move, and all manner of Beatles and Rolling Stones covers are common. But placements by new songwriters are rare. Quite often bands will perform songs written by "friends." Sue Ennis provides mostly lyrics for Heart's Ann and Nancy Wilson's melodies, the Pop recorded Jamie Herndon's *Down On the Boulevard* (on a small-label single), and Peter Noone (ex-Hermans Hermits) plans to record a Tom Petty song specially written for him.

Some of the more aware local bands from Los Angeles' thriving scene are performing outside material. The Rubber City Rebels, as of this writing negotiating with Capitol Records, are planning to cover songs by the Knack's Doug Fieger (also their producer) and Jack Lee (a local whose songs have been recorded by Blondie and Suzi Quatro), as well as the very obscure *Someone's Gonna Get Their Head Kicked In Tonight* by Jeremy Spencer.

The songwriting of most rock acts leaves a lot to be desired, aesthetically as well as commercially. When one examines the lack of success of LPs by Los Angeles' first wave of New Wavers — Pop, Motels, Beat, 20/20 (with nary a cover among them) it's evident that a dearth of self-penned hits might be supplemented by outside material.

— Harold Bronson

AGAC Now Offering Classes on Theory and Lyric Writing

The New York offices of the American Guild of Authors and Composers "are bursting with workshops," reports AGAC's Sheila Davis. In addition to Norman Dolph's ongoing "Strategy of the Hit Single" course (eight weeks, \$70 for members, \$85 for nonmembers), two new courses for composers and one for lyricists have been added.

Sandy Wilbur, who led the "Getting the Groove" workshop, is now teaching "Introduction to Theory and Composition" and the more advanced "Harmony and Theory for Songwriters." These are both 12-week courses and limited to 12 students. Cost for each is \$95 for members and \$120 for nonmembers.

Sheila Davis, AGAC's special projects director, meantime, is teaching the new "Craft of Lyric Writing" class. Sheila, whose lyrics have been recorded by Shirley Bassey, Al Martino and Hank Snow, said her 10-week course will "stress technique and fine-tuning a lyric." Cost is \$80 for members and \$100 for nonmembers.

(In Los Angeles, Jack *When Sonny Gets Blue* Segal is continuing the AGAC song evaluation workshops. Cost for the eight-week course is \$70 for members and \$85 for nonmembers.)

For details and applications, call AGAC in New York, (212) 757-8833, or Hollywood, (213) 462-1108.

Summer Workshops for Writer, Artist Hopefuls Announced

Songwriter Seminars and Workshops is offering three "summer cycle" workshops beginning in June. The eight-week courses, which cost \$110 (SSW workshops normally run 10 weeks and cost \$135), are devoted to Top 40 song craftsmanship, polishing song material that is almost ready for the marketplace, and making a record deal.

For further info contact Libby Bush or Ted Lehrman at SSW, 119 W. 57th St., New York, NY 10019, (212) 265-1853.

Guest Zinger of the Month

Before we get to the GZOTM, here's a comment on David L. DiCianni's February Guest Zinger ("The music business is like eating cookies in bed — you have to watch out for the crumbs!") from Juanita Rasmussen of Garden City, MI: "Right on, DiCianni! Then there's the misled 'cookie' who keeps crumbs in her bed to further her music career!"

Without further ado, we present the Zinger wit and wisdom of Frank Andrews of Baltimore, MD. In poem form, no less:

It Doesn't Pay
I write to pass away the day.
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Milan Rezabek's Ill-Fated International Song Festival: What Went Wrong

"The tale of Songwriter International, like most stories of failed business enterprise, is one of good intentions but a lack of cash."

By Michele Kort

Song festivals hold a potent lure for many songwriters: cash and merchandise prizes, publicity, recognition of one's songwriting talent, and perhaps a boost to Top 40 success. Like the purchase of a sweepstakes ticket, an entry into a song festival is a low-risk proposition. You have nothing to lose except the entry fee, and you may win unexpected riches and fame.

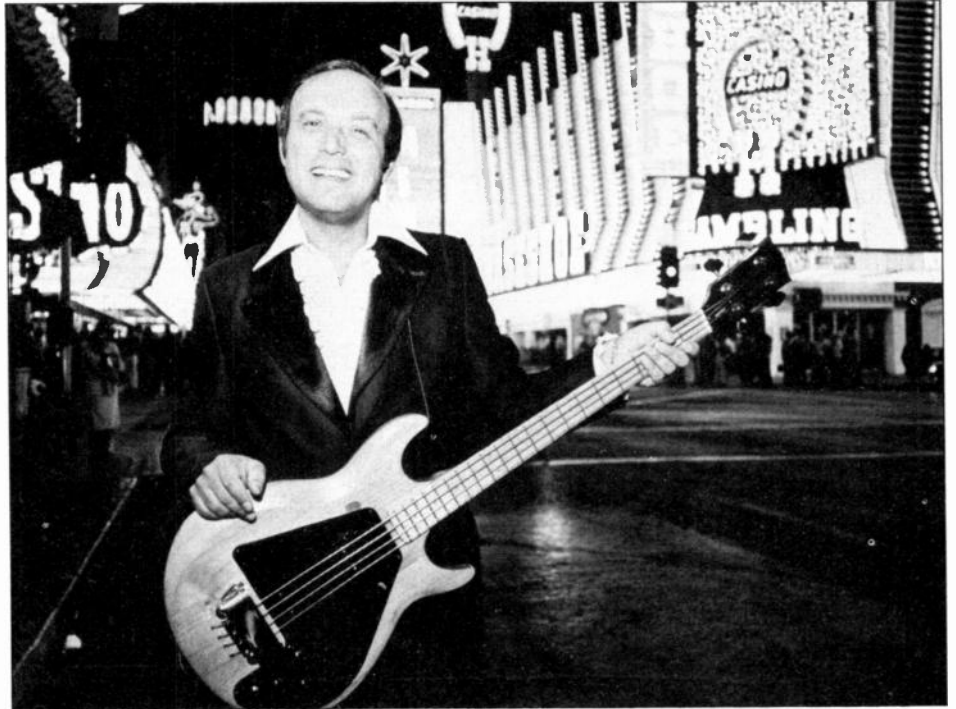
Dozens of song festivals are held throughout the world each year, some encouraging public entry, others inviting only well-known artists and songwriters. In this country, the American Song Festival (ASF) has been holding an open, juried contest for the past seven years and has experienced little serious challenge to its preeminence—that is, until about two years ago.

In June, 1978, a provocative advertisement appeared in **Songwriter**. It pictured the waiting room of "Primate Music Publishing" (Mr. Kong, Publisher), a company staffed by, and serving, human gorillas. A hapless songwriter, guitar in hand, peers at the reader in obvious distress as he reluctantly enters the Primate office. The ad's tag line reads: "A Serious Songwriter Deserves Better."

The advertisement proceeded to introduce the Songwriter International Festival, no relation to **Songwriter** Magazine but apparently modeled closely after the American Song Festival. Songwriter International vaguely proclaimed itself an "alternative" for writers, and the implication was clear: this new festival could do a better job for songwriters than ASF.

The gorilla ad, which included a send-me-further-information blank, also appeared in the July issue of **Songwriter**. It was followed, in the September issue, by another eye-catching, four-color splash. This time, songwriters were urged to "Do Something With Those Late Night Ideas," a theme illustrated with a photo of a young man thoughtfully strumming his guitar while his wife sleeps on the couch. The clock reads a quarter to two.

The ad was accompanied by complete rules and entry forms for the festival, which, like ASF, could be entered by amateur and professional songwriters in a variety of categories—popular, rock, rhythm and blues, country, and spiritual. Equally similar to ASF, all entered songs would be reviewed by at least two judges and would be given written critiques. The rules also enumerated the prizes in the contest: for 100 semifinalists, a subscription to **Songwriter** and a copy of "The Songwriter's Handbook"; for 10 finalists, \$500 cash, a musical instrument or cassette recorder, and an invitation to a special



Until the money ran out, Milan Rezabek promoted his Songwriter International via four-color ads and PR packages (which included the above photo, taken on the Las Vegas Strip). Now, he's back to playing bass.

awards show in Las Vegas; for two big winners, \$1,000 cash, the trip to Vegas, and the opportunity to record a professional demo.

The contest closed Dec. 10, 1978. Critiques were received by contestants several months later than expected. Winners were announced in the Sept., 1979, issue of **Songwriter**, six months beyond the date they were promised. To this day, no prizes have been distributed and no awards show has been held in Las Vegas. A number of songwriters are very angry.

What Happened?

Songwriter was particularly interested in the answer to this question, since we carried advertising for the event, believing it to be a reputable venture. When Songwriter International's phone was disconnected late last year, the winning songwriters transferred their disgruntled calls and letters to our office. We felt concerned, and we decided to pull on our trenchcoats and investigate. We spoke with several of the winners, with the advertising agency that designed Songwriter International's ads, with the festival's publicist, with the head of the American Song Festival, and

finally with the president of Songwriter International, Milan Rezabek.

What we learned was hardly surprising, since the tale of Songwriter International, like most stories of failed business enterprise, is one of good intentions but a lack of cash. Neither were our investigations fully illuminating, since the final outcome of the festival still remained unresolved at press time. Yet one thing is certain, no matter if prizes are finally awarded or not: the winning songwriters, working in a business rife with failure and rejection, received yet another disappointment. And it was perhaps doubly disappointing this time, since it came at the hands of an organization that was designed to *honor* them. If Songwriter International remains viable, as Milan Rezabek claims it will, the festival will face an uphill battle to restore its credibility and live down the legacy of its first year. Songwriters may be willing to forgive, but they're not likely to forget.

Four out of five new businesses fold within their first year. Someone has an idea, believes that there's room on the market for the proverbial "better mousetrap," raises money or

withdraws hard-earned savings, and puts out a shingle for business. Besides money, the new business man or woman puts heart, soul, and inordinate amounts of time into the endeavor. Then it either hits, or, more often than not, misses.

Milan Rezabek put his heart into a song festival. "I was breathing Songwriter International for a year," he says. The festival was his baby, his chance to rise from the comfortable obscurity of being a Las Vegas bass player (for Wayne Newton, among other Vegas headliners) to the stature of show business entrepreneur. Other Vegas musicians had done it, after all. His friend Paul Loudon, for example, had parlayed \$7,000 into sole ownership of the revitalized Hacienda Hotel, and is now worth millions.

So why not Milan? He appreciated more than most the opportunities available in the United States for an individual to start his own business, because he had lived the first 31 of his 44 years in Czechoslovakia, a country where the government starts the businesses. He also appreciated the competitive nature of capitalism, which encourages people to take someone's good idea (like the American Song Festival) and make it better.

Milan had a Western bent to his thinking ever since his youth in Pilsen, Czechoslovakia. The biography prepared by his former publicist, Mike Gershman, pictures Milan as a sort of musical freedom fighter behind the Iron Curtain. He first drew the government's ire at age 13 for wearing a U.S. Army jacket left behind by an American officer, and five years later was again under suspicion, this time for requesting a jazz tune—*Fat Man's Boogie*—on Munich's Armed Forces Radio Network. In 1953 Milan drew unwanted gov-

ernment attention a third time when he founded Jazz Club Brno and began receiving hundreds of jazz albums he had requested from American record labels.

Although he spent most of his first 17 years studying classical violin under his father's tutelage, jazz became the young Rezabek's musical *raison d'être*, and the bass his instrument, by age 18. He studied civil engineering in college (for "political reasons" he says) but didn't practice it, choosing instead to join Gustav Brom's big band and tour Europe with it for eight years. At a 1965 jazz festival in Prague, Milan made an important connection with the man who would guide him to America—Willis Conover, the jazz voice of Voice of America. Conover was impressed with Rezabek's composing talent as well as his musicianship, and suggested that he enter the *Downbeat* Hall of Fame Contest. He did, he won, and he came to America in 1966 on a full scholarship to Boston's Berklee School of Music (though not without yet another debate with Czech officials).

Over the next few years, Milan hooked up with a number of important American jazz musicians, and he ended up touring the world for three years with the great pianist Earl "Fatha" Hines. But by 1972, Milan had gravitated to Vegas and quite a different kind of playing. Like so many jazz musicians who switch to rock or fusion, or to television talk show bands, Milan probably began to discover greater attraction to financial rewards and security than to musical challenges. His decision to start Songwriter International might be traced to both his appreciation of musical talent and to his understanding of the commercial potential in certain music-related ventures.

What he didn't appreciate, or fully understand, was the need to know a lot about business before starting one. For a businessman, Milan Rezabek was a good musician, and he's the first to admit it. "One of the first mistakes was that none of us had any experience in business or management," says Rezabek, "so we were learning along the way."

It was a hard, expensive lesson. Milan and his partner, fellow musician Jim Seebach, raised an initial \$45-50,000 from their savings and from investors to get Songwriter International off the ground. They were certain that the idea for a new song festival in Las Vegas—final resting place for many a popular song—was a sound one, and they were encouraged by some of the town's top stars. "We had backing from people like Roy Clark, Barbara Mandrell, Wayne Newton, Dionne Warwick, and Tony Bennett," claims Milan. "And all these people said—because I work with them—'Hey, that's a great thing. Why don't you put it together and we'll back you up.' Not financially, but in terms of endorsement, whatever."

The expectation of endorsements certainly helped, but the money would have come in handy, too. Because halfway through the expensive four-color ad campaign, the coffers of Songwriter International ran dry.

"We realized that we had to get some outside money," says Milan. "So we started to approach investors and we got screwed in a lot of ways. Like people took \$1,000 to write a prospectus and get us to meet some investors, and we were waiting and waiting for something to come through, and it didn't. Because we were naive and inexperienced, a few people took advantage."

Actually, these money woes were just the mild beginnings of Songwriter International's troubles. The big blow was foretold in a letter Milan received in November of 1978, just before the entry deadline. It was from the American Song Festival, and it threatened a lawsuit for infringement of copyright. "We spent quite a bit of money to have all our stuff reviewed," says Milan, "and we got feedback from about six attorneys that there was nothing wrong with it. We had our own copyright attorney who actually saw the brochure before it went out, and he made one mistake. He charged us a tremendous amount of money for his services, but he didn't register the brochure immediately, and if he did the ASF had absolutely no case, because they didn't register their brochure until right before they wrote the letter!"

Based on the expensive legal advice, Songwriter International went ahead with the contest, and in January they were visited by a man with a lawsuit in his hands. "Hey guys," said the process server, "you must be doing something right, because you are being sued for a million dollars."

The Plaintiff

Tad Danz, president of the American Song Festival, is a businessman, not a musician. His father, the head of the rich conglomerate, Sterling Recreation, bought ASF after its first struggling year and turned it over to his son to manage. Even though



it's an adopted child, ASF is very much Tad Danz' baby—and he's a very protective father.

"They didn't invent a song festival," says Danz, "They copied mine." Of course you can't copyright an *idea*, only its *manifestation*, so Danz focused on the one aspect of Songwriter International that was *published*—its advertising copy. "They literally copied portions of our entry forms and ads," says Danz. "I was forced to do it. If I don't sue them I lose my copyright. I didn't do it to pick on poor little Songwriter International. I'm not a bad guy."

Nevertheless, it appeared to Milan Rezahek that the lawsuit was triggered by Danz' personal feelings toward Songwriter International. "It was probably dumb, looking back at it," says Rezahek, "that I did some interviews in which I said some things about ASF—that I had participated in the contest and didn't like the way they were doing it and thought we could do it better. (Milan entered a patriotic Bicentennial song in the 1975 festival and received a computerized critique which began, "There are many ways to say 'I love you.'" He claims that this incident prompted him to start considering an alternative festival.) "That seems to be what really triggered the personal reaction of Mr. Danz. . . . Then we came up with two beautiful ads that were absolutely superior to any they ever created, and the trouble suddenly started. . . ."

Lawsuits are very expensive propositions, and the side with the most money often wins by attrition. In the case of the American Song Festival vs. Songwriter International (and also vs. Songwriter International's ad agency, Neilson/Anklum), the plaintiff had the larger bank account and could more easily afford to spend \$30-40,000 on legal fees (Rezahek's estimate) than could Songwriter International afford even \$10,000. The \$22,000 (approximately) that Songwriter International had received in entry fees (for about 3,200 compositions, 1,000 of which were free second entries) quickly found its way into the hands of lawyers and other bill collectors.

Ron Neilson, who spent thousands of dollars defending his agency's part of the suit (and, he says, is still owed \$6-8,000 from Songwriter International for both legal and professional fees), insists that the lawsuit was designed to intimidate the new festival and close off investment channels. "From a business point of view," says Neilson, "we were giving him (Danz) very serious competition." Although Neilson felt that the suit was unwarranted, he admitted that he probably would have taken similar action had he been in Danz' shoes.

The lawsuit never made it to court. After several months of jockeying, ASF offered to drop the case if Songwriter International would purchase a "gratuitous license" from ASF that would permit Songwriter International to advertise. Neither side admitted culpability, and both claimed victory. "We are quite satisfied with the out-of-court settlement," says Danz. "It ended up proving, as far as I'm concerned, that they infringed our copyright."

Neilson and Rezahek feel that *their* point was proved, but the cost was far more than

Meanwhile. . .

The Profit-Less American Song Festival Plugs Along

By Barry Alfonso

In contrast to the beleaguered Songwriter International, the American Song Festival is still going strong in this its seventh year . . . although its present management claims never to have realized a profit.

With its ads in various high-circulation publications, the ASF has always tried to be a high-visibility annual event. Considering that for years its advertisements featured a photo of Suzanne Somers attired in only her birthday wardrobe and a strategically placed lead sheet, how could it be otherwise?

But is the ASF all high-powered hype and

business is backing us. They know that we're a sound outfit, that we don't try to rip people off." He notes that the festival has awarded all its prizes on time to its past winners, often going beyond its obligations to help them get a break.

In fact, Tad Danz, a former Sterling executive who now serves as ASF president, believes that personal career assistance is far more important to most contest winners than any cash prize. "In 1975, we did a research project where we asked the entrants what they wanted from the festival," he says. "We found that they had entered mainly to get professional recognition and help in advancing their careers. It wasn't instant stardom and a big pot of money that was a motivation for the songwriters."

Because of this, Danz says, the awards have been adjusted since the ASF's first few years to give lesser amounts to more people. In 1974, for instance, the Grand Prize winner was given \$30,000, while the same award in the 1980 competition is worth \$10,000. However, the total number of awards available has been increased from 15 to 1,350.

In addition, the festival has made a habit of aiding its top winners in placing their songs with publishers and artists, though it doesn't guarantee such assistance in its literature. "There have been winners that we've taken ads out in the trade papers about, that we've taken to foreign countries to promote," Danz notes. "Our attitude is simple—if our winners do well, that's the best thing for the American Song Festival. So we've done a lot of things to open doors for them."

What sort of people participate in the ASF? Willemse profiles the average entrant as somewhere in the 20 to 40 age range, eager to break into professional songwriting but with a minimum of knowledge about the business. What they need to win in the festival, rather than contacts or connections, is an understanding of the contemporary hit.

"The standards of the ASF are the same as those of the music industry," Willemse points out. "I just got a call from an elderly lady the other day, who wanted to know why our winners are generally younger people. The answer is that basically it's younger people who are writing today's music. Songs that sound as if they come from the 1940s and '50s don't necessarily appeal to an audience today."

It's not surprising that the ASF's criteria for winning material is commercially oriented, considering that its judges are active music business pros. One of the festival's promises to its entrants is that every submitted song is heard by at least three of its first-level

"ASF has awarded all its prizes on time . . . often going beyond its obligations to help entrants get a break."

little substance? Many songwriters entering their first tune in the festival have no doubt wondered how much of an organization exists behind the clever ads and sales pitches. Such questions always come up when someone's creative work is turned over for review: Exactly who is behind this contest? Will my work get fair consideration? Am I worth more than the price of an entry fee to these people?

To begin with the basics, the American Song Festival is a corporate concern. It wasn't always that way. Promoter Larry Goldblatt started the ASF in 1973. A group of investors from Saratoga Springs, NY, backed him in his efforts to bring a live pop music festival to their resort city, tied in with a national songwriting contest. The initial announcements of the American Song Festival attracted thousands of entrants, but the project ran into financial troubles and Goldblatt and company sold out to Sterling Recreation, a Washington-headquartered firm which owns a chain of theaters and radio stations on the West Coast. Under Sterling's auspices the much-heralded performance event was held at Saratoga Springs over Labor Day weekend, 1974, and later televised over ABC. Since then, the ASF—still owned by Sterling—has been revamped to be purely a songwriting contest, eliminating live showcasing of the winners.

Overcoming its shaky start, the festival now boasts of its acceptance by the music industry. "The ASF is gaining credibility," asserts Joe Willemse, its manager. "The music

the \$1 cost of the license. Potential investors (like Paul Loudon) shied away from the troubled festival, and the energies of Rezabek and Seebach were diverted from the main business of the festival—such as the judging. Rezabek admits that festival management, an enthusiastic but amateur affair to begin with, got sloppier during the litigation. "We didn't have enough funds to afford competent help, so we had to shop for cheaper help. So we got into problems—like running the judges down and herding them together, following up things, you know what I mean?" Lack of money also meant that Songwriter International couldn't afford to pay judges a very persuasive fee, so the ones that undertook the task did their work at home on their own sweet time. Hence more delays.

Despite the hassles, the judges' critiques pleased Rezabek and most contestants. ASF critiques have been almost uniformly criticized, even by Danz (who says they'll be discontinued), so Milan felt that the "personalized" critiques from Songwriter International would be his festival's distinguishing improvement over ASF. Each entered song was evaluated by two judges—Vegas musicians, mainly—and rated in five categories on a 1-10 point scale. "And each contestant received the original evaluation sheet," Milan proudly reveals. "How does that grab you?"

The critiques were the last aspect of the festival that was accomplished. Milan frequently spoke to finalists on the phone, and

sent a letter in November of 1979 explaining the delay in awarding prizes as due to the litigation. That was about the last anyone heard from him until **Songwriter** began investigating.

The Winners

Anger. Embarrassment. Disappointment. Resigned acceptance. Those are some of the reactions from the winners of the first Songwriter International contest, winners who have still not won anything.

"It's small potatoes, and so are we," says professional pop finalist Barry Blackwood, "but at least we're due for what they said we'd win." Blackwood, who won \$5,000 in the first American Song Festival, and his writing partner Ed Stockfish, have been calling Songwriter International regularly for months and have received no response since last December. "It's embarrassing to have to chase after this little outfit to get them to pay off," adds Blackwood.

David Bracken, the professional rock finalist, is more philosophical about the outcome. "I went into it knowing it was risky," the New Jersey jingle writer says. "Song festivals can't hurt you. I wasn't at all surprised at what happened."

Other finalists weren't nearly so sanguine. Hal Hubble, who one might guess is an emotional guy from the title of the tune that made him professional country finalist—*My Pulse Pumps Passion*—says that if he ever

(continued on page 22)

(continued from page 19)

judges, who are usually recruited from the ranks of personal managers, independent producers and publisher's assistants. "Our song screeners have to qualify to be judges," says ASF Public Affairs Coordinator Jill Frisbee. "A screener should be in a position to do something with a good song when he hears it."

Each screener is given 100 song tapes in a box, which he spends an estimated two to three hours going through. Obviously, not every song is heard in its entirety, but Willemse insists that each screener is required to listen at least through a song's hook and/or chorus before passing over it. The songs that survive the initial step go on to second and third levels, where they are weeded out further by panels of judges until ten category winners are selected. These are forwarded to the final judges, a cross-section of music industry executives and artists, who choose the Grand Prize winners.

Among the pop music heavyweights who judged in the 1979 ASF were Barry Manilow, Phil Spector, Clive Davis, Stephen Bishop and Charlie Rich. Unlike those serving at the preliminary levels, the 70 top judges don't sit down and hear submitted tapes at the ASF offices in Los Angeles. "We send them each the songs and a ballot," Willemse says. "They listen to the songs at their convenience over a month or so." Not all of those who agree to be final judges end up responding—only 58 of them cast ballots in the last festival.

The ASF is confident that its judges will spot just about any song of professional quality. "If a songwriter enters his best song and it doesn't win a prize, then it probably wasn't a very commercial or competent composition," Danz says. "Our judges basically give out the \$25 Honorable Mention prize to just about any good song that's entered. I have a high degree of confidence that if any talented songwriter enters his best composition, he'll win \$25."

Those entrants whose tunes don't make the grade have the option of having a free critique sent to them. In the 1976 competition, the ASF mailed out prerecorded, computer-selected criticisms of songs, which drew fire from contestants who felt they deserved a more personalized evaluation. Willemse acknowledges that those critiques weren't specific enough and needed to be improved upon: "Right now we're using a check-off sheet, where judges have a list of 20 responses to give to entrants with room for personal comments." The ASF claims that any more detailed song evaluation would necessitate an extra charge.

On the subject of money, why does Sterling Recreation continue to back the American Song Festival even though it hasn't shown a profit to date? Danz explains that songwriting contests are major media events in Europe, the Far East and elsewhere in the world, and Sterling still hopes that the ASF will soon become an important television property. Until then, the festival will at least remain prominent in the world of American songwriters, the people who the ASF was set up to bolster in the first place.

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(continued from page 20)

runs into Milan Rezabek he'd "probably knock his block off."

"I'm worse than disappointed," declares Hubble, an Indianapolis lounge performer, "because I thought this contest would make a difference in my career. I'm also embarrassed, because I told people at the club I perform in that I won this contest and would be going to Las Vegas. I was going to have a big write-up in the Indianapolis paper. It's good I held off having my picture taken for it, because then I would have come off as a fraud."

Several of the finalists mentioned filing suit against Songwriter International, but as far as we could learn only one, professional winner Ernest Hatton, had hired an attorney to pursue the matter. "I've had so much trouble in the music business," says Hatton. "I haven't found one single honest person. It's bad enough to break into the business, but it's really sad when you can't collect money you're owed." (Ironically, Hatton faces a challenge of his own from the cowriter of his winning song, Michael Hurley, who claims that Hatton never even informed him of the contest and refused to pay him half the winning share—should prizes be awarded. Nonetheless, Hurley still hopes that the festival will resolve its commitment to the winners. "A trip to Las Vegas doesn't interest me, a professional quality demo, the money..." says the Orlando, FL, writer/arranger. "It's the principle that matters.")

Michael Perlin, the amateur pop finalist, had more contact with Milan Rezabek than most of the other winners, having visited him in Las Vegas. The two spent hours discussing songwriting and song contests, and Milan took Perlin backstage to meet Wayne Newton. "He treated me really great," says Perlin. "It seemed to me the guy really had it together. The kind of guy songwriters need."

But as the delays added up, Perlin began to lose patience, as did Bob Johnson, Perlin's cowriter. "We spent a lot of money and effort and time trying to figure out what was going on," says Johnson, a staff writer for Ronnie Milsap. Finally, Johnson got a response from Rezabek to a "crap-or-get-off-the-pot letter," as Perlin characterized it. The prize money is in escrow, said Milan, so no matter what happens the prizes will be paid.

The escrow claim is a vital one in preserving Milan Rezabek's credibility. Everyone I spoke to in preparing this article considered Milan a sincere, honest, well-intentioned person. "He's not a crook," said PR man Mike Gershman. "He's an honorable man," said ad man Ron Neilson. Yet both also told me that they doubted that Milan had put the prize money in escrow. Mike Gershman even said that at an early point in his dealings with Rezabek he discovered that the money *wasn't* in escrow. "I got upset about it," says Gershman, "and told Ron (Neilson), and he (Milan) supposedly did it."

If he *didn't* do it, he's been less than perfectly honest, and that really galls Michael Perlin. "If it's not in escrow, I just can't abide by that," says Perlin. "Everything he's shown me until now is pretty legitimate, even the

delays. If the money's in escrow, why not just pay everybody? Who cares about the fancy awards ceremony?"

The Outcome?

Why not "just pay everybody"? I asked Milan Rezabek toward the end of a February 100-minute phone conversation between Los Angeles and Las Vegas in which he had told me that the prize money had been in escrow "from the beginning."

"That's a last step when you don't know what else to do," he replied. "Because we have an obligation to bring the people to Las Vegas, which we promised, give them the instruments, plus make arrangements for a recording session. If we had gone bankrupt



we would have told them, 'Sorry, we can't raise the money and we won't be doing the presentation, but we're paying the prize money... here!' But since we're not going bankrupt we still would like to do it the way we wanted to from the beginning."

Although Songwriter International had reached the brink of bankruptcy, Milan told me, it was about to be rescued by two overseas investors, one from Sweden and the other from Germany, who were going to buy the company from he and Seebach. "We're right in the middle of negotiations," said Milan. "These people will probably try to make it (the awards ceremony) some time in the spring. Two years later, of course," he added with a nervous laugh. "And then they'll start advertising for the next one."

Always the optimist, Rezabek's soothing, rich-toned voice almost had me convinced that there would be a Songwriter International II, just as he convinced the contestants and winners of Songwriter International I to accept endless delays. As did everyone else I spoke with, I *liked* Milan Rezabek, and he sounded sincere, albeit with a touch of the "wild and crazy guy" that Ron Neilson describes him as being ("He took lessons from Steve Martin," says Neilson).

But actions speak louder than words, as the saying goes. Although Milan returned my call almost immediately the first time I left a message for him on his Vegas answerphone, I began to experience increasing difficulty in reaching him. Either he wouldn't return my calls, or he wouldn't be home at the hour he had specified for me to call. Then he told me that he was coming to Los Angeles on business and at that time would give me some papers he's promised—such as a copy of the escrow statement. After three weeks of promises, there was no Milan, no return of phone calls, no papers. I felt like a contestant in Songwriter International.

Another thing bothered me about the festival. Unlike most song festival presidents, Milan had frequently called contestants expressing interest in their songs and reassuring them of the festival's progress. That's quite a personalized alternative to the way most such events are handled. However, Milan also used those calls to approach several of the winners about obtaining publishing on their songs, not necessarily for himself but for other interested parties. Milan insisted to me that the songs were fully protected, but he also indicated that a publishing cut was somehow *expected* from song festival winners. "We don't have any rights at all," he said, "but if we are responsible for getting the song recorded, then we get into negotiation with the songwriter and come up with a contract where we can get some little piece of the pie, too. I thought we'd have a better chance (than ASF) by dealing in this particular environment (Las Vegas) where we are dealing directly with people who are playing the shows . . ."

"Michele," added Milan emphatically, "even if you get 50,000 entries, the money is in if the songs become a hit."

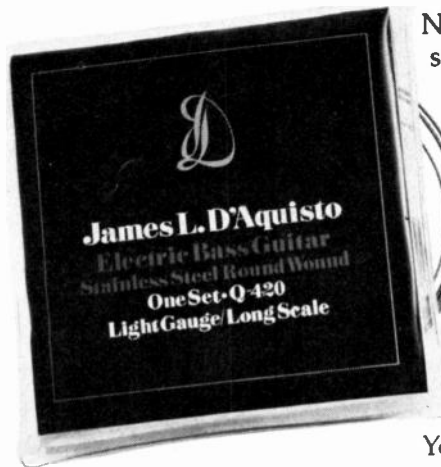
A former Hollywood publisher who I checked with characterized this attitude as naive rather than unethical, but it certainly points out a hidden agenda in the Songwriter International festival. No matter what his plans, though, Milan Rezabek says he hasn't profited at all from Songwriter International. Rather, he worked without salary for a year and has now returned to playing bass for Tom Jones, Paul Anka, and others. If the festival is sold, however, Milan hopes to remain with it as a well-remunerated consultant.

If it's sold, if the winners are paid, if the awards ceremony is held . . . Unfortunately the saga of Songwriter International must still end speculatively at the present time, perhaps further frustrating songwriters and people like Tad Danz who feel that an unsuccessful festival unwittingly taints the successful ones.

Milan is frustrated too, especially over the nonrecoverable expenses of his legal battle. "The American justice system," says the naturalized U.S. citizen, "you should excuse the expression, sucks."

But in the midst of it all, Milan waxes philosophical. "You know the old Chinese proverb," he said, and repeated to me a maxim that probably won't comfort anyone involved in this matter except himself: "You can't change the past, but you can really screw up the future worrying about the present."

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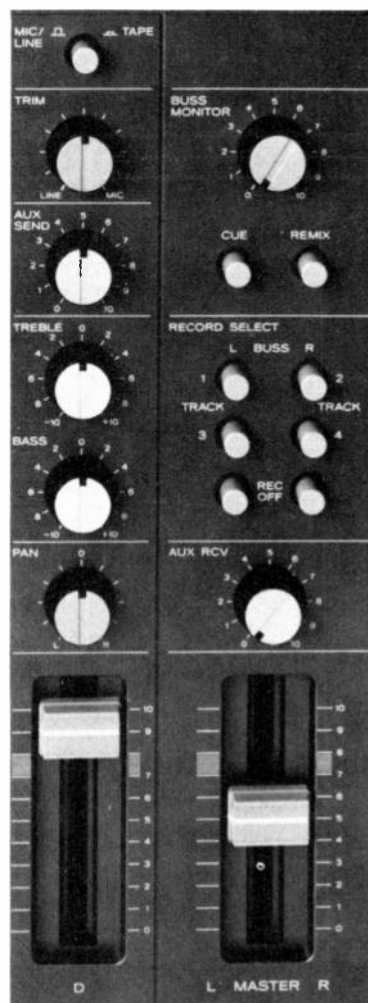
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I Will Survive

Words and music by
Dino Fekaris and Freddie Perren

At first I was afraid, I was petrified;
Kept thinkin' I could never live without you by my side.
But then, I spent so many nights thinkin'
How you did me wrong, and I grew strong,
And I learned how to get along.
And so you're back from outer space.
I just walked in to find you here with that
sad look upon your face.
I should have changed that stupid lock,
I should have made you leave your key,
If I'd've known for just one second you'd
be back to bother me.

Go on now, go walk out the door;
Just turn around, now, 'cause you're not welcome anymore.
Weren't you the one who tried to hurt me with good-bye?
Did you think I'd crumble, did you think
I'd lay down and die.
Oh no, not I, I will survive.
For as long as I know how to love, I know I'll stay alive.
I've got all my life to live.
I've got all my love to give and I'll survive,
I will survive.

It took all the strength I had not to fall apart;
Kept tryin' to mend the pieces of my broken heart.
And I spent, oh, so many nights
Just feelin' sorry for myself,
I used to cry, but now I hold my head up high.
And you see me, somebody new,
I'm not that chained up little person still in
love with you.
And so you felt like droppin' in
And just expect me to be free.
Well now, I'm savin' all my lovin' for
someone who's lovin' me.

(Repeat chorus)

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Reunited

Words and music by
Dino Fekaris and Freddie Perren

I was a fool to ever leave your side.
Me minus you is such a lonely ride.
The breakup we had has made me lonesome and sad;
I realize I love you 'cause I want you bad, hey, hey!

I spent the evening with the radio;
Regret the moment that I let you go.
Our quarrel was such a way of learning so much,
I know now that I love you 'cause I need your touch, hey, hey!

Reunited and it feels so good.
Reunited 'cause we understood,
There's one perfect fit
And, sugar, this one is it.
We both are so excited,
'Cause we're reunited, hey, hey!

I sat here staring at the same old wall.
Came back to life just when I got your call.
I wished I could climb right through the telephone line
And give you what you want so you would be mine, hey, hey!

I can't go cheatin', honey, I can't play.
I found it very hard to stay away.
As we reminisce on precious moments like this,
I'm glad we're back together, 'cause I missed your kiss, hey, hey!

(Repeat chorus)

Lover, lover, this is solid love.
And you're exactly what I'm dreaming of.
All through the day and all through the night,
I'll give you all the love I have with all my might, hey, hey!

(Lyric for fade ending:)

Ooo, listen baby, I won't ever make you cry,
I won't let one day go by without holding you.
Without kissing you, without loving you.
Ooo, you're my everything, only you know
how to free all the love there is in me.
I wanna let you know, I won't let you go.
I wanna let you know, I won't let you go.
Ooo, feels so good!

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Songwriters Of The Year

Freddie Perren & Dino Fekaris



Freddie Perren

Freddie Perren On The Year That Was for Freddie Perren-Dino Fekaris

I think that timing played an important part in the success of our two biggest 1979 songs, *I Will Survive* and *Reunited*. When *Reunited* came out, disco was really exploding. We had done that song before *Shake Your Groove Thing*, in fact, but we were apprehensive about coming out with a ballad when the airwaves were loaded with up-tempo stuff. So we decided to go with *Shake Your Groove Thing* first. But what happened was that there was so much airplay of *Reunited* off Peaches and Herb's album, that we were virtually forced to come out with it right on the heels of *Groove Thing*.

In retrospect, a romantic ballad was just right for the time, as a change-of-pace. Also, I think the song really touched the emotions of the general public. Everyone's experienced a separation from someone he/she loves, and then had the joy of being reunited with that person. So that idea, the romantic ballad quality—plus the dynamite vocals by Peaches and Herb—added up to success.

With *I Will Survive*, I think the *subject matter* had been almost totally unexplored. Or if it had been explored, certainly not in terms of women's right and feelings. We really wanted to explore the *feelings* of a woman victimized by a man who says: "OK, I'm going to walk away from you, but I know you'll be there when I come back." There are many women who would melt like butter when the guy finally did come back—even though they may not have wanted to—and I think *I Will Survive* may have given them a fantasy. Plus, I think Gloria Gaynor's performance was very believable. On top of these things, *I Will Survive* was definitely in the disco pocket, at a time when disco was peaking.



Dino Fekaris



The Gambler And Still: Anatomy of Two Award-Winning Hits

By Al Kasha & Joel Hirschhorn

The *Gambler*, by Don Schlitz, and *Still*, by Lionel Richie, are deservedly rated as cowinners in the Song of the Year category in **Songwriter's** Reader's Poll. Both are strikingly different—*Still*, is a sensitive romantic ballad, *The Gambler* a philosophical country song, yet both score a bullseye in striking the core of basic human emotion.

Still

The title, *Still*, establishes a reflective mood. Before its meaning is specifically explained, we feel that the man singing is still in love with his girl; the word conveys a sense of longing for things past. The musical figure which introduces the tune has that same bittersweet feeling.

With the first line, **Lady, morning's just a moment away**, we can surmise that morning is unwelcome and threatening to the relationship. The line, on a craft level, sings beautifully, musically caressing the word, **Lady**. The prosody of **Morning's just a moment away** is excellent, starting high on **morning**, descending briefly and reaching up again on **moment**. The alliteration also intensifies the power of the line, with **morning** and **moment**.

And I'm without you once again spells out the sadness we've already begun to feel, and the lingering quarter notes on **I'm without you** milk that sadness for all its worth.

Lionel Richie, as sole writer, achieves a warm blend between lyrics and melody; they talk together, as though conceived at the same time. Phrases such as **lady** and **once again** are elongated, creating the rhythm of thought.

Both words and music have on-the-spot intimacy and immediacy; they seem to flow directly from the hero's mind and out. This is particularly notable on **You laughed at me, you said you never needed me**.

After making his bluntly realistic appraisal of the situation, the hero is compelled to add, **I wonder if you need me now**. This refusal to accept obvious rejection is typical of all people involved in a fading love affair.

Although the title of *Still* doesn't repeat often, there is a main musical phrase that recurs consistently, in the first bar, the fifth, the seventh and the eleventh. It's a short phrase too, which is easy to remember.

The hook builds dramatically. **We played the game** rises up the scale and sustains there with **games that people play**. This second, two-measure musical motif which forms the hook then repeats throughout the next 12 bars.

The same insistence by the hero on believing that his love was once magical surfaces with the line, **Somehow I know deep in my heart you needed me**. The important word here is **somehow**, because it tells us that he may have been reading more into the situation than was really there.

Remembering the pain, if I must say, it's deep in my mind and locked away, points out the way the hero, in common with all of us, clings to the good times and blanks out the bad ones. All these universal feelings make this song a prize-winner, because people everywhere have experienced them.

The title gains impact by defying conventional pop rules. Not only does the tune preceding it drop down, but the word *Still* is spoken and whispered. Yet this subdued approach has a theatricality of its own, because it calls attention to the thought in an unexpected way. There is as much heartbreak in the whisper as there would be in a strong, sustained cry.

The lyric is a reminder to all writers that words must be emotional. We see such phrases as **I needed you so desperately, we were too blind to see**. Others are **You never said you needed me, You laughed at me, Deep in my heart** and **Remembering the pain**.

Still, melodically, has a constant underpulse, a flowing downward-upward movement. The tune constantly makes a musical statement and answers it.

But there's always one main reason, beyond all the others, for a song's impact. The ingredient here is sincerity. There's nothing pretentious in it, either musically or lyrically, and we are all brought into a quiet room and invited to share the feeling of the two parting lovers. We like them and empathize with them, and relate their conflicts to our own.

The Gambler

The second prize-winning song is a country tune with a lively singalong chorus, but it shares one vital attribute with *Still* . . . the sense of believable conversation.

It also taps a familiar emotion—the impact of winning and losing. The metaphors presented refer to actual gambling, but they can be read as representative of the gambles we all take in our daily lives.

We begin, **On a warm summer's evening**. Note **summer's**, not "summer"; admittedly a small touch, but one that sounds like natural, casual dialogue. The lines also set up the scene: **On a train bound for nowhere**. We're on a train, but for nowhere

suggests that the people on it are aimless and lost, searching for answers. Again, there's the conversational touch with **I met up with a gambler**.

It's no wonder that *The Gambler* is being adapted into a motion picture, with such lyrics as: **We were both too tired to sleep, so we took turns a-starin' out the window at the darkness, till boredom overtook us and he began to speak**. Every element of craft can be found here. The lines are stunningly visual. We encounter alliterations such as **Too Tired, Took Turns** and **Boredom overtook us and he Began**.

The emotional state of the characters is perfectly projected with **We took turns a-starin' out the window at the darkness**. This shows us, as opposed to saying, **we were both lonely and discontented**.

The music complements every thought. **On a warm summer's evening** has six repetitions of **Eb**, because it is undramatic, reflective conversation. **On a train**, features a jump of a fourth on **train** because **train** is a significant word. The melody makes no loud, show-off leaps, because it functions primarily as an accompaniment to dialogue.

We get to know the gambler very well, when he says, **Son, I've made a life out of readin' people's faces, and knowin' what their cards were, by the way they held their eyes**. These lines zoom way below the surface; they don't say "I made a living out of playing cards, and sometimes I won and sometimes I lost." They illuminate the gambler's psyche; they show a key psychological point about gambling. You can see the old man studying his opponents, measuring them.

I can see you're out of aces continues the use of gambling vernacular, rather than generalizing, as lesser writers might have done, with something like, **I can see you're down on your luck**.

Also subtly suggested is the gambler's fondness—perhaps destructive fondness—for alcohol, with **For a taste of your whiskey I'll give you some advice**. No one listening can fail to flesh out the person involved. Perhaps he has a white beard, or bloodshot eyes, or stooped shoulders, but every mind will supply a portrait.

The hook features an infectious inner rhyme: **You' got to know when to hold 'em, know when to fold 'em**.

The song's musical form is verse/chorus, which is always a comfortable setup for a character song like this. There's no bridge, which is for the best, because excessive mu-

(continued on page 42)



Lionel Richie



Don Schlitz



Songs Of The Year

STILL **THE GAMBLER**
By Lionel Richie By Don Schlitz

Still

Words and music by Lionel Richie

Lady, morning's just a moment away,
And I'm without you once again.
You laughed at me,
You said you never needed me,
I wonder if you need me now.

We played the games that people play,
We made mistakes along the way.
Somehow I know deep in my heart,
You needed me.
Remembering the pain, if I must say,
It's deep in my mind and locked away,
But then, most of all,
I do love you
Still.

Memories, times I'm sure we'll never
forget,
Those feelings we can't put aside.
For what we had,
Sometimes I try to understand,
But it's so heavy on my mind.

So many dreams that flew away,
So many words we didn't say.
Two people lost in a storm,
Where did we go, where'd we go?
Lost what we both had found,
You know we let each other down,
But then, most of all,
I do love you
Still.

Lady, morning's . . .

We played the games that people play,
We made mistakes along the way.
Somehow I know deep in my heart,
You needed me.
'Cause I needed you so desperately,
We were too blind to see,
But then, most of all,
I do love you
Still.

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Lionel Richie On Still

Still is a story about your guts. To lose someone, to leave someone that you love . . . it's your guts.
I got the idea for the song from a friend of mine, someone who had just divorced his

wife. He told me: "My ex-wife and I just sat at the table one day and agreed that marriage was not for us. After all the things we've said to each other, after all the things we've done to each other, we can't go back and clean it up. So before we start hating each other, let's cut this word 'marriage' out and just be friends. But I love you still."

I wrote *Still* as a tribute to those two very strong people. Their guts were hanging out, man. Judging by the song's success, a lot of people were able to relate to the lyrics. In fact I've gotten a lot of letters . . . guys have written "You're exactly right," "You helped get my head together" and other sentiments.

Don Schlitz On The Gambler

I have a friend named Bob McDill, who's written some incredibly great songs in the country genre. Bob has been a supporter of mine ever since I got to Nashville. I used to go to his office and play the four or five songs that I'd written each week and he'd smile and be nice and offer good, constructive criticism.

One August afternoon, I had a long conversation with McDill about writer's block. I had been blocked for about six months, pretty much since my father had died. I was so caught up in my own feelings, I guess, that nothing was really translating onto paper. That day, Bob showed me the open D tuning on guitar. He told me that this tuning had helped him simplify songwriting by making everything so precise and so compact; that it wouldn't let him do anything real fancy and get screwed up.

I made the long walk home (I didn't have a car then), sat down at the typewriter, tuned my guitar to the D tuning, and in two hours I wrote three songs. One of them was *The Gambler*, which I wrote in about 20 minutes. That is, everything but the last verse.

I thought two of the songs were really good. Guess which one I didn't think was any good? But I let them all lay for six weeks. When I played them for a friend, Jim Rushing (another great songwriter who was struggling at the time, too). I got through with the ones I thought were any good and then said, "Well I do have this one other song . . ." and I played him *The Gambler*. He said, "That's really something and I think you ought to finish that."

I didn't know how in the hell I was going to finish *The Gambler* because I didn't have

The Gambler

Words and music by Don Schlitz

On a warm summer's evening
On a train bound for nowhere,
I met up with a gambler.
We were both too tired to sleep.
So we took turns a-starin'
Out the window at the darkness
Till boredom overtook us
And he began to speak.

He said, "Son I've made a life
Out of reading people's faces
And knowin' what their cards were
By the way they held their eyes.
So if you don't mind my sayin'
I can see you're out of aces;
For a taste of your whiskey
I'll give you some advice."

So I handed him my bottle,
And he drank down my last swallow.
Then he bummed a cigarette and
Asked me for a light.
And the night got deathly quiet and
His face lost all expression.
Said, "If you're gonna play the game,
Boy, you gotta (learn to play it right)."
(Chorus)

"You got to know when to hold 'em,
Know when to fold 'em.
Know when to walk away and know when
to run.

You never count your money
When you're sittin' at the table.
There'll be time enough for countin'
When the dealin' is done."

"Ev'ry gambler knows that the secret to
survivin'
Is knowin' what to throw away, and
Knowin' what to keep.
'Cause ev'ry hand's a winner, and
Ev'ry hand's a loser.
And the best that you can hope for
Is to die in your sleep." And . . .
(Repeat chorus)

When he finished speakin'
He turned back toward the window.
Crushed out his cigarette and
Faded off to sleep.
And somewhere in the darkness
The gambler he broke even.
But in his final words I found
An ace that he could keep.
(Repeat chorus)

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Dennis DeYoung



Steve Gibb



Pop/Rock Song Of The Year

BABE By Dennis DeYoung

Dennis DeYoung On Babe

the last verse and I figured I was going to have to write about five more verses before anything would make any sense. But about five or six weeks later, out of nowhere, I sat down at the typewriter and, in a matter of about two minutes I finished the last verse.

I'm still a little amazed that I wrote that song. First of all, I've never been on a train in my life. And, I'm a terrible poker player. There are just a lot of things in that song that I did not know about! And I came to the conclusion that, for me, the song was about my father. What I've figured out is that, in my head, I translated the meaning of his influence on me into the influence of the gambler upon the singer of the song. That, to me, is a very comforting way of looking at it because my father was a great influence on me and really a wonderful person. That something wonderful could happen to me because of him is very gratifying.

Getting the song written was only half the battle. No publisher or artist would touch it. It was too long, it took too long to get to the chorus—it broke all the rules (which is one of the reasons I think it was successful). But my producer and publisher, Audie Ashworth, really believed in the song so he said, "Hell, let's make a record of it ourselves." Well, we couldn't get arrested with it! Finally, a couple of other new artists in town had a good feeling about the song and they recorded it for their respective labels as their first singles.

So Audie, bless his heart, put out the record on his own label, Crazy Mama Records, and it started to get some airplay. It got a lot of attention in the trades, too, because suddenly, there were four versions of *The Gambler* out, and everybody was saying, "Hey, this is a great song; I wonder which version's going to hit?" Our version topped the other versions and we were picked up by Capitol. It was a mid-chart country record that did very well in several areas.

About two or three months later, there were still people in Nashville who believed the song was going to be a monster. One of these people was a friend of ours, Merlin Littlefield, the associate director for ASCAP in Nashville. Everyday, for a period of a couple weeks I think, he would take a record, a lead sheet, a tape, a cassette, another lead sheet, another record . . . by the office of Larry Butler, Kenny Roger's producer. Merlin had decided that Kenny was the person for the song; he was hot at the time and he was one of the people who would have a chance of having a hit with a song that had been recorded three or four times already that year. So apparently Larry heard the song and liked it and played it for Kenny, who must have liked it.

Babe

Words and music
by Dennis DeYoung

Babe, I'm leaving,
I must be on my way,
The time is drawing near.
My train is going,
I see it in your eyes . . .
The love, the need, your tears.

But I'll be lonely without you
And I'll need your love to see me through.
So please believe me,
My heart is in your hands,
And I'll be missing you.

'Cause you know it's you, babe,
Whenever I get weary and I've had
enough,
Feel like giving up.
You know it's you, babe,
Giving me the courage and the strength I
need.

Please believe that it's true.
Babe, I love you.

Babe, I'm leaving,
I'll say it once again,
And somehow try to smile.
I know the feeling we're trying to forget.
If only for a while.
'Cause I'll be lonely without you
And I'll need your love to see me through.
But please believe me,
My heart is in your hands,
'Cause I'll be missing you.
Babe, I love you.
Babe, I love you.
Ooo babe.

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For a long time I had wanted to write a ballad. Styx being mostly a rock and roll band, I hadn't done much ballad writing. At the time—the fall of 1978—my wife Suzanne's birthday was approaching. I decided to give her a special present, something I couldn't buy in a store. So I decided to write her a song, a song that would tell her how I felt about having to travel so much, and how it wasn't easy for me having to leave her. The song was *Babe*.

I never thought the song would be on a Styx album. I simply wanted to make a demo of the song—which I did with the help of John (Panozzo, Styx's drummer) and Chuck (Panozzo, Styx's bass player)—and give it to my wife. But everyone I played the demo to flipped out, saying things like, "That's the best thing you've ever done."

Finally, I played the demo to the guys in the band. In the beginning there was a feeling that maybe the song wouldn't work for Styx, but the guys eventually decided it was a pretty damn good song.

We tried to rerecord it but we gave up. The feeling wasn't the same. So the single you heard on the radio is the demo that I did. That demo came out of a low point of my life. Styx had had incredible success but, at the time I was having real mixed feelings about having to be on the road so much, and so lonely. That feeling came across on the demo.

As for *Babe*'s popularity around the world, I think when people hear something that's genuine, that's from the heart, they pick up on it. One other thing I'd like to mention: *Babe* hit No. 1 on the charts last Nov. 7 . . . on Suzanne's birthday . . . exactly one year to the day after I played her the song.

R&B/Disco Song Of The Year

STILL By Lionel Richie

Country Song Of The Year

THE GAMBLER By Don Schlitz



Gloria Gaither



William Gaither



Easy Listening Song Of The Year

SHE BELIEVES IN ME

By Steve Gibb

She Believes In Me

Words and music by
Steve Gibb

While she lays sleeping,
I stay out late at night and play my songs,
And sometimes all the nights can be so
long,
And it's good when I fin'ly make it home
all alone.

While she lays dreaming
I try to get undressed without the light.
Then quietly she says, "How was your
night?"
And I come to her and say it was all right.
And I hold her tight.

And she believes in me.
I'll never know just what she sees in me,
I told her someday if she was my girl
I could change the world with my little
songs,
I was wrong.
But she has faith in me,

And so I go on trying faithfully,
And who knows, maybe on some special
night
If my song is right
I will find a way.

While she lays waiting
I stumble to the kitchen for a bite.
Then I see my guitar in the night,
Just waiting for me like a secret friend,
And there's no end.

While she lays crying
I fumble with a melody or two,
Then I'm torn between the things that I
should do.
Then she says to wake her up when I am
through
God, her love is true.

(Repeat chorus)

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Steve Gibb On *She Believes In Me*

It was a foggy night. I'd just gotten home from playing a gig, and I was hungry. So I pulled out a beer, made a ham sandwich, and sat down with Gertrude, my guitar. By the way, I give all my instruments names; I've had Gertrude for 28 years now. Anyway, I was just sitting there, so I decided to write a song. What I wound up writing was *She Believes In Me*. I dunno, it just seemed like a nice idea for a song. I wrote it in about 20 minutes . . . plus 34 years. But songs are like that. Sometimes one just comes out straight through, and others you spend a whole damn day on. *She Believes In Me*, though, was just sort of a nice "heart" song—just one of those little ol' things I wrote from the top of my head, and the bottom of my soul.

My good friend and partner, Buzz Casein, liked the song, and took it to Larry Butler, who's Kenny Roger's producer, and I guess he must have played it for Kenny. They put it on "The Gambler" LP, and we were very surprised—and grateful—when they told us the song would be the second single.

Gospel Song Of The Year

I AM LOVED

By William J. & Gloria Gaither

I Am Loved

Words and music by
William J. and Gloria Gaither

(Chorus)
I am loved, I am loved,
I can risk loving you
For the One who knows me best
Loves me most.
I am loved, you are loved,
Won't you please take my hand;
We are free to love other,
We are loved!
I said, "If you knew,
You wouldn't want me;
My scars are hidden by
The face I wear."
He said, "My child,

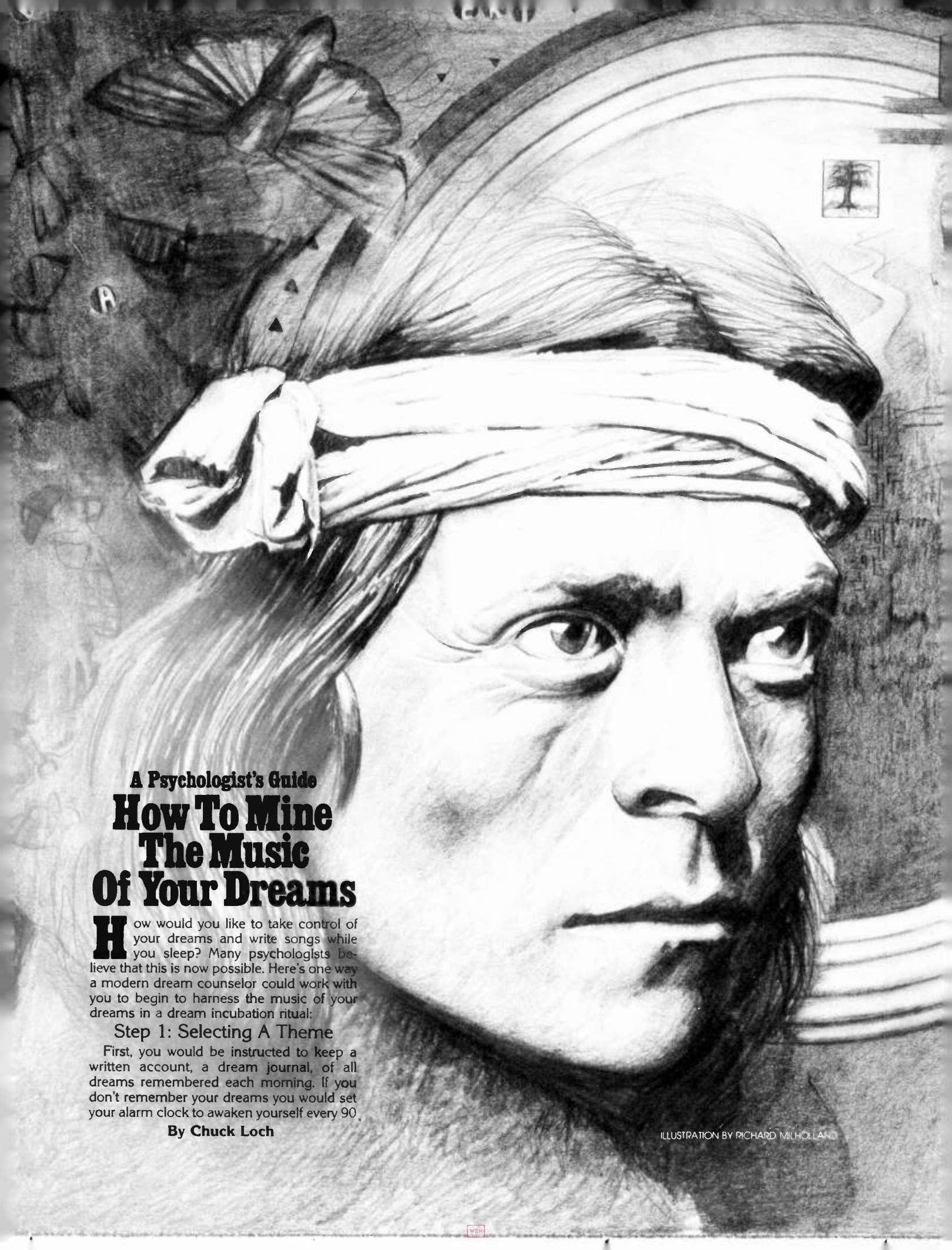
My scars go deeper;
It was love for you
That put them there."
(Chorus)

Forgiven, I repeat it,
I'm forgiven;
Clean before my Lord
I really stand.
Forgiven, I can dare
Forgive my brother;
Forgiven, I reach out
To take your hand.
(Chorus)

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Bill Gaither On *I Am Loved*

I think Gloria and I were motivated philosophically to write *I Am Loved* because of our dealings with people who seem so uptight, who have their fists doubled up and ready to swing out at anyone within striking distance. Psychologists tell us that people who are insecure are the hardest people to get along with because they don't like themselves. In writing gospel music, which we've done all our lives, we talk about love and about God so loving the world. But we felt that that simple thought had not been internalized very well by these people in particular. So we wanted to find some simple little way to digest that thought into a little pill that they could swallow: "I am loved/I am loved/I can risk loving you . . ."



A Psychologist's Guide How To Mine The Music Of Your Dreams

How would you like to take control of your dreams and write songs while you sleep? Many psychologists believe that this is now possible. Here's one way a modern dream counselor could work with you to begin to harness the music of your dreams in a dream incubation ritual:

Step 1: Selecting A Theme

First, you would be instructed to keep a written account, a dream journal, of all dreams remembered each morning. If you don't remember your dreams you would set your alarm clock to awaken yourself every 90

By Chuck Loch

ILLUSTRATION BY RICHARD MILHOLLAND



R MILHOLLAND

minutes throughout the night. After several nights of discovering the five to six dreams each of us has every night, you would have no trouble remembering them in the morning. A week or so later, you would examine your dream journal and pick out one or more dreams that suggest a theme you'd like to develop into a song. Researchers have found that useful creative dreams won't be produced unless your subconscious is already working on the theme. Picking out a theme that has been suggested by existing dream content will increase your chances for having the dream you want.

Step 2: Selecting Your Sacred Place To Dream

The next step in the ritual is to select your own sacred place, a peaceful place where you think you would be comfortable, inspired and safe to create. This may or may not be any place you have ever seen or experienced. It may be a place you have only seen in your mind. Or, it may be in your own bed, in your special hideaway or in the home of a friend.

Step 3: Selecting Your Dream Benefactor

The third step of the ritual is to select a successful established songwriter, someone you admire and respect, to help you in your dream. This dream benefactor can be anyone dead or living that you would like to work with.

Step 4: Preparation

For one to three days before your creative dream takes place, you would be urged to think about your coming dream, its theme, your sacred place, your dream benefactor and the upcoming incubation ceremony to be performed in the next step. You may also be asked to draw pictures of your sacred place and benefactor, of yourself and your dream theme, and to imagine yourself in your place dreaming your dream of writing your song with your benefactor's help. You would be asked to see in your mind exactly how you and your benefactor would work together. In addition, your counselor would have to take part in a symbolic purification which may involve fasting, leisurely bathing, or the wearing of special clothing, etc.

Step 5:

The Incubation Ceremony

This takes place either in your sacred place, or in a dream "tent" prepared with the pictures drawn of your sacred place and dream benefactor. For four to six hours you would discuss with your dream counselor the dreams you've already had that contained the theme of your song to be written. The two of you would also review what you want to accomplish, study your pictures and in general concentrate your full attention on your purpose. As a final step, you would be asked to imagine you are in your sacred place with your benefactor. Your counselor would help you relax, to let go and to trust in your inspiration. Then you would sleep and dream your dream.

Step 6: Dream Testimony

The next morning your counselor would

listen to your dreams, discussing all instances related to the chosen theme of your song. Both of you would go over and record any remnants of your dream song that appeared. Your counselor would stress that more and more of your song would come to you over time in both dreams and in your waking life. You would then be asked to prepare a written summary of your entire experience beginning with your first discussion with your counselor.

This dream incubation ritual is very powerful. If you can find a dream counselor to work with you, several repetitions of the ritual with him or her should be sufficient for you to learn and repeat the process by yourself with a dream song as the result more often than not.

Key Elements Of The Ritual

This modern dream incubation ritual was developed by Henry Reed, a Princeton professor. Rituals like this were practiced in many cultures, by the ancient Greeks, Egyptians, far eastern Yogas and many American Indian tribes. The ritual that Dr. Reed has developed seems to mirror a natural inner creative process. In many respects it is similar to the creativity development process, described in the September, 1978, issue of *Songwriter*, that I developed and use in my workshops. In both processes, every element included is there for a reason. Each has a specific psychological effect. In Dr. Reed's ritual the two key elements which have proven effective in past incubation rituals are that the dreamer went to sleep in a sacred place, and expected a dream song from a revered, divine benefactor.

Among certain American Indian tribes, all adolescent boys sought their own personal dream song via a similar ritual. A personal dream song was thought to capture the dreamer's deepest sense of self and became the dreamer's personal theme throughout his life. Dream songs came to these dreamers in many types of sacred places: on mountain tops, in platforms built in trees and in caves. The songs themselves were created with the help of a variety of benefactors human and otherwise including wise old medicine men who sang to the sleeping dreamer. But, some dreamers heard the trees singing their song. Or crows, or rocks or deer or even the mountain tops.

In studies of modern dream songs, the songs also have a highly emotional effect on the dreamers; and they tend to mirror the various moods of the dreamer, often crystallizing his or her most pressing inner conflict or needs which are often universal in nature. The dream ritual that generated these songs is just a vehicle for expressing these personal concerns from a fresh point of view. As children, we all had the ability to see things "new" from many different points of view. As we grew older, this ability was squeezed out of us. We learned to behave in the "proper" way and to think only in acceptable categories. Dreaming is one way to recapture this fresh point of view.

Talented Dreamers

In 1713, Giuseppe Tartini, Italian violinist

and composer, heard the original *The Devil Went Down To Georgia* in a dream. In Tartini's version, the composer sold his soul to the Devil and handed over his fiddle to seal the bargain. In Tartini's words:

"But how great was my astonishment when I heard him play with consummate skill a sonata of such exquisite beauty as surpassed the boldest flights of my imagination. I felt enraptured, transported, enchanted; my breath was taken away, and I awoke. Seizing my violin I tried to retain the sounds I had heard. But it was in vain. The piece I then composed, the *Devil's Sonata (Trillo del Diavolo)*, was the best I ever wrote, but how far below the one I had heard in my dream."

Lyricists take heart. Your ranks have heard their dreams also. A great number of William Blake's poems were written in dreams. Coleridge's immortal "Kubla Khan" was likewise conceived in its entirety in a dream. The original was estimated to be between 200 and 300 lines in length. Coleridge, however, was interrupted as he was writing down the 54th line. He was never able to recall the rest when he returned to his task. Tartini also tried to immediately capture his dream. This immediate action is crucial. If you roll over thinking you'll remember and record your music in the morning you and the charts may well be the loser.

An example of another way in which creative material regularly came to a famous writer is through the brownies of Robert Louis Stevenson that came to him in dreams and told him the stories that he turned into best-selling books: "The Strange Case of Dr. Jekyll and Mr. Hyde," "Treasure Island" and "A Child's Garden of Verses" which contained several songs.

Practical Tips to Creative Dreaming

Music and lyrics which appear to dreamers come in basically two ways. The dreamer observes the song in its totality in his or her dream. Or, the dream provides the mood or idea from which the song evolves in the waking state. This second way is more easily within the grasp of most songwriters and has probably happened to you. Both ways provide songs of equally high quality.

Whichever way a song comes, recording it in some way is a must. A pad and pencil, a tape recorder, a guitar or other instrument at your bedside is very necessary so that when you awake with a song in your heart you can also get it down on paper or on tape.

If you can't find a dream counselor to lead you through the ritual, there are some things you can do to induce vivid dreams likely to contain a dream song. Fasting is an age-old act known to promote a state conducive to dreaming. If done in thin air such as at the top of a mountain, or in an area of negative air ions such as near a waterfall the effect is enhanced. Quiet daily activities of the monotonous kind, done alone in one place, also have the effect of increasing the likelihood of vivid dreaming, in much the same way as more total sensory deprivation or isolation

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FOR THE SMALL STUDIO OWNER WITH BIG IDEAS.

If you're a small studio owner, you may have a problem: your ideas are far beyond your present equipment.

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MIDEM 1980:

'Something Else Was Happening'



MIDEM (Marché International du Disque et de l'Édition Musicale) is the annual music biz powwow. Music publishers and record company executives from 50 countries attend the week of meetings, displays and presentations, held in Cannes, on the French Riviera. Also on hand are independent producers, recording artists, equipment manufacturers, studio owners, radio station managers . . . and songwriters—in other words, any music biz person who has a stake in knowing what is . . . and isn't . . . selling. And, of course, what the Next Big Thing is going to be.

Los Angeles synthesizerist/composer/recording artist/producer Alex Cima was one of 5,000 attendees this past January. We asked

An Attendee's View

him to write about what he saw and heard. We won't attempt to capsule here what he discovered, but here's one hint: don't go out of your way to write any more disco songs. Here's his report:

By Alex Cima

I went to the "Malmaison," the building where MIDEM registration and badges are located, two days before opening; now that I had obtained a badge, I could proceed inside the Palais des Festivals while the workers were still finishing carpentry and electrical

wiring . . . I was curious to see this year's booth layout.

There was no MIDEM poster. Last year there was one with nice graphics and it became increasingly difficult to find one to take home. Inside, the harried workers were scurrying around trying to finish before the madness to follow two days later. I couldn't find the Polydor or Phonogram booths, both of which had prominent displays last year. I would later meet a lot of companies which had experienced staff reductions and several other draconian measures. What kind of market would 1980 turn out to be, given all the analyses and prognostications concerning recession, returns, lay-offs, firings, tight budgets, and smaller artist rosters?

On the way to a friend's house I noticed that French radio was as schizophrenic as ever (at least to us) in its programming. I heard classical; lots of American, British, and French rock acts; lots of French ballads and older hits (guitar-playing troubadours who can write/sing French lyrics could do well in the present French market; television and the charts have a lot of voice/guitar ballads). I could still hear the disco hits but I sensed something else was happening. The European market gave birth and sustenance to progressive music and is more open and diversified than the U.S. (in the programming sense that is, as there are a thousandfold number of stations in the U.S.). At the 1979 MIDEM, disco seemed never-ending and the percentage of companies actively looking for product was quite significant; at the 1980 MIDEM, however, disco was not to be even considered by most companies, opening the field for reggae, new wave rock, and other styles. Most companies seemed to be feeling the recession and the effects of privacy and home taping.

My main concern in awaiting the start of MIDEM was the licensing of my second synthesizer music album, "Final Alley." Last year I licensed my first one, "Cosmic Connection," to Deutsche Grammophon (DGG) for release in Germany and other European countries through their Polydor label. I had already sent them a cassette of the latest LP in early December and was hoping to conclude another licensing deal. I approached my second MIDEM with very cautious optimism.

On opening day I had an appointment with DGG's marketing director and we formulated an agreement to release the second album in Germany, Austria, and Switzerland. Mind at ease . . . That first day I also met people from a video company which rented video projectors and cassette programs to discotheques and other high-traffic environments capable of promoting product. If anything, the 1980s will be known as the decade of the video explosion.

Independent TV stations broadcasting through satellites, cable . . . maybe even laser optics. Evidence of video growth was everywhere. Nearly every booth had a videotape deck and monitor in addition to the stereo system provided to audition tapes and records. Nearly every top act performed on video at the booth representing it.

European television is less censored (for example, all nudity is allowed), has less advertising and provides far more imaginative programs than the drivel of our games and assorted misfortunes. Production values are high. An artist hoping to sign a deal better be aware of how his act would look on videotape. Some acts showcased at the evening galas played a videotape on three or four video screens placed on the stage. The productions usually consisted of dubbed antics to the radio hit, visually supported by the emerging technology capable of spinning images, colorizing, etc.

I visited a friend at Bellaphon Records (Germany) and had an opportunity to discuss music likes and dislikes with a representative from Arista (London). By now it was

apparent that anyone trying to shop disco music would face serious trouble. The consensus of desired styles gravitated towards rock and roll and new wave.

My visit with Virgin Records' Laurie Dunn was revealing. He played me some of the newest tracks from John Foxx' (ex-Ultravox) solo single and album. The simplicity and originality of the sound texture was quite interesting. The vocal was half-recited, half

**"The consensus
of desired styles
gravitated
towards rock and roll,
and new wave."**

sung. The sound was electronic, and perhaps could have been recorded in the right living room on a TEAC, later transferred or mixed wherever there was a great reverb. I was impressed by the music's direction. But perhaps I was biased by my own style, which is based on electronic music, synthesizers, and signal-processing to vocals and various other instruments.

It helps to be aware of one's market. If you walk in and say "Here is my new album," be prepared to hear "Great, play us the single." No doubt about it, most people here are music lovers but they pay their bills through record sales, and somehow, you must convince them through your music that what you propose is a realistic and remunerative venture for all. In other words, the song must have chart potential.

Another day began by meeting a friend from last year and making the acquaintance of a new friend, a German producer who has an extensive budget for artist development. He told me how this year a record company which passed on a rock act for two consecutive years had now signed the band. We talk a little about some production techniques, tape levels, eq, as I am interested in working with him in an engineering or production capacity, perhaps, on an act in the future. His strategy involves an investment of five years in an act. He assumes the first years are hard and most likely filled with initial losses, and he plans for artists who may become the fancy of record executives in, perhaps, three years' time.

Another afternoon I met with representatives from EMI, Musidisc (France), Polydor (France), and CBS/Epic (Japan). The consensus from these camps is a desire for more rock and a certain restraint in obtaining new product, in light of the economic conditions. Last year was not particularly kind to record companies in France and England, and Japan is a difficult market to break into without being already popular and tested in the U.S. I met the president of a large American label. His comment was: "I fired our A&R man in Los Angeles. If we are going to consolidate our roster, what do we need an A&R man

MIDEM And The Songwriter:

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The independent songwriter has the unique opportunity at MIDEM of personally meeting executives of all the companies necessary for his success, avoiding the frustrating experience of walking up and down a Sunset Boulevard, only to meet golfers, hustlers, and flunkies.

Before you get too excited, however, let's consider some expenses. First of all, attendance at MIDEM is controlled and costs anywhere from about \$200 for independent songwriters to around \$800 for companies (please contact MIDEM for specifics); round-trip fare between Los Angeles/Nice (closest city to Cannes with international airport and a 30-minute drive by car) costs over \$1,000 (check with airlines for latest charges); a non-luxury hotel near the Palais des Festivals (site of MIDEM) and modest meals could easily run \$100 per day; night life, a taxi, clothing, souvenirs, and drinks at the bar cost twice as much as in the U.S. Add to these the cost of business cards, reproducing reviews, cassettes, etc., and you'll see that this privilege is dear.

The psychological costs could be substantial as well. This meeting is not for the easily frustrated or for fragile egos who lack the determination to "crash through walls" with diplomacy, tact, and good taste, of course. The probabilities are good that you will return home without a deal but certainly better educated on the mechanics of the music industry and the people that give it life.

Once you arrive, perhaps on opening day or the day before, you proceed to the registration area (bring a couple of passport pictures with you), where you will be issued the necessary badge to enter the building, and the guide containing names, addresses, phone numbers, "who's who" by country and company, and which floor of the Palais or hotel you may find a participant for an appointment. If you have ever attended an Audio Engineering Society convention, or a County or Renaissance Fair, you'll get a hint of the prevailing atmosphere.

For most large companies (a Warner Bros. or EMI for example), MIDEM offers the opportunity for an international-sized staff to meet and discuss problems and to have a good time, or to conclude deals initiated in the course of preceeding months . . . finding new deals there would prove the exception rather than the rule.

Language is not a big problem as nearly all participants speak English, even at hotels and restaurants most people are able to communicate.

Your day will be consumed by making and meeting appointments with different companies located at booths throughout the five floors of the Palais, or in their hotel suite. One could easily make from five to 15 appointments per day. Each booth is fully equipped with stereo playback, cassette and reel-to-reel decks, a turntable, and even a video deck

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for?" And, almost in the same breath: "I'm always looking for a hit record."

By the middle of MIDEM I noticed a reduction in promotional materials such as free posters, tee-shirts, albums and singles. It was also apparent that several companies chose not to have a booth this year. Still, there were newer companies trying to sell product, and

"The independent songwriter has the unique opportunity of personally meeting executives of all the companies necessary for his success."

overall attendance was high—5,000—though down 10% from 1979.

I feel fortunate that I was able to secure a record marketing deal, knowing how unfavorable market conditions seemed to be. I met a lot of new people, cemented established friendships overseas, have new leads to cultivate, and may have the opportunity to engineer/produce some new acts. Lasting impressions were the lack of money compared to 1979, the penny-pinching and unbridled restraint. However, musically it is an open market ... good times for independents if they are lucky. The phenomenon of industry favoritism to a particular style is now in lull. People seemed to be asking, "What am I supposed to like now?"

MIDEM and the songwriter

(continued from page 37)

and monitor, obviating the need to carry a cassette player to these encounters. (Do bring a small portable one for those important chance meetings at bars, restaurants, halls, sidewalks, bathrooms.) You'll find that you will be welcomed at the booth and that the people will generally give an attentive and serious listening to your material, although this attitude begins to deteriorate towards the end of the week due to radical ear collapse. Each appointment is an opportunity to play your best and to discuss your background, successes, aspirations, and hopefully, terms. (Hopefully, before you attempt to initiate or negotiate a deal, you've been counseled by a good entertainment attorney.)

You can look forward to excitement, pressure, frustration, and depression (usually in that order). If you are lucky and work hard, you can look forward to the delight and unique pleasure in seeing your creative efforts pay off. One would be hard pressed to imagine how else to make such good contacts in such a short time. And on an international basis, no less!

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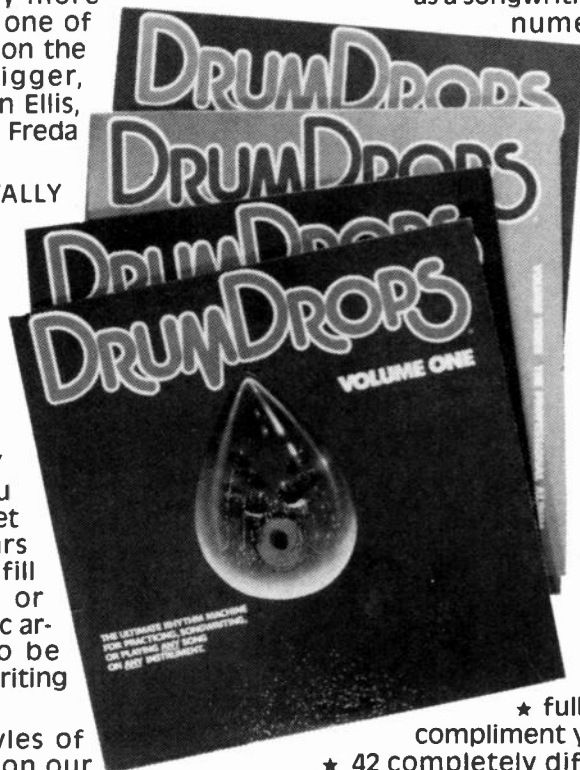
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LYRIC WORKSHOP

Our lyric entries continue to stream in, and we continue to be impressed by their over-all quality. As we pledged to you we each read every lyric submitted, as long as the submission requirements have been followed to a tee. Don't be discouraged if you find your first entry didn't make it into this column; remember, you can submit one lyric *per month*. In fact, we invite you to!

This month, we'll take a look at two gems-in-the-rough, written by tunesmiths from two out-of-the-way towns. Whether you're from Pontotoc, MI, or New York City, you have an equal chance of hitting the Lyric Workshop big-time.

Mr. Joe Walker

By Bob Warren
Pontotoc, MI

(Chorus)

My name is Mr. Joe Walker
That's what the little boy said
And if you're lookin' for daddy
He's not home — mama said he was dead
And I am the man in the family
I look out for mama you see
Just call me Mr. Joe Walker
If you have business with me

(Verse 1)

Have you ever looked in the mirror
And seen the reflection of time
That little boy was my double
Though some 20-odd years behind
He stood there lookin' important
A little boy 9-year-old man
And I must've looked kinda puzzled
Cause that's when he told me again

(Repeat Chorus)

(Verse 2)

How could those years have gone by
How could I do what I'd done
How could I let all my roamin'
Come before my wife and son
But I know it's too late to change now
And too late to start life anew
So I just told him "I'm sorry...
I wasn't lookin' for you"

(Repeat Chorus to:)

Yes, he is the man in the family
He's taken my place now you see
So I'll call him Mr. Joe Walker
Though he's got no business with me.

© 1977 by Bob Warren

This song opens with the chorus; a wise choice in this instance. It sets the stage for the story. We loved it! Right away we felt a drama beginning to unfold, and we could hardly wait for the story to continue, to see what it had to say. Everything was descriptive and colorful.

When we reached the word **puzzled** in the seventh line of the first verse we felt there might be a better word or words. "Puzzled" isn't what that story said. Little Joe Walker

By Annette Tucker & Arthur Hamilton

was very precise in expressing himself. We thought a better phrase might be, "I must've had a faraway look." That tells us that he was surprised and moved to remember by seeing the boy and hearing what he had to say. The line after that works to lead us back into the chorus.

The second verse tells us why he left his wife and son and what happened. We are reminded that in this kind of song, a story song, it is vital to keep the listener's interest in the story. The drama must keep unfolding. In the last half of this verse, the story needs a little more work. We want to know what made the father decide at that moment that it was too late to change. What did he see or feel while standing at that door that made him decide to leave? The writer has made us guess, but we need to know. There is another problem. The last line of verse two does not set up the chorus. The father should say something like, "I'll never forget the words he said." That is only one of many possibilities. Whatever the final choice, the line absolutely must set up the chorus.

We would like to point out that the pay-off line is not in the chorus. In this song it's at the end of the second verse, referred to in the previous paragraph. When the change is considered, remember it is the climax of the song and should have a "killer" line.

The construction formula of this song is chorus verse/chorus verse/chorus. There is no bridge. If the right things are said in the second verse we think a bridge won't be missed. Both the verses and the chorus contain a lot of information.

In looking at this lyric on paper we find the length of the verse lines is almost identical to the length of the chorus lines. Sometimes that can be a problem when trying to find a melody for them. Remember that the verse and chorus should have an entirely different feel from each other. In this particular song, if the lines are left at the same length, we would advise that their respective melodies be very different in rhythm.

Somewhere In The Middle

By Tommi Lites
Yeadon, PA

Climbing the stairway of my mind
Recalling each step that I take
'Round every corner lies a memory
Of something that I can't forsake
'Til the time it slips on by now
There's something I feel has been left undone
My life needs to be fulfilled now
And my heart says that you are the one
(Chorus)

So let's pick it up Somewhere In The Middle
That's where it was easy for you and for me
Let's start again Somewhere In The Middle
That's where all the love is
And where we both should be

(Verse Two)

At first I thought it would be easy
Building my world without you
But, alas, what a fool I was for believin' that
Can't you see what I'm going through?
And you, you said you had to find out
What life was all about
And now it's me who's found out that
It's your love I can't live without

(Repeat Chorus)

(Bridge)

Can't we try again?
Tell me why we ever let it end
I'm still in love with you
Tell me what I have to do
I need you...

(Repeat Chorus)

© 1979 by Tommi Lites

We chose this lyric because we thought it was a good example of a lyric that had nice lines but didn't tell the story.

Let's start with the first verse. It contains two great lines. It might have been more interesting to say, "Of feelings that I can't forsake" instead of **something**.

The second verse leads to the chorus as it is, but we feel it should say it better, have more pictures like the first verse, in order to hold our interest.

The chorus would work only if the next two verses provided us with different information. In the chorus, the writer says he wants to restart their relationship in the middle... because that's when the relationship was easy for them. He also says that all the love is in the middle. OK, now we want to know what the relationship was like at the beginning and the end in order to find out why he wants to return to the middle. That is what we should be hearing in the third and fourth verses.

But what the writer is saying in verses 3 and 4 is essentially the same thing he said in verses 1 and 2. Since the title of the song is *Somewhere In The Middle*, that's what we want to hear about.

Notice that the writer used his title twice in the chorus. It's always a good idea to use the title as often as you can. In this case, for the number of lines in the chorus, twice seemed enough. The last line of the chorus is the pay-off line. Its strength depends on what is said in the lines leading up to it, as we suggested.

One more minor complaint. In the third verse, the writer uses the word **alas**. That should be changed to "oh" or "hey" or "girl." In this song, that Elizabethanism sounds out of place.

The writer is a good line writer and the

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central idea is fresh. The bridge of the song is emotional and works well as a lead-in to the chorus. The formula is verse/verse/chorus/verse/verse/chorus/bridge/chorus.

Want To Have Your Lyric Analyzed?

Annette Tucker and Arthur Hamilton will give your lyric every consideration for publication in this column, provided you follow these guidelines:

1. Your lyric must be typed and double-spaced. A copyright notice must appear at the end of the lyric (only copyrighted songs are eligible.).
2. On a separate piece of paper, type the following: "I grant permission to *Songwriter Magazine* to reprint the lyric to my song, (title of song), in its 'Lyric Workshop' column, for the purpose of analysis." Sign your name and the date. Also, please type your address and phone number on this sheet.
3. Address your lyric to: Lyric Workshop, *Songwriter Magazine*, P.O. Box 3510, Hollywood, CA 90028.

Please, only *one lyric per envelope*, and only *one submission per month!* Also, do not enclose a stamped, self-addressed envelope, as no lyrics can be returned or acknowledged.

Readers whose lyrics are chosen for analysis in "Lyric Workshop" will be notified by phone. A *Songwriter* tee shirt will be awarded to the writer of every lyric that is published.

Good luck!

Anatomy (continued from page 28)

sical changes would distract from the story.

Vividness in lyrics has never been demonstrated more effectively than in these lines: **He drank down my last swallow, then he bummed a cigarette, and The night got deathly quiet.**

The overall message of *The Gambler* is: **Ev'ry gambler knows that the secret to survivin' is knowin' what to throw away and knowin' what to keep. Cause ev'ry hand's a winner and ev'ry hand's a loser.** This applies to every life. We all have decisions, and how we handle those decisions may spell the difference between triumph and failure, joy and sorrow, in either personal or professional relationships. The punchline, **An ace that I could keep** is uplifting; it has a suggestion of hope. It makes the listener feel that if he pays attention and acts on situations wisely, he can control his life and make it happy and worthwhile.

The Gambler is a work of consummate professionalism. It certainly ranks as one of the great songs of the 70s, perhaps of all time. It deserves careful analysis for its technical superiority.

It bares the souls of its characters without criticism or judgment; it simply holds their humanity to the light. Most of all, it is inspiring—the melody is lilting and positive—and any song that offers inspiration to its listeners is bound to become precious and meaningful to them.

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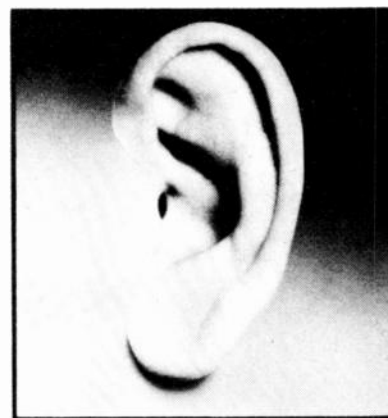
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We're proud of the fact that the American Song Festival has awarded over HALF A MILLION DOLLARS to deserving songwriters and lyricists. BUT EVEN MORE IMPORTANT is the fact that many winners have used their win to get into previously closed doors. Our "track record" is increasing each year and, to date, winning or "discovered" songs from the ASF are on FOUR PLATINUM and TWO GOLD LPs, as well as on albums by many of today's top artists. The first four years in a row, Grand Prize winning songwriter/singers have recorded their winning compositions for such labels as ASYLUM, WARNER BROS., A&M, MERCURY and PORTRAIT. **THE AMERICAN SONG FESTIVAL COULD BE THE BREAK YOU'VE BEEN LOOKING FOR!**



The 1980 Category Choices

Any number of songs may be entered. Each song can compete and WIN in as many categories as your division permits:

AMATEUR DIVISION

1. Top 40 (Rock/Soul)
2. Easy Listening
3. Country
4. Folk
5. Gospel/Inspirational
6. THE ASF 7 OPEN*

PROFESSIONAL DIVISION

1. Top 40 (Rock/Soul)
2. Easy Listening
3. Country
4. THE ASF 7 OPEN*

*THE ASF 7 OPEN — This category is for all types of music! For example: Your Christmas ballad or Jazz instrumental may fit in Easy Listening; or you have a novelty song that is Folk; or a punk rock tune that would work in Top 40. Well, the ASF 7 OPEN was designed to give your specialized song an extra opportunity to win. In this category, each song is judged on its **own** merits — not compared to others of the same genre. (Remember, this is an additional category only, so be sure to choose a first category as well.)

THE VOCAL PERFORMANCE COMPETITION

This is a special competition that recognizes the vocal talents of our entrants. It is open to amateur performers only. It is a separate competition from songwriting, with its own Grand Prize.

If you plan to sing on your entry, or if a friend does, check the requirements of Rules & Regulations #9. The VOCAL PERFORMANCE COMPETITION may be for you.

NOTE: You can also enter the same tape into the songwriting competition.

Over 1,350 Prizes

The 1980 American Song Festival will be awarding the following prizes:

- ★ **2 GRAND PRIZE WINNERS** (1 Amateur and 1 Professional Category Winner) will each receive an additional prize for a total cash award of \$10,000.00.
- ★ **10 CATEGORY WINNERS** (6 Amateur and 4 Professional) will each receive \$2,000.00.
- ★ **30 SEMI-FINALISTS** (3 from each category) will each receive \$200.00.
- ★ **350 QUARTER-FINALISTS** (250 Amateur and 100 Professional) will each receive \$50.00.

- ★ **1,000 AMATEUR HONORABLE MENTIONS** will each receive a beautiful scroll in recognition of their creative achievement.

- ★ The winner of the VOCAL PERFORMANCE COMPETITION will receive a GRAND PRIZE of \$2,000.00.

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- ★ **YOU RETAIN ALL RIGHTS TO YOUR SONGS**
- ★ **AMATEURS NEVER COMPETE AGAINST PROFESSIONALS**
- ★ **YOU DO NOT HAVE TO COPYRIGHT YOUR SONGS**
- ★ **ADDITIONAL CATEGORIES AND JUDGES' DECISION OPTION**

You can win in more than one category with the same song! Today's charts show that many songs are "cross-overs" . . . on the Top 40, Easy Listening and Country charts at the same time, for example.

You can choose your own additional categories or else pick the Judges' Decision Option, which allows *the judges* to place your song into an additional category for you. This has proven to be a very helpful feature for entrants in past competitions. In fact, many entrants won in categories picked for them through the Judges' Decision Option.

What You Get For Entering

THE 1980 MUSIC BUSINESS DIRECTORY

Up-to-date listings of the top 101 record companies; 250 music publishers; 200 recording studios; and a listing of 100 record producers. (Regular \$4.00 value).

THE SONGWRITER'S HANDBOOK

This practical guide for career direction, written by PAUL BARATTA, provides a valuable insight into all areas surrounding a songwriter's career. You will learn how to select a publisher; discover the inner workings of performing rights organizations; be provided with a glossary of music business terms; be shown how a writer earns income; read an in-depth discussion of the whys and wherefores of copyright; and much more.

THE FINAL LIST OF 1980 WINNERS

You will get the results of this year's competition — including a list of all the judges and Final Judges, Grand Prize winners, Category Winners, Semi-Finalists and Quarter-Finalists.

NOTE: Each entrant will receive **one** each of the above regardless of the number of songs entered.

Entry Procedures

(Please use as check list when preparing your entry)

- ☐ Record your song on your own cassette, making sure that the judges will be able to hear it clearly. If your song has already been recorded on disk or reel-to-reel tape, we will duplicate it onto cassette for \$1.00 per song. No leadsheets can be accepted.
- ☐ Record only one song per cassette. Start recording at the beginning of the tape. Rewind the tape before mailing.
- ☐ On the side of the cassette on which you have recorded, print the song title only.

Complete the attached entry form or reasonable facsimile, paying particular attention to the following points:

- ☐ **DIVISION CHOICE** — choose ONLY a category or categories from your division (Amateur or Professional). For definition, see Rules & Regulations #8.
- ☐ **CATEGORY CHOICES** — You MUST designate at least one category in which your song will compete. The fee for entering one song in one category is \$14.85. To enter your song into additional categories and Judges' Decision Option (JDO) indicate so by checking the appropriate boxes on your entry form. No additional categories are required — we will duplicate for you. The fee for each additional category or JDO is \$8.25 each. (Note: Both the ASF7 Open and the Judges' Decision Option may only be selected as additional categories.)
- ☐ **THE VOCAL PERFORMANCE COMPETITION** — This special competition is open only to amateur singers (see Rules & Regulations #9). This divisional status is separate from the songwriting competition's rule (#8), so be sure to read both. The fee for entering this competition alone is \$14.85. If you wish the Vocal Performance Competition to be an additional category, the fee is only \$8.25; we will duplicate the tape for you.
- ☐ Make sure that you have entered all information required on the entry form and that you have signed and dated it in the spaces provided.
- ☐ If entering more than one song, you will need separate cassettes for each, as well as separate entry forms or reasonable facsimiles.

With the above completed, you are now ready to mail in your entries.

- ☐ Wrap your entry form around its cassette. Enclose a check or money order (made payable to The American Song Festival) or list the proper information on the entry form when using your Visa or Master Charge. Use rubber bands or string wrapped in both directions.
- ☐ Be sure to print your name and address clearly on the outside of your entry package. This is to ensure that an acknowledgement of receipt of your package will reach you; the address will be copied from your outside package, so readability is important.
- ☐ Your entry package must be postmarked **NO LATER THAN JUNE 4, 1980** and mailed to: THE AMERICAN SONG FESTIVAL, P.O. Box 57, Hollywood, CA 90028.

1980 Rules & Regulations

1. The competition is open to any person except 1980 judges, employees or agents of The American Song Festival (ASF), or their relatives.
2. The entrant warrants to ASF that the entry is not an infringement of the copyright or other rights of any third party and that the entrant has the right to submit the entry to ASF in accordance with its Rules & Regulations.
3. No musical composition or lyric may be entered that has been released or disseminated for commercial sale in any medium in the United States prior to September 1, 1980 or the public announcement of the "Category Winners," whichever occurs first. All winners will be notified and all prizes awarded no later than January 31, 1981. Prizes will be paid to the songwriter named in item #1 on the official entry form.
4. The entrant shall (or shall cause the copyright proprietor of the entry if different from the entrant to) permit ASF to perform the entry in and as part of any ASF award ceremony; to record the entry either as it is originally recorded or as a newly recorded version, for non-sale promotional purposes and to use the resulting recording for such promotional purposes as ASF shall deem fit.
5. ASF assumes no responsibility for loss or damage to any entry prior to its receipt by ASF.
6. All decisions of the judges shall be final and binding upon ASF and all entrants.
7. All entry packages must be postmarked **NO LATER THAN JUNE 4, 1980**. ASF reserves the right to extend this date in the event of interruption of postal services, national emergencies or Acts of God.
8. **FOR THE PURPOSE OF SONGWRITING DIVISION SELECTION, A PROFESSIONAL IS ANYONE WHO IS OR HAS BEEN (AS OF JUNE 4, 1980) A MEMBER OF A PERFORMING RIGHTS ORGANIZATION, SUCH AS ASCAP, BMI, SESAC OR THEIR FOREIGN COUNTERPARTS. ALL OTHERS (INCLUDING ASSOCIATE MEMBERS OF A PERFORMING RIGHTS ORGANIZATION) ARE AMATEURS.**
9. **FOR THE PURPOSE OF ELIGIBILITY IN THE VOCAL PERFORMANCE COMPETITION, A PROFESSIONAL SINGER IS ANYONE WHO HAS HAD HIS/HER VOICE RECORDED AND SAID RECORDING HAS BEEN RELEASED OR DISSEMINATED FOR COMMERCIAL SALE IN ANY MEDIUM (AS OF JUNE 4, 1980). ALL OTHERS MAY ENTER AND COMPETE.**
10. Each entrant acknowledges that in the event he or she is the winner of a prize in this competition, ASF will have the right to publicize and print his or her name and likeness and the fact that he or she won a prize in the competition and all matters incidental thereto.
11. Entrant agrees to be bound by ASF's Entry Procedures and Rules & Regulations established in this entry form.
12. No entered material will be returned.

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Official Entry Form

ENTRY PACKAGES must be postmarked no later than JUNE 4th.

1. **SONGWRITER:** _____
(Print Name)
2. **ADDRESS:** _____
CITY: _____ STATE: _____ ZIP: _____
COUNTRY: _____
PHONE: Home () _____ Office () _____
Area Code Area Code
3. **TITLE OF SONG:** _____

4. DIVISION SELECTION

SEE RULES & REGULATIONS #8 AND #9 TO DETERMINE YOUR DIVISIONAL STATUS. BE SURE TO READ BOTH, SINCE THERE ARE DIFFERENT CRITERIA FOR THE SONGWRITING AND VOCAL PERFORMANCE COMPETITIONS.

CATEGORY SELECTION

YOU MUST SELECT ONE CATEGORY BY CHECKING THE APPROPRIATE BOX (\$14.85 ENTRY FEE).

ADDITIONAL CATEGORIES AND J.D.O.

YOU MAY HAVE YOUR ENTRY COMPETE IN ADDITIONAL CATEGORIES BY CHECKING THE APPROPRIATE BOXES (\$8.25 ENTRY FEE FOR EACH).

THE ASF 7 OPEN IS AN ADDITIONAL CATEGORY ONLY (\$8.25 ENTRY FEE). IF YOU WOULD LIKE OUR JUDGES TO CHOOSE AN ADDITIONAL CATEGORY FOR YOU, CHECK THE JUDGES' DECISION OPTION BOX (\$8.25 ENTRY FEE). ADDITIONAL CATEGORY ONLY.

AMATEUR DIVISION

- ☐ Top 40 (Rock/Soul)
- ☐ Country
- ☐ Easy Listening
- ☐ Judges' Decision Option
- ☐ Folk
- ☐ Gospel/Inspirational
- ☐ Vocal Performance
- ☐ The ASF 7 Open

PROFESSIONAL DIVISION

- ☐ Top 40(Rock/Soul)
- ☐ Easy Listening
- ☐ Country
- ☐ Judges' Decision Option
- ☐ The ASF 7 Open

5. ENTRY FEE:

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ADDITIONAL CATEGORIES AND/OR JUDGES'
DECISION OPTION \$8.25 x _____ = \$ _____
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Charge to my ☐ Visa or ☐ Master Charge

Card No. _____ Expiration Date _____

6. **COLLABORATORS' NAMES** (if applicable): _____

7. I hereby certify that I have read and agree to be bound by the Entry Procedures and Rules & Regulations of the American Song Festival which are incorporated herein by reference and that the information contained in the entry form is true and accurate.

SIGNED: _____ DATE: _____

SEPARATE ENTRY FORM NEEDED FOR EACH SONG SW

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Hollywood, CA 90028



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GUITAR WORKSHOP

Accompaniment Strums For Pop Ballads

By Rob Sanford

This month we will begin a series of columns on developing rhythm guitar playing for song accompaniment. Focus will be on the picking/strumming hand. This month we will specifically look at rhythm strums that work particularly well as accompaniment patterns for pop ballad-type songs.

Guidelines For Rhythm Playing

Keep in mind the following guidelines when writing an accompaniment to your songs:

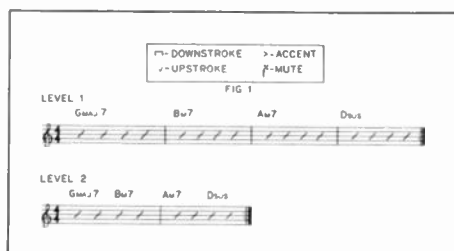
— The strum should suit the song. Although any strum in 4/4 time can, *technically*, be used as an accompaniment for any song in 4/4 time, the song's style must be, *musically*, the criteria for employing a certain strum in a given context. For example, most listeners would consider a funk-disco strum to *Your Cheating Heart* as inappropriate as submitting the same song with any strum to Devo.

— The right or pick/strumming hand is the initiator of the sound from your guitar. Although the fretting hand is responsible for varying the pitches and much of the sustain from your instrument, the attack of the strumming hand generates the energy and percussiveness of your sound. Treat your strumming hand like a drummer and strive for accurate time-keeping.

— Practice a given strum until you can *feel* the move without conscious thinking. A simple test of your feel vs. thought for a strum is to see if you can play the strum immediately upon arising after a night's sleep. At this time your ability to *think* through a strum will be reduced enough to test your *true feel* for the move. Only when you have practiced a strum to the nonverbal level of habit will you

be able to pass this feel test successfully.

— Know what you are going to play *before* you play it. Leave your guitar in its case and tap out these rhythms on a table top, coffee tins, bongos, etc. You can even rehearse these strums in odd moments such as, while driving your car by tapping a finger on the



steering wheel in the tempo of the song on the radio. Once you have a feel for the rhythm, then bring the strum to the instrument. Otherwise, the guitar may actually inhibit your acquisition of the strums.

Levels Of Harmonic Rhythm

The *harmonic rhythm* of a song refers to the number of chords per bar. **Level 1** (see graphics) shows a four-bar phrase in 4/4 time with a harmonic rhythm of one chord per bar. Another way of expressing the same idea is to say that each chord received four beats.

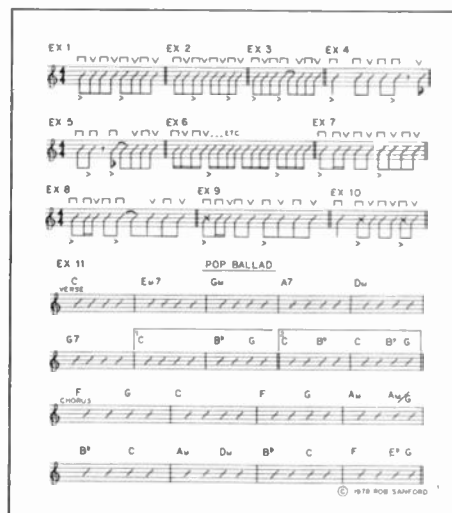
Level 2 shows the same chord sequence, but this time the harmonic rhythm is more active with two chords per bar. Now each chord receives only two beats. Play each one of the following strum examples first at **Level 1** and then at **Level 2** using the given chord progression or others of your choice for practice.

Remember your focus now is on the right or strumming hand, so play something your left hand knows how to do without thinking. Do not split your attention when learning a new move. Refer to the **Fig. 1** box for an explanation of the symbols used in the notation of the strums.

Strums Explained

Ex. 1 shows a very basic eighth note strum with the accents on the downbeats of 1 and 3. First, play the accents alone to help you establish a feel for the punctuation. After you have learned where the accents fall, add the remaining motions of the strum.

Notice that this strum uses all alternate picking. Think of playing the nonaccented



strokes softer than the accented strokes rather than playing the accented strokes louder than the unaccented strokes. If you need to count the strum, count "one - and - two - and - three - and - four - and." Be sure to discard this verbal counting crutch as soon as possible.

When you verbalize, you activate the left, analytical, thinking hemisphere of your brain which will inhibit the right, intuitive, feeling hemisphere of your brain. So you must eliminate as soon as possible the counting/thinking act in order to develop the strum to the desired level of habit/feeling. This transition will come of itself with practice as you let go of all verbalizing.

Ex. 2 differs from **Ex. 1** only in accent. First, achieve the feeling of accent on downbeats 2 and 4 and then fill in the other strokes as before. The counting crutch is "one - and - two - and - three - and - four - and."

Ex. 3, similar to **Ex. 1**, displays an anticipation of the downbeat of 3 by shifting the accent a half-beat earlier and sustaining the chord (via a tie in the notation) over the first half of beat 3. Again, first establish the feel for



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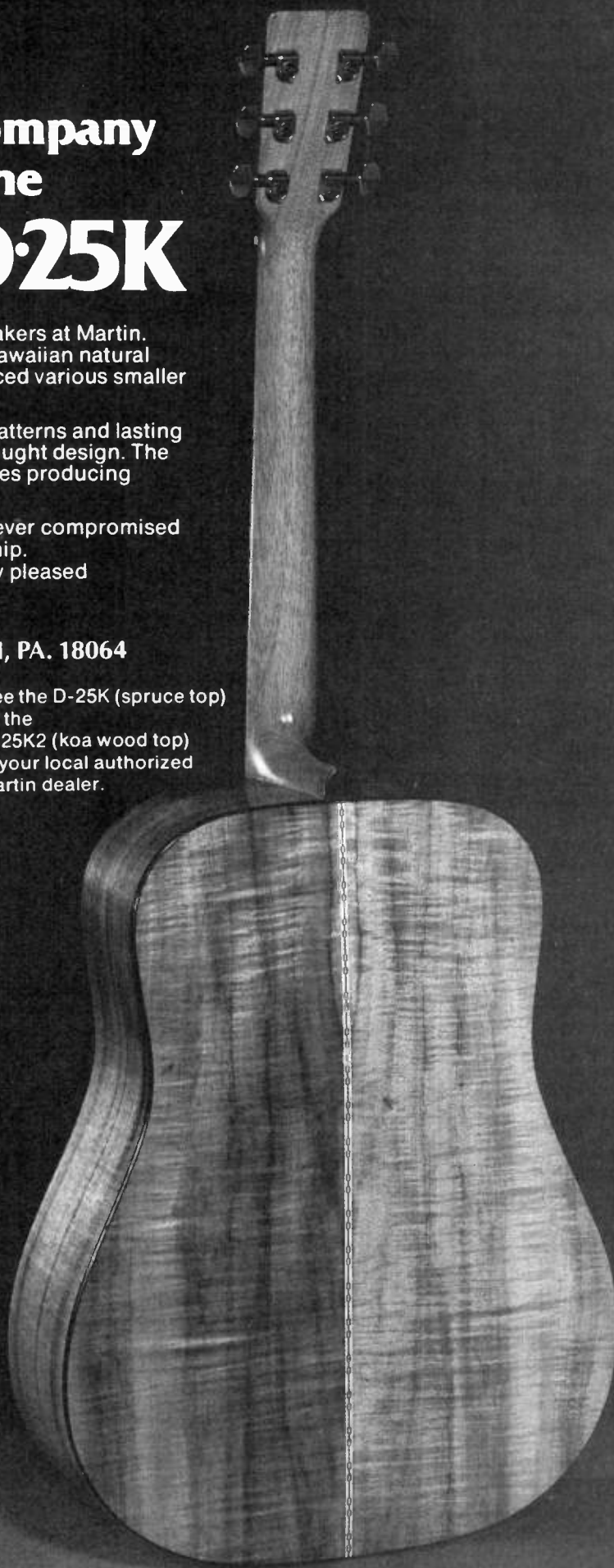
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the accents. Note that the anticipated accent is strummed down to add emphasis to the stroke. Downstrokes (possibly due to gravity) are always stronger than upstrokes.

Some players who adhere to the strict alternation concept would use an upstroke on every upbeat whether or not the upbeat occurred as an accented anticipation. I recommend that you strive to play all accented anticipations with a downstroke whenever tempo possibly allows. This main use of the downstroke will add a force and confidence to your strumming that strict alternation cannot always provide. The decision, of course, is left up to each individual player and is, in part, a function of the given rhythm and tempo considerations.

When you play **Ex. 3** at **Level 2** (harmonic rhythm of two chords per bar, two beats per chord), you should anticipate the chord change just as you have anticipated the accent. That is, the chord that would normally occur on the downbeat of 3 is now anticipated to occur a half-beat earlier on the accented upbeat of 2. In other words, the accent and the chord change are synchronized.

The counting crutch is "one - and - two - and - (three) - and - four - and." You do not need to say the word(s) in parentheses. Be sure that you do *not* strum the downbeat of 3 as indicated in the example by the omission of a strum symbol above the note, by the use of the tie in the notation, and by the parentheses in the counting crutch.

In **Ex. 4**, note the downstroke and accent on the upbeat of 3. Following this accent, you see an eighth rest on the downbeat of 4. Be sure to stop the strings from vibrating for the duration of this rest in order to create the proper punctuation of the strum. You can deaden the vibration by slightly releasing the fretting fingers and/or by damping the strings with the palm of the right or strumming hand. The counting crutch is "one - two - and - three - and - (four) - and."

Ex. 5 is yet a little trickier strum with an accented downstroke on both the upbeat of one and the upbeat of 2. Be sure to accommodate the eighth-rest moment of silence by muting. Notice that the first three strokes are all down.

When playing at **Level 2**, anticipate (synchronize) the chord change with the accented anticipation of beat 3. The feel of this anticipation including the tie is the same as **Ex. 3**. The counting crutch is "one - and - (two) - and - (three) - and - four - and."

Ex. 6 introduces sixteenth notes, a simple subdivision of eighth notes. The strumming alternates down-up with accents on the downbeats of 2 and 4. Comparing **Ex. 6** with **Ex. 2** you will observe that the accents in each strum occur identically and that **Ex. 6** is simply a more active strum with 4 even strokes per beat as opposed to the 2 even strokes per beat in **Ex. 2**. The counting crutch is "one - ee - and - ah - two - ee - and - ah - three - ee - and - ah - four - ee - and - ah." Do not let any nonmusician who questions your sanity catch you verbalizing this counting crutch out loud.

Ex. 7, by combining eighth notes and sixteenth notes in one strum, may appear on

paper to be a new and tricky move. In aural reality, however, the strum is very similar to that in **Ex. 1** where the upbeat of 1 is an eighth note. In **Ex. 7**, this same upbeat has been subdivided into two 16th notes. To help you feel and hear the differences and similarities of these two strums, practice alternating between a few measures of **Ex. 1** and **Ex. 7** without stopping. The counting crutch for **Ex. 7** is "one - (ee) - and - ah - two - and - three - and - four - and."

Ex. 8 is similar to **Ex. 7** with the addition of an accented downstroke anticipation of beat 3 as found in **Ex. 3**. Be sure to anticipate the chord with the accent when playing at Level 2. The counting crutch is "one - (ee) - and - ah - two - and - (three) - and - four - and."

Ex. 9 shows another variation of **Ex. 7** by changing the accented downbeat of 1 into a muted stroke. Muting often adds even more emphasis to an already-accented stroke. Here the strumming hand actually attacks the strings per usual while the fretting hand lifts lightly off the fretboard (but not the strings) to create the muting effect. The counting crutch is the same as that for **Ex. 7**. Try executing **Ex. 8** with a similar muting of the downbeat of 1.

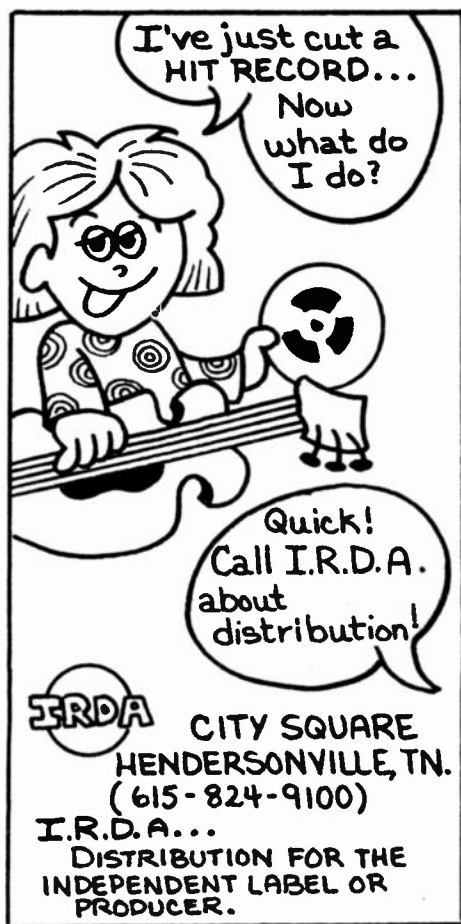
Ex. 10 also includes the muting technique on the accented downstrokes of beats 2 and 4. The counting crutch is "one - two - and - three - and - four - and." Experiment with playing through all the strums and muting all the downstroked accents. The aural effect of the muting should be a percussive punch of indefinite pitch. The strum motion itself, however, should be very definite and articulated accurately.

Unity And Variety In Accompaniment

Ex. 11 is a chord chart for a pop ballad-style song. Experiment applying all the different strums to this song and your own tunes. Notice that the overall harmonic rhythm of the verse is basically at **Level 1** while the harmonic rhythm of the chorus is at **Level 2**. Because the harmonic rhythm changes from verse to chorus, you can use one strum effectively for the entire tune. The strum thus provides the unity while the harmonic rhythm provides the variety of the accompaniment.

When the harmonic rhythm does *not* change from verse to chorus, then the strum should change for the sake of variety and interest. Generally, the strum of the verse will be less active than that of the chorus, but the opposite also occurs. The psychology of hooks states that if you increase activity or stimulation somewhere in the hook you also increase excitement and thus attract more of your listener's attention to the message of the song. An appropriate accompaniment can effectively underscore the attraction of your hook.

Next month, put on your dancing shoes, because we will be diving into some distinct disco rhythms. In the meantime, you have 10 strums and 30 days to help build up those rhythm chops for the disco strums. Till then, keep in mind this timely answer of the famous orchestral cymbal player who, when asked if he had to know a lot to play cymbals, replied: "No. Just *when*."

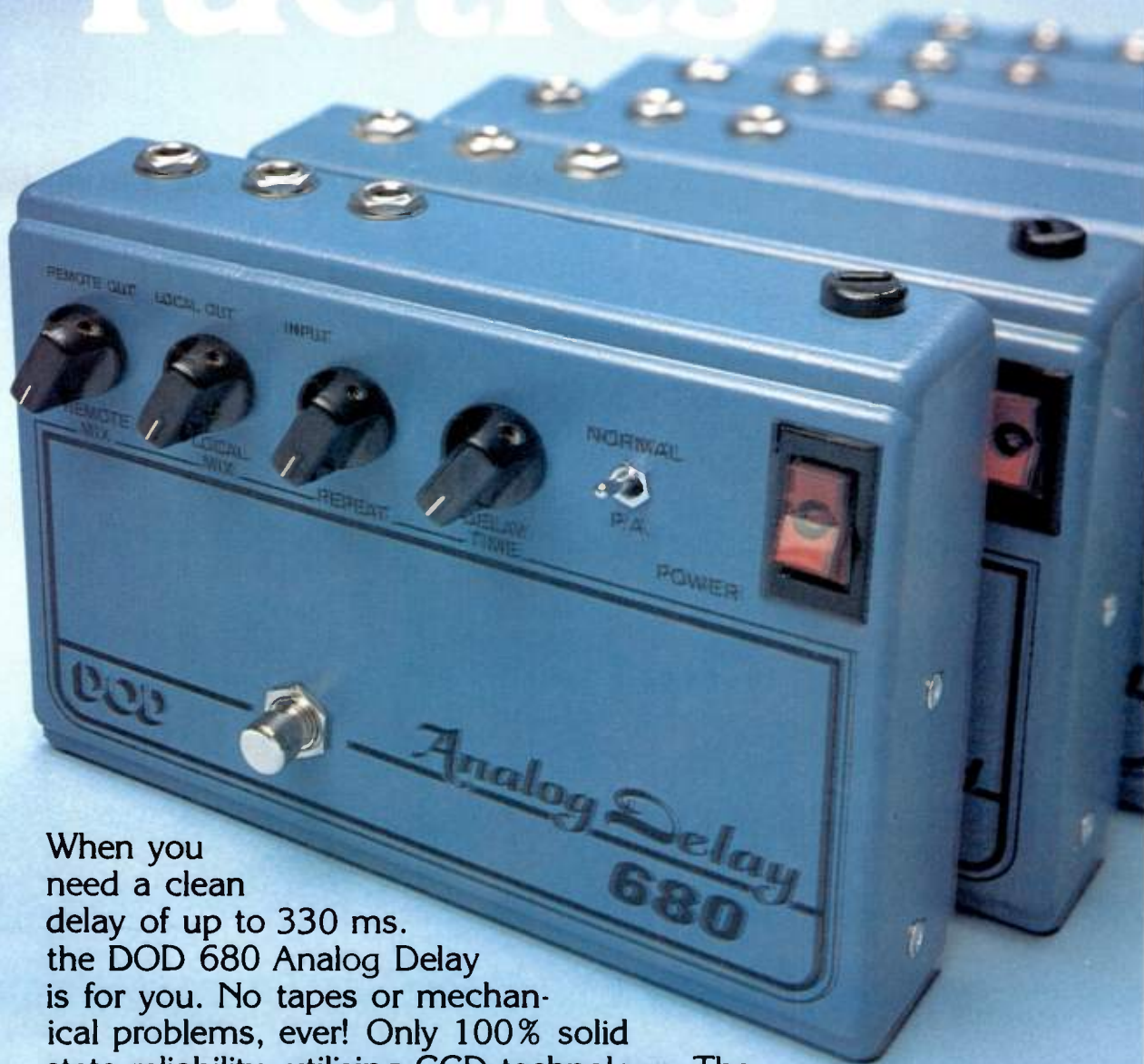


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KEYBOARDS WORKSHOP

A Guide To Diatonic Keyboard Harmony

By David "Cat" Cohen

In the past three issues we have explained how to play a basic bass-chord or "boom-chick" piano accompaniment pattern useful in a variety of pop styles. Now that we have a means of applying chord progressions into a working pop context, let's look at chord progressions themselves. Most songwriters find the harmony to their songs by trial and error, using intuition to arrange chords to fit their melodies. Depending on the talent and skill of the untrained songwriter, sometimes this works and sometimes it doesn't. However, certain theoretical knowledge of the ways chords are related to melodies, scales, and to other chords can take the guesswork out of your song harmonizations. In the next few columns we will discuss the craft of harmonic construction, and apply this knowledge to the pop keyboard.

Let's begin with one of the simplest forms of harmonic organization, *diatonic harmony*. This is the set of chords that is formed directly out of a 7-tone major scale, using only the tones of that scale. For instance, let's look at a C-major scale: Example #1.

Diatonic harmony is formed by building triads (three note chords) on each step of the scale. A good way to see this is simply by building chords counting up every other scale step as in Example #2.

This results in three different types of chords:

- a) major triads (4 3 half-steps e.g. C C# D D# E F F# G)
- b) minor triads (3 4 half-steps e.g. E F F# G G# A A# B)
- c) diminished triads (3 3 half-steps e.g. B C C# D D# E F)

We notate the triads in Roman numerals as follows:

- a) major — large case (I)
- b) minor — small case (ii)
- c) Diminished — small case with a circle above and to the right (vii°)

Example #3 is the official notation for C-major diatonic harmony.

Of these seven diatonic chords, only six of them are useful in pop music. We can dispense with the vii chord for now because of its relative weakness and instability. Instead let's divide the remaining six chords into two groups — the major diatonic triads I, IV, and V; and the minor triads ii, iii, and vi.

Example #4

The most standard three chord harmonization is achieved by utilizing the basic major diatonic triads of I, IV, and V. Songs like *I Walk The Line*, *Louie, Louie* and *Margaritaville* can be played using only these three chords.

I'd like to compare these chords to the primary colors of the artist's palette; we will call them *primary triads*. They are all major and bright or "up" sounding.

Contrasting these primary triads are the minor diatonic (secondary) triads of ii, iii, and vi. Each of them has a distinctive sound that is much darker than the I, IV, or V. It is important that we learn to recognize each one

independently, as these chords add both color and dimension to our primary harmonization. The ii chord is slightly darker, the vi chord somewhat darker, and the iii chord has an ever more poignant, somber sound. You can learn to recognize these chords by learning to differentiate their individual qual-

EX. 1

C D E F G A B C
Do Re Mi Fa So La Ti Do
1 2 3 4 5 6 7 1

C-major scale

EX. 2

I ii iii IV V vi vii°

EX. 3

C Dm Em F G Am B° C
I ii iii IV V vi vii° I

Key of C

EX. 4

C F G Dm Em Am
I IV V ii iii vi
(PRIMARY) (SECONDARY)

EX. 5

F Gm Am Bb C Dm E° F
I ii iii IV V vi vii° I

Key of F

EX. 6

F Bb C Gm Am Dm
I IV V ii iii vi
(PRIMARY) (SECONDARY)

EX. 7

A Bm C#m D E F#m G#° A
I ii iii IV V vi vii° I

Key of A

ities, but until that is mastered, counting intervals and scale steps will be your best approach.

Example #5

These diatonic chords are traditionally taught in terms of harmonic substitution with fixed rules for the order and resolution of the minor chords.

Example #6

They are called substitutes because they contain two common tones with their related primary chord. In theory, no substitute is supposed to precede its primary chord. Other rules such as the V chord not preceding the IV chord are also prescribed by textbook education.

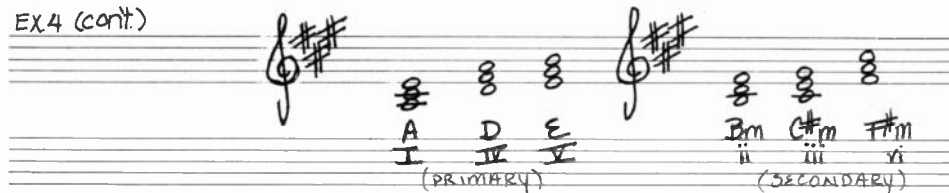
However, the pop music world has periodically thumbed its nose at the academics.

This was especially true during the 60s rock era, when groups like the Beatles and Stones purposely showed us that any order of these six chords would work effectively. A contemporary example that makes use of this harmonic freedom is Bob Seger's *Still The Same* which uses I, iii, V.

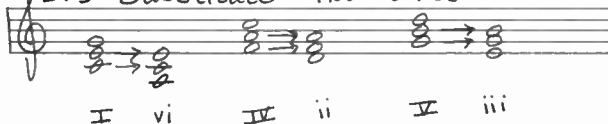
Example #7

As many three-chord songs as have become popular, you can imagine how much has been written with just these six chords. I would guess that at least one-third of all pop songs stay within these basic diatonic guidelines. Here are a few keyboard voicings using primary and secondary harmonies that you can play through. In the next issue we will expand on these voicings as well as explore minor diatonic chords.

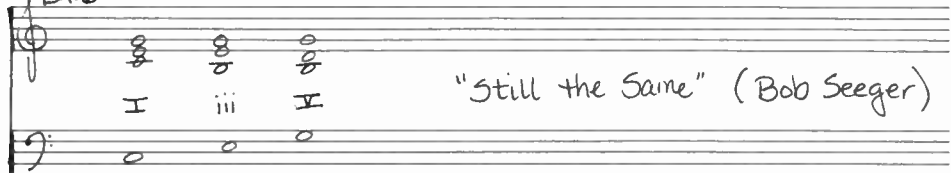
EX.4 (cont.)



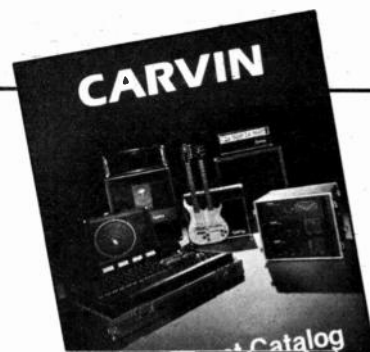
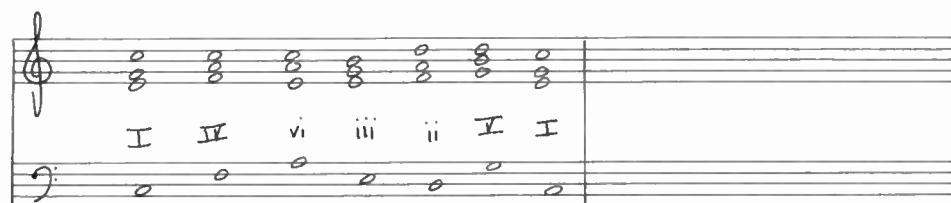
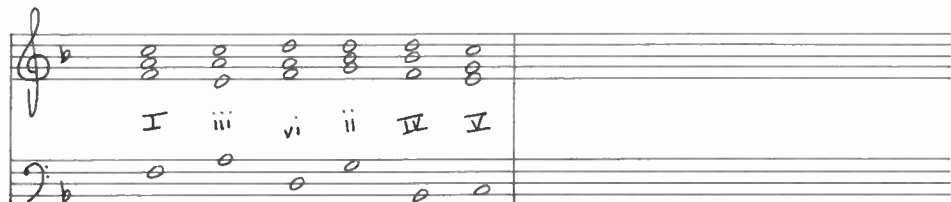
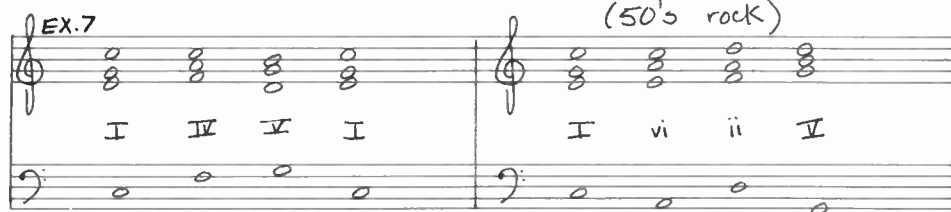
EX.5 Substitute Harmonies



EX.6



EX.7



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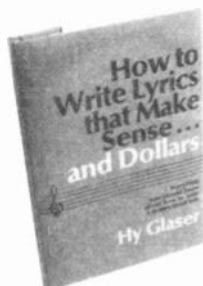
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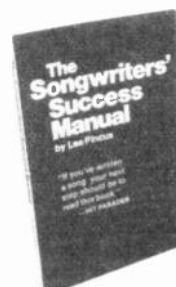
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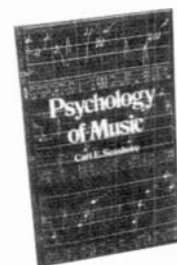
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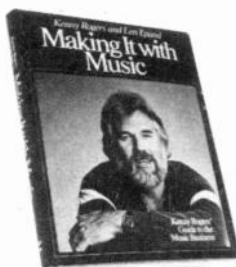
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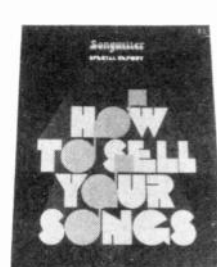
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Overcoming Creative Blocks — A Prisoner's View

By David Veracruz

In this sometimes puzzling, often unpredictable chain of sequences we call life, situations will arise that limit the creative flow of those of us who are songwriters. Many of these creative blocks may indeed be perplexing and the remedy may be long in coming. I would like to share with you some things I've learned about overcoming various creative blocks and developing a healthy attitude in regards to "life situations."

While I have been in prison there have been many times that my creative inspiration has been greatly diminished by a prison system that — through its very essence — seeks to limit individuality and stifle creativity. Being forced to exist in an environment where you are classified, categorized, and ostracized can bring about feelings of despair and frustration that would limit anyone's creativity. However, learning to use these emotional reactions as an implement to promote expression is a valuable key in opening doors that block creativity.

Songwriting can be a means of getting in touch with ourselves as well as being a powerful tool of expression. Our feelings are much of what makes our person unique and expressing these creatively can put meaning in our lives as well as our writing. Instead of letting painful experience bring about despondency, fear, or anger and reduce us to a state of irascibility, we can let it enhance our existence by identifying with it as a part of our common nature as human beings and expressing it creatively in our own unique way. In this way we may transcend it and squeeze from it a quasi-tragic or near-comic lyricism that keeps alive the painful details and episodes of anguish so that we may finger them like a healing wound that gives testimony to the fact that we live, endure and grow. Through this others may share in our solace by relating to their own personal experience through our songs. In fact, many successful songs have this quality in common: The ability to reach deep into our souls and touch a part of our being that cries out for love and affection in a world too full of hate and rejection and gives us the hope and strength to reaffirm our faith in mankind.

In artistic endeavors we can make our moods work for us and use them as vehicles to put us in touch with the reservoir of thoughts, feelings, and abstract impressions within us. Our moods can determine what shape our artistic creations take and give them life and form. It is important to recognize what moods bring about our greatest inspiration and cultivate these as well as looking to each of our moods for its own unique type of inspiration.

A creative setting can be as inspiring as a creative mood but many times — as in my present circumstances — this is limited by



our physical situation. I've attempted to create an atmosphere for myself that is as conducive as possible to creative inspiration. I can explore the physical and metaphysical worlds through a wide variety of literature and let my mind roam to realms far beyond my physical grasp. My cell walls are adorned with photographs of mountain scenes, astronomical wonders, and lovely ladies, which I find infinitely more inspiring than cold, grey prison walls. I can recall one particularly productive setting we created when Buddy Miles was the gym clerk here. As well as being a phenomenal drummer, Buddy is also an accomplished bassist and guitarist. He managed to install a Fender Stratocaster and a small practice amp in the gym office, where four or five of us would meet daily to exchange licks and write songs. For a few months there, the coach saw very little gym work get done... while many songs were written. Buddy has since paroled from Chino, undoubtedly with a great deal of new material from what could have been a dire experience.

I've always felt that no matter what circumstances I've found myself in that something could be gained from the experience. Just what we gain from any experience, however, is up to each one of us. If we look at our problems and perplexities as a challenge and an opportunity to grow by overcoming them instead of a source of misery, we'll find that we can live a healthier existence.

So the next time you feel your creativity hindered by too many days that don't go right, or the next time you sense depression closing in with despair barking at your heels... remember that these very feelings are a part of the life struggle that much of art represents, and you may be able to draw from your personal experience a profoundly significant statement.

David Veracruz, a songwriter and professional musician, was paroled from the Correctional Training Facility at Soledad, CA, April 19.

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- Writer's Block
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- Mr. Jaws (The Song Shark)
- The Overseas Market
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CHARTS

COUNTRY TOP 10

Songwriter	Title	Artist	Publisher, Licensee, Label
1 H. Williams	Honky Tonk Blues	★ Charley Pride	Fred Rose, BMI (RCA)
2 R. Greenaway/G. Stephens	It's Like We Never Said Goodbye	★ Crystal Gayle	Cookaway/Dejarnus, ASCAP (Columbia)
3 B. Goldsboro	The Cowgirl And The Dandy	★ Brenda Lee	House Of Gold, BMI (MCA)
4 E. Stevens/E. Rabbitt/D. Malloy	Gone Too Far	Eddie Rabbitt	DebDave/Briarpatch, BMI (Elektra)
5 D. Frazier	Beneath Still Waters	★ Emmylou Harris	Acuff-Rose, BMI (Warner Bros.)
6 G. Tubb/D. Lindsey/T. Wynette	Two Story House	★ George Jones & Tammy Wynette	ATV/First Lady, BMI (Epic)
7 H. Williams Jr.	Women I've Never Had	Hank Williams Jr.	Bocephus, BMI (Elektra/Curb)
8 D. Bellamy	Sugar Daddy	Bellamy Brothers	Famous/Bellamy Brothers, ASCAP (Warner/Curb)
9 J. MacRae	I'd Love To Lay You Down	★ Conway Twitty	Music City, ASCAP (MCA)
10 R. Stevens	Shriner's Convention	Ray Stevens	Ray Stevens, BMI (RCA)

SOUL TOP 10

Songwriter	Title	Artist	Publisher, Licensee, Label
1 R. Temperton	Off The Wall	Michael Jackson	Almo, ASCAP (Epic)
2 E. Isley/M. Isley/C. Jasper/R. Isley/O. Isley/R. Isley	Don't Say Goodnight	Isley Brothers	Bovina, ASCAP (T-Neck)
3 D. Wallinski	Any Love	★ Rufus and Chaka	Overdue, ASCAP (MCA)
4 L. Johnson/G. Johnson/V. Johnson/R. Temperton	Stamp	Brothers Johnson	State Of The Arts/Brojay, ASCAP (A&M)
5 L. Simmons/R. Wilson/C. Wilson/R. Wilson/R. Taylor	I Don't Believe You Want To Get Up and Dance	Gap Band	Total Experience, BMI (Mercury)
6 Haywood	Don't Push It, Don't Force It	Leon Haywood	Jim-Edd, BMI (20th Century)
7 B. E. King	Music Trance	Ben E. King	Smiling Clown, BMI (Atlantic)
8 R. Muller	High	Sky	One To One, ASCAP (Salsoul)
9 La Belle/Ellison/Edwards	You Are My Friend	★ Sylvester	Zuri, BMI (Fantasy)
10 W. Robinson	Let Me Be The Clock	Smokey Robinson	Bertram, ASCAP (Tamla)

EASY LISTENING TOP 10

Songwriter	Title	Artist	Publisher, Licensee, Label
1 T. Schmit/D. Henley/G. Frey	I Can't Tell You Why	Eagles	Jedrah/Cass County/Red Cloud, ASCAP (Asylum)
2 D. Gates	Where Does The Lovin' Go	David Gates	Kipahula, ASCAP (Elektra)
3 C. Dore	Pilot Of The Airwaves	Charlie Dore	Ackee, ASCAP (Island)
4 G. Russell	Last In Love	Air Supply	Arista/BRM, ASCAP (Arista)
5 P. Davis	Do It Right	Paul Davis	Web IV, BMI (Bang)
6 N. Gimbel/C. Fox	We Could Have It All	★ Maureen McGovern	Dutchess/MCA, BMI (Warner/Curb)
7 D. Frank/D. James	After You	★ Dionne Warwick	Sumac, BMI (Arista)
8 Mather/Stegall/Waters	Sexy Eyes	★ Dr. Hook	April, ASCAP/Blackwood, BMI (Capitol)
9 F. Cavallere	Only A Lonely Heart Sees	Felix Cavallere	Ki Music, ASCAP (Epic)
10 H. Ray/A. Goodman/L. Walter	Special Lady	Ray, Goodman & Brown	H.A.B./Dark Cloud (Polydor)



TOP 40

Songwriter	Title	Artist	Producer	Publisher, Licensee, Label
1 B. Seger	Fire Lake	Bob Seger	Bob Seger & The Muscle Shoals Rhythm Section	Gear, ASCAP (Capitol)
2 R. Temperton	Off The Wall	Michael Jackson	Quincy Jones	Almo, ASCAP (Epic)
3 B. Joel	You May Be Right	Billy Joel	Phil Ramone	Impulsive/April, ASCAP (Columbia)
4 T. Schmitt/D. Henley/G. Frey	I Can't Tell You Why	Eagles	Bill Szymczyk	Jeddrah/Cass Country/Red Cloud, ASCAP (Asylum)
5 Mather/Stegall/Waters	Sexy Eyes	★ Dr. Hook	Ron Haffkine	April, ASCAP/Blackwood (BMI)
6 G. Russell	Lost In Love	Air Supply	Robbie Porter & Rick Chertoff	Arista/BRM/Riva, ASCAP (Arista)
7 G. Moroder/D. Harry	Call Me	Blondie	Georgio Moroder	Ensign, BMI/Rar Blue, ASCAP (Chrysalis)
8 C. Cross	Ride Like The Wind	Christopher Cross	Michael Omartian	Pop "N" Roll, ASCAP (Warner Bros.)
9 R. Waters	Another Brick In The Wall	Pink Floyd	Bob Ezrin, David Gilmore, Roger Waters	Pink Floyd, Unichappell, BMI (Columbia)
10 B.R. and M. Gibb	Desire	Andy Gibb	Gibb, Richardson, Galuten	Stigwood/Unichappell, BMI (RSO)
11 R. Holmes	Him	Rupert Holmes	Rupert Holmes, Jim Boyer	Warner/Holmes Line Of Music, ASCAP (MCA)
12 R. Gibb/B. Weaver	Hold On To My Love	Jimmy Ruffin	Robin Gibb & Blue Weaver	Stigwood/Unichappell, BMI (RSO)
13 B. Steinberg	How Do I Make You	★ Linda Ronstadt	Peter Asher	Billy Steinberg, (Asylum)
14 G. Brown/Kool & The Gang	Too Hot	Kool & The Gang	Eumir Deodato	Delightful/Gang, BMI (De-Lite)
15 T. James/R. Serata	Three Times In Love	Tommy James	Tommy James	Big Teeth/Tommy James, BMI (Millenium)
16 D. Shire/C. Connors	With You I'm Born Again	★ Billy Preston & Syreeta	James DiPasquale & David Shire	Check Out, BMI (Motown)
17 P. Wolf/S. Justman	Come Back	The J. Gells Band	Seth Justman	Center City, ASCAP (EMI-America)
18 D. Fekaris/F. Perren	I Pledge My Love	Peaches & Herb	Freddie Perren	Perren Vibes, ASCAP (Polydor/MVP)
19 C. Dore	Pilot Of The Airwaves	Charlie Dore	Bruce Welch & Alan Tamey	Ackee, ASCAP (Island)
20 A. Wilson/S. Ennis	Even It Up	Heart	Mike Flicker, Gonnle & Howle	Strange Euphoria/Know, ASCAP (Epic)
21 S. Linzer/D. Randell	Working My Way Back To You/Forgive Me, Girl	★ Spinners	Michael Zager	Screen Gems-EMI/Seasons' Four, BMI (Atlantic)
22 C. McVie	Think About Me	Fleetwood Mac	Fleetwood Mac	Fleetwood Mac, BMI (Warner Bros.)
23 H. Ray/A. Goodman/L. Walter	Special Lady	Ray, Goodman & Brown	Vincent Castellano	H.A.B./Dark Cloud, BMI (Polydor)
24 C. Mangione	Give It All You Got	Chuck Mangione	Chuck Mangione	Gates, BMI (A&M)
25 M. Jones	Woman	Foreigner	Roy Thomas Baker, Mick Jones & Ian McDonald	Somerset/Evansangs, ASCAP (Atlantic)
26 L. Sylvers/S. Shockley/W. Shelby	And The Beat Goes On	The Whispers	Dick Griffey	Spectrum VII/Rosy, ASCAP (Solar)
27 D. Fogelberg	Longer	Dan Fogelberg	Dan Fogelberg & Norbert Putnam & Marty Lewis	Hickory Grove/April, ASCAP (Full Moon/Epic)
28 D. Summer/G. Moroder	On The Radio	Donna Summer	Georgio Moroder	Sweet Summer Night, ASCAP/Risk's/Revelation A.C., BMI (Casablanca)
29 Utopia	Set Me Free	Utopia	Todd Rundgren	Unearthly/Fiction, BMI (Bearsville)
30 L. Sylvers/W. Shelby	The Second Time Around	Shalamar	Leon Sylvers & Dick Griffey	Spectrum VII/Rosey, ASCAP (Solar)
31 K. Loggins/E. Loggins	Keep The Fire	Kenny Loggins	Tom Dowd	Milk Money/Tauripin, ASCAP (Columbia)
32 S. Vaughan	My Heroes Have Always Been Cowboys	Willie Nelson	Willie Nelson & Sydney Pollack	Jack & Bill, BMI (Columbia)
33 G. Numan	Cars	Gary Numan	Gary Numan	Beggars Bonquet/Andrew Heath, PRS (Atco)
34 S. Perry/N. Schon	Any Way You Want It	Journey	Geoff Workman & Kevin Elson	Weed High Nightmare, BMI (Columbia)
35 T. Britten/B. Robertson	Carrie	Cliff Richard	Cliff Richard	Unart, BMI/Cookaway, ASCAP (EMI-America)
36 S. Wonder	Outside My Window	Stevie Wonder	Stevie Wonder	Jobete/Black Bull (Tamla)
37 C. Hynde/J. Scott	Brass In Pocket	Pretenders	Chris Thomas	Al Gallico, BMI (Sire)
38 S. Wonder/E. Mercury	You Are My Heaven	Roberta Flack & Donny Hathaway	Roberta Flack & Eric Mercury	Jobete/Black Bull, ASCAP/Stone Diamond, BMI (Atlantic)
39 K. Chater/D. Foxworthy	Love On A Shoestring	The Captain & Tennille	Daryl Dragon	Vogue/Unichappell, Weld, BMI (Casablanca)
40 D. Fogelberg	Heart Hotels	Dan Fogelberg	Dan Fogelberg, Norbert Putnam, Mary Lewis	Hickory Grove/April, ASCAP (Full Moon/Epic)

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Dream (continued from page 34)

tends to cause hallucinations and altered states of consciousness. Two possible explanations for this are that dream activity increases to compensate for low waking mental activity, or that lowered physical inactivity leads to chemical changes in the brain.

If a full song does not come through in your first attempts it is extremely important that you review your dreams and give your dream symbols waking form. In other words, do something with the most striking aspects of your dream. Use them in the songs you write while in the waking state. This encourages your subconscious to take them a step forward in your next dream writing attempts.

Another approach you can do on your own is to become conscious during your dreams and then actively initiate and direct a song-writing episode in them. Carlos Castaneda, on his way to becoming "A Man of Wisdom" under the tutelage of the Yaqui sorcerer Don Juan Matus, learned a technique for doing just this. It consisted of three simple steps. First, he was taught to form the intention to see his hands (or any other common object) in his dreams. Second, he taught himself to remember the intention in his dreams. Third, he carried out his intention in his dreams. By doing so, he was able to freeze his dreams, to stop them from changing just long enough to will the direction in which he wanted his dream to change.

Having The Lucid Dream

In a special type of dream which is fairly easy to learn you can examine songs already written or you can construct them during the dream. You can look at lead sheets in a dream of a publisher's office. You can listen to dream records on your dream stereo or dream radio. Or, you can attend dream concerts and hear dream hits. On the other hand, you can write your best song—a million-seller—in your dream laboratory. You can also rework your notes of songs under development in your waking life, practice specific songwriting skills, collaborate with famous songwriters, and even steal their unwritten work as you observe their songwriting efforts. All this and more is possible in a lucid dream.

In a lucid dream, you become aware you are dreaming. Once aware you do not awaken, but go on to shape your dream into whatever you want it to be. You've probably been on the edge of a lucid dream many times but never knew it. You may have had a dream in which you noticed something wasn't quite right. Maybe the dream was too good to be true; or, conversely, too terrifying to be true. So, you said to yourself "I must be dreaming" or "This must be a dream." You might not remember it as well, but everyone has had, at one time or another, an extremely lifelike dream of oneself in a familiar place but one small detail of the room or the activity seems different, out of place. Usually these dreams end immediately when the dreamer realizes he or she is dreaming. But you don't have to wake up. You don't even have to leave it to chance to realize in a dream that you are dreaming.

For several days, at every waking opportunity, try telling yourself over and over again

that dreams are not real and that you can control them. Make this advice the last thing you say to yourself before you fall asleep at night. Also, remember the advice in your dreams by being aware of the possibility you're dreaming. Once you can think of that possibility, test it. In your dream, try to do something you couldn't do in real life like fly or crush a glass or bottle with your bare hands. If you can do this unbelievable feat you've chosen, immediately say to yourself "I'm dreaming," but don't get too emotional about it. If you do, you'll wake up. If you find yourself very excited about the opportunity confronting you to control a dream, let go of a little of the emotion, try to step back emotionally, but not too far or your subconscious will take over on its own accord again. It's a fine line between feeling too little and too much emotion that you must wake.

If, however, you should appear to wake up, test this experience too. False awakenings are one device your subconscious resorts to in order to gain control again.

Other clues to look for in your dreams that signal you are dreaming are fright, slow motion action, dreamlike fades from one scene to another, distortions of details, weakness of muscles, flying, going to the bathroom, or living in a past residence. Anytime you experience any of these, you should test the experience.

A sure-fire way of increasing your chances of having a lucid dream is to set your alarm to ring at 90-minute intervals beginning four and a half to six hours after you fall asleep. On a normal sleeping schedule, falling asleep at midnight, the hours between 5 a.m. and 8 a.m. are the most likely times for a lucid dream to occur. Keep a note taped to the clock reminding you to watch for lucid dreams coming up. Then, go back to sleep.

Once you're aware that you are dreaming, say to yourself "I'm going to continue dreaming but I will control the dream." Then, anything you will to happen, will happen. Why not try for the No. 1 song of the year right away?

Take Time To Dream

Whichever combination of tricks you choose to control your dreams you'll need to be patient. Like any other skill dream control needs to be faithfully practiced. What you can expect is for control to be mastered sometime between five weeks to six months after you begin your efforts. As soon as you begin to experience success, however, the effect will snowball. Control will become much easier after the first successful time. It took one famous historian 15 months until he could explore a chosen period of history nightly. He thought the time and effort was well worth it. He was able to combine sterile facts into an actual feeling experience of the culture under study in no other way. If you could write a refreshing new song every night while you slept, wouldn't 15 months be a short apprenticeship indeed?

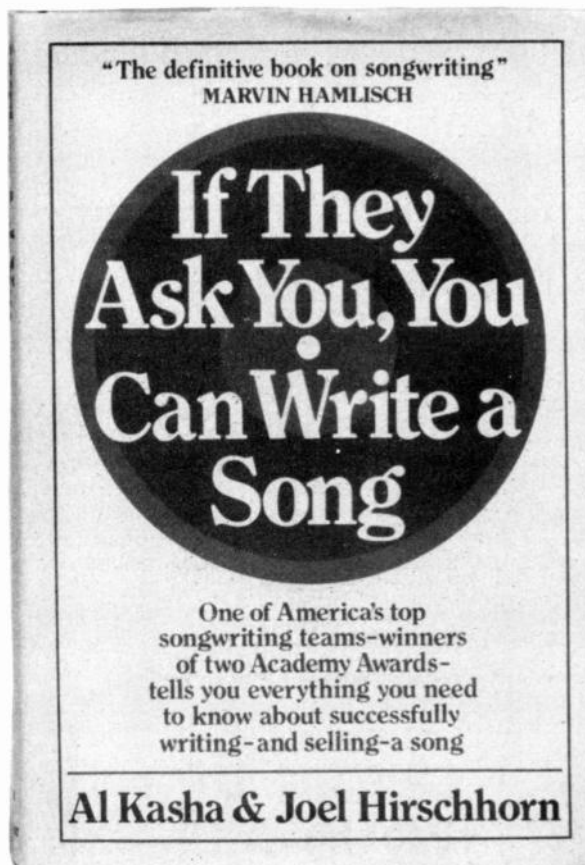
Chuck Loch, a psychologist specializing in creativity development, writes for Songwriter from time to time on creativity and the songwriter. He, by the way, pens tunes himself.

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MUSICAL CHAIRS

The L.A. Melee

Bruce Kaplan joins the staff of Songwriters Resources and Services (SRS). Bruce manages new wave group The Toasters and was formerly a *BAM* representative ... **Bruce Bird** is the new president and chief executive officer at Casablanca Records. The former executive vice president of the label, Bruce replaces Neil Bogart. **Peter Woodward** steps into the post vacated by Bird ... **Jay Warner**, who was vice president of the Entertainment Co. for two years, is now the head of Creative Music Group, the new publishing arm of K-tel International ... **Ralph Peer II** moves up from first vice president to senior vice president of Peer-Southern's worldwide operations ... Record producer **Bob Cullen** has joined Aries II Records as executive vice president ... Melvin Simons Productions promotes **Deborah Simon** to music coordinator. She has worked in the music department there for a year ... Returning from London after eight years, **Robert Hirschman** resumes his law practice, specializing in music and entertainment ... **Susan Goldman** is the new director of West Coast operations for the Entertainment Company ... **Debbie Colton** has left BNB Management to enter independent management ... **Rick Shoemaker** (Who's Who February 1976) is the new director of creative services at MCA Music. His previous posts include national director of music publishing for Infinity and vice president of ABC Music.

Bites from the Big Apple

Peter Lubin moves from the publicity department at Columbia Records to Phonogram/Mercury, where he is East Coast A&R director ... **Fae Horowitz**, who was assistant manager at Secret Sound Studios, becomes creative assistant for Dell Platters Records and Mike's Management ... **Bill Cureton** upped from R&B A&R product manager to R&B product A&R director at Atlantic/Cotillion ... **Shy Raiken** is the new head of Sesame Street Records. Shy had been sales vice president for Sesame Street Records and national sales manager for Golden Records and Columbia Records children's division ... **Barry Offitzer** moves from the royalties department to a post as professional manager for Cotillion/Walden Music, the publishing arm of Atlantic Records ... Formerly the director of A&R for Aurum Records, **Ron Beigel** is now the vice president and general manager for the label ... At CBS Records Masterworks division, **Paul Myers** moves from A&R vice president to A&R planning and productions vice president; and **Christine Reed** is the new A&R director. Christine had been a consultant to the John F. Kennedy Center in Washington.

Flash from Nashville

Rick Blackburn has been named vice president and general manager of CBS and **Billy Sherrill**, who was A&R vice president, is now vice president and executive producer. Billy has also made a production deal with CBS to sign and produce new artists, while continuing to produce his CBS roster.

—Pat & Pete Luboff

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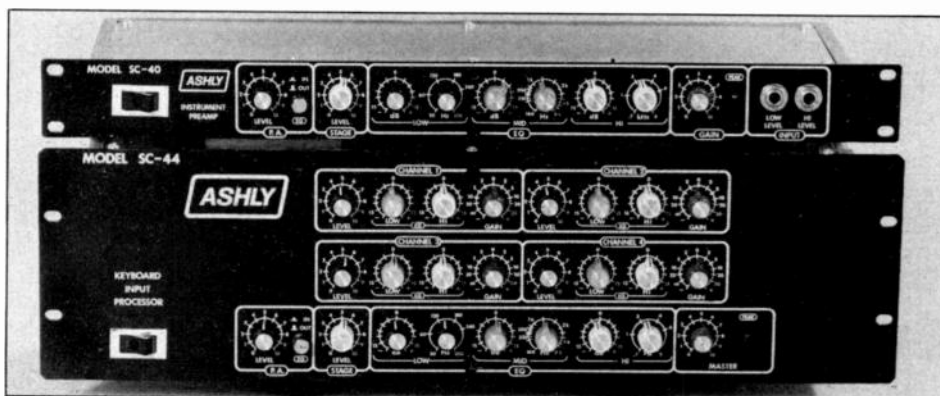
Ashley Audio has introduced the model SC-44 Keyboard Input Processor. Basically a four-input extension of the SC-40 instrument preamp, the SC-44 provides low and high equalization and a wide-range gain adjustment for each input, three-band tunable output equalizer, five send/receive effects loops, peak overload indicators, and separate outputs for stage amplifiers and PA feeds. The multitude of inputs and outputs are interconnected using

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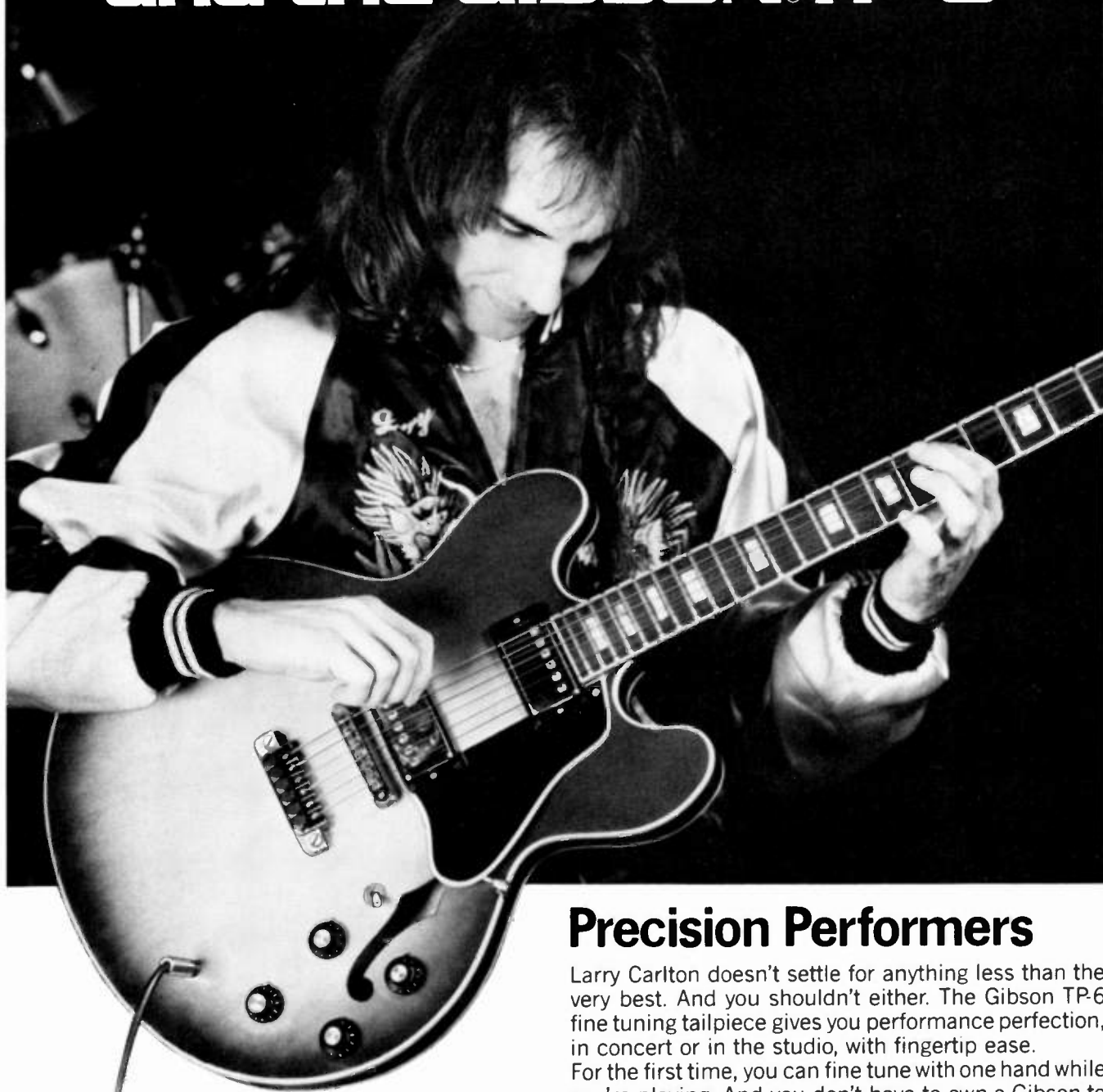


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