

Songwriter

Magazine

An interview with

Jim Weatherly ~

**Breaking into the
Country Market**

A rap with Cliffie Stone

**Hitmaker:
Snuff Garrett**

*You've got to start off
each day with a song!*

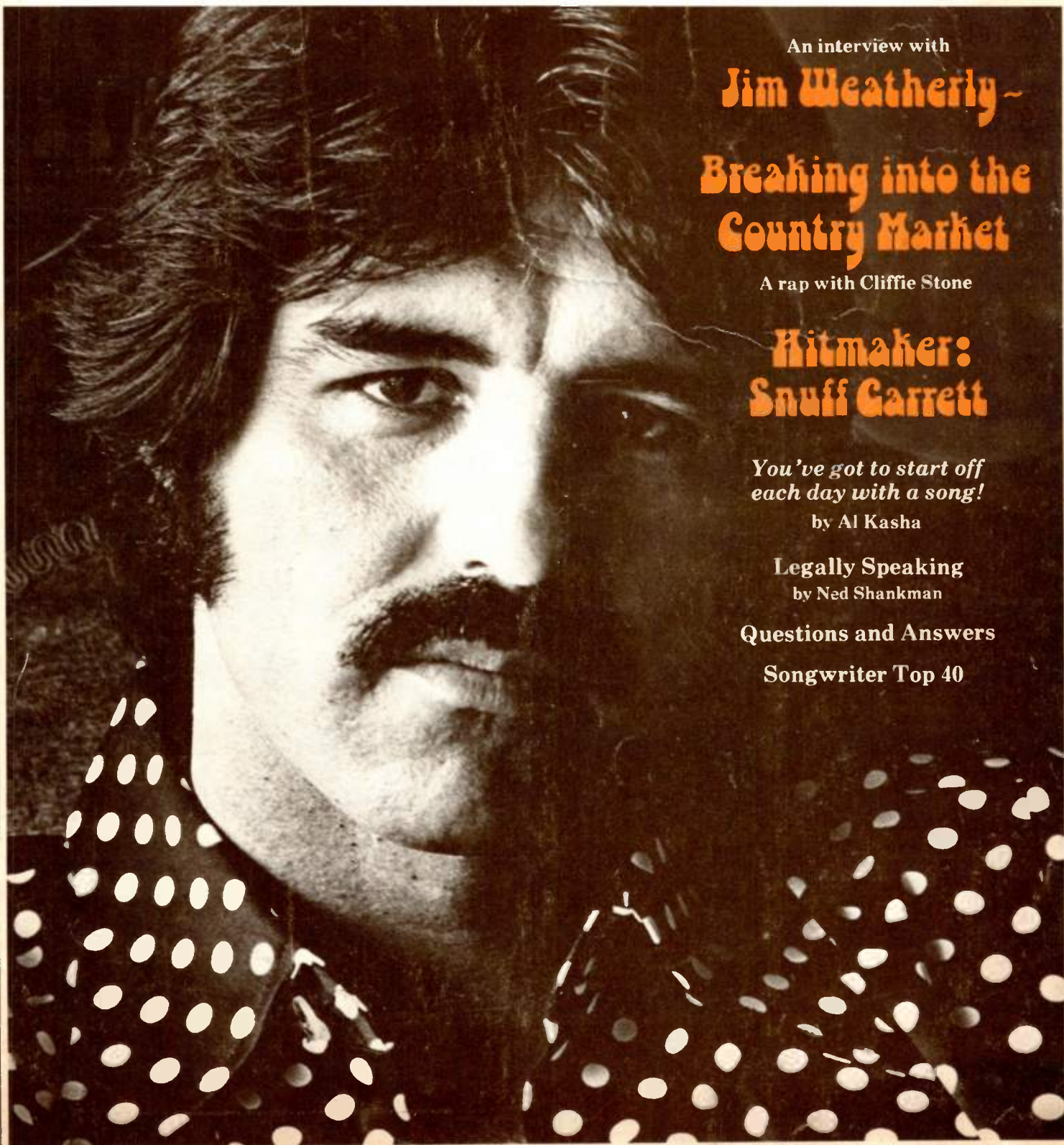
by Al Kasha

Legally Speaking

by Ned Shankman

Questions and Answers

Songwriter Top 40



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A Magazine is Born!

Have you ever heard a record on the radio and thought to yourself, "I can write a song as good as that!" The most important element in the success of a record, is the song. If you were to talk to producers, record company executives, publishers, or artists, you would find that that fact is consistently agreed upon. There are always exceptions to any consensus rule, but we feel safe in making the statement that if you start with a hit song, you can find a publisher to publish it, a producer to produce it, an artist to interpret it, and a record company to market it.

Using this as a starting point, we feel there is a need for a publication which caters to the creators of today's music ... the songwriter. This is our premiere issue, and in the coming months, we want SONGWRITER to become a link between your doubts and your hopes. Through interviews and features, we hope every month to provide you with deeper insight into the business and craft of songwriting, and give you a profile of some of the people you will be dealing with in the music industry. You will hear from successful songwriters and get a chance to view their career experiences and approach to writing songs. Record producers will discuss their methods in the studio and what they look for when choosing material for an artist. Publishers will discuss what they look for in a

songwriter and what to expect if you were to be signed to a publishing company. Music business attorneys will tell you what not to sign away. We will talk with record executives, radio personalities, anyone we feel can give you the information necessary to better understand the business of music, and how it relates to the songwriter.

There will also be regular departments such as a column discussing the craft of writing songs, a classified section, a question and answer column, and song charts listing the hit records in the major music markets that this magazine will relate to. And much more as you will see in this issue.

The writing of songs is an exciting, lucrative field. This magazine will provide you with a comprehensive picture of what is occurring in the music business and provide answers and insights, whether you are professional or amateur. We intend that SONGWRITER be your magazine ... a magazine you can count on to provide you with all the information you need to aid you in becoming a successful songwriter. A magazine that you can keep and refer back to in the future, a magazine you will enjoy reading and look forward to.

Thanks for your time. We hope you enjoy reading through our premiere issue. If you have any suggestions for improving SONGWRITER, please let us know.

Premiere Issue

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Songwriter

Magazine

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Cover photo of Jim Weatherly by Joanna Cucinotta

Songwriter News

Latest figures published by SACEM, the performing rights society and France's equivalent of ASCAP, or BMI, show that royalties in general are up by 12.5 percent in 1974 compared with 1973.

Chappell & Co. has acquired Hill & Range Songs Inc. under an agreement concluded July 29. Not included in the purchase are songs in the Elvis Presley Music and Gladys Music catalogs although both will be administered by Chappell.

Although there were downturns in the economy and the investment market, the American Federation of Musicians and Employers' Pension Welfare Fund is singing a happy song after experiencing an increase in its total portfolio to \$82



The Mannie

This is Mannie it is the embodiment of all hopes, dreams and efforts of the songwriter whose aspiration is to become a member of the Nashville Songwriters Association Hall of Fame. *Mannie* will be presented to those who will be inducted into the Hall of Fame on October 12, 1975, in Nashville, when the NSA holds this annual ceremony, and from this time it will be the physical image symbolic only to the NSA Hall of Fame . . . *Mannie* . . . so called from manuscript . . . the words and music as first portrayed by the songwriter.

Mannie came into being after several years of careful planning; and the brilliant work of a young sculptor, Bud Mayes, of Denver, Colorado. *Mannie* will be a bronze cast piece exactly as depicted in the artist's version shown.

Beginning with our November issue, Songwriter will include a column contributed by members of the Nashville Songwriters Association.

million in the year ending March 31. The fund had \$72.7 million in the same period the previous year.

The new Chet Atkins release, *The Night Atlanta Burned*, is a tune originally written by a music student in Atlanta during Sherman's march to the sea. The song has been rewritten by John D. Loudermilk. The unknown student had made a lead sheet which was charred and left behind in a burned out academy when General William T. Sherman set fire to Atlanta November 15, 1864.

Amen. We're not praying; that's a songwriter's pseudonym according to ASCAP. In fact, ASCAP says that pseudonyms are on the rise. How about Attila, Dante, Darwin, and Elijah? Or Cowboy Joe, Ruby Kitchen, Jimmy Velvet, Two Dollar Bill, and Boondoggle? My God, what next? Oh, I better not say that. It could be somebody's name. Who's on first did you say?

Paul Williams' *Even Better Than I Know Myself* won the \$10,000 Grand Prize at the 4th Tokyo Music Festival's International Contest.

The CAM music publishing/production complex, headquartered in New York, has amassed the music to more than 6000 film scores. The firm controls 65 percent of all European film music and 85 percent of Italian motion picture Scores in the United States. The main source of revenue from these scores is through licensing the music for television screening of such films as "La Dolce Vita", "La Strada," the Hercules films, and "spaghetti westerns". The firm, started in 1964, also has a strong group of contemporary writers in the organization.

In the wake of a Supreme Court decision that public locations using radio music does not constitute a "performance" within the meaning of the Copyright Act, ASCAP has moved to termi-

nate all licenses with these locations. This will affect more than 5,000 locations returning approximately \$246,000 a year to the society. It was also learned that BMI is in the process of voiding its agreement with locations of a similar nature. In the case of BMI, the number of users served is far smaller and the amount collected less than \$25,000 a year.

Tom Baird and Peter Hoorelbeke have signed a publishing contract with 20th Century Music. The duo are members of a new group, Hub, that record for Capitol Records. Hoorelbeke was previously with Rare Earth and among Baird's songwriting credits is, *Touch Me In The Morning*.

President Gerald Ford favors passage of Senator Hugh Scott's pending bill which would give recording artists a royalty every time their records are either broadcast or played in jukeboxes.

One of America's foremost composers, Aaron Copeland, testified on behalf of ASCAP during the recent hearing on jukeboxes and copyright revision proposals. He told a House Judiciary subcommittee that, "money is the essential encouragement one must have. It permits the writer to keep writing." He urged that the licensing fee to be paid by jukebox owners should not be frozen by statute.

Neil Sedaka is hot all

over again. The release of *Solitaire* by the Carpenters marks the seventh cut to be taken from Sedaka's album, *Sedaka's Back*, and released as a single. Among the seven are the Captain and Tenille's recent number one song, *Love Will Keep Us Together*, and Neil's own hit, *Laughter In The Rain*. The others are Bo Donaldson and the Heywood's version of *Our Last Song Together*, Maria Muldaur's recording of *Sad Eyes*, Sedaka's own release of *The Immigrant*, and his current single, *That's When The Music Takes Me*. The Andy Williams' version of *Solitaire* has already sold more than 500,000 copies in the United Kingdom, and Helen Reddy has included Sedaka's *Don't Let It Mess Your Mind* on her latest album.

Roger Birnbaum has been promoted to the position of director of contemporary A & R at A&M Records, announces Kip Cohen, A&M Vice President of A & R.

April/Blackwood Music has announced the signing of Hermine Hilton to an exclusive songwriters agreement. Miss Hilton has been very active of late as a film and TV songwriter with credits that include co-writing with Marvin Hamlisch, Dave Grusin, Gerold Fried, Artie Butler, and Maurice Jarre. She will continue to act as a freelance writer with respect to TV and film work under the provisions of the agreement.



Shown above are a few of the American Song Festival judges taking a pause for Songwriter's photographer. Seated l to r are Gentry McCreary, Jim Callon, Leroy Lovett, Richard Delvy and Peter Burke. Standing l to r are Flip Black, Manager of the Screening Center, and Tad Danz, V.P. and General Manager of The American Song Festival. This year's winners will be announced in September.

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Album Reviews

Helen Reddy

NO WAY TO TREAT A
LADY

Capitol ST11418

Helen, who doesn't write much for herself, is a songwriter's dream. Helen and talented producer Joe Wisert have a great talent for finding super songs.

Best cuts:

"Ain't No Way To Treat A Lady"

written by Harriet Schock, a 20th Century recording artist, and well respected new writer.

"Don't Let It Mess Your Mind"

written by Neil Sedaka and Phil Cody — Sedaka's hits are, of course, too long to list.

"You Know Me"

written by the great team of Paul Williams and Kenny Asher.

Other contributions by Leon Russell, Richard Kerr, Will Jennings, Alex Harvey, David Castle, Don McLean, Barry Mann/Cynthia Weil, and Peter Allen/Carole Bayer Sager.

The Captain & Tennille

LOVE WILL KEEP US
TOGETHER

A&M SP 3405

New A&M duo received a gold record the first time out. Group is a beautiful success story of artists playing small clubs waiting for their chance — finally somebody listened and gave them a shot — the rest is history.

Best cuts:

"Love Will Keep Us Together"

by Neil Sedaka and Howie Greenfield.

"Disney Girls"

by Bruce Johnston.

"Cuddle Up"

by Dennis Wilson and Daryl Dragon.

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*We wish to thank the
American Song Festival
for their cooperation
and assistance in
making this premiere
issue possible.*

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Jim Weatherly~

Midnight train to fame

by Paul Baratta



We were feeling quite proud of ourselves and, at the same time, very lucky. This was to be our premiere issue of SONGWRITER, and we wanted the first writer we interviewed to be representative of what we were aiming for in our magazine; articles and information that would have interest to those involved in, or, pursuing a career writing songs regardless of what musical classification they might fall into. And, here we were on our way to talk to Jim Weatherly in the office of his publisher, Larry Gordon of Rip/Keca Music, Inc.

It was fortunate that Jim was in town and could take time out from recording his new album to talk with us. We felt we would have been hard pressed to come up with somebody who represents what Jim does; a "today" happening writer, who has had his songs recorded as hits that have reached the Top 40, R & B, Country and MOR markets. And, as a singer-songwriter, has had a hit record of his own.

I, personally, was going to meet Jim for the first time and was wondering what to

expect. With a string of hit songs behind him like, *Neither One of Us*, *Midnight Train to Georgia*, and *You're the Best Thing that Ever Happened to Me*, all coming in a very short period of time, it occurred to me that that was an awful lot of success to assimilate quickly. I felt a very strong relatedness to his songs and felt I knew where he was coming from. And I was hoping that meeting him would add to my appreciation of Jim as an artist and as a person.

Well, success has not spoiled Jim Weatherly in the least. After speaking with him for just a few minutes you become aware that he is warm, grateful for his success, aware of who he is, and very relaxed with that knowledge. He has worked hard to get where he is today both professionally and personally, and projects an enjoyment at having gotten there.

Jim Weatherly was born in the town of Pontotoc, Mississippi, 32 years ago and began writing songs when he was about 13 or 14 years old.

"It was just a hobby," he says. "I don't know why I began writing. I don't think anybody really does know why they write. If they tried to think of why, they probably wouldn't be able to. It's kind of like going to sleep. If you thought too much about going to sleep, you probably wouldn't be able to do that either."

But writing was something Jim could do and wanted to do. He wrote all the time he was in high school and on through college. He wasn't achieving any degree

of commercial success at that time but he was putting himself in a position to work at his craft and gain valuable experience. He was in a rock group that called themselves "Gordian Knot", and during the summer, they used to travel. One such summer they came to Los Angeles, and liked it so much, they decided to stay and not go back to school. During that period, Jim was into trying to make the group successful and actively pursued trying to get a recording deal.

"My writing was mainly for the group and mainly just a side line. You know, I wasn't really concentrating on pushing that end of it. It wasn't until after the group split up that I decided to focus on my writing. And that came about as an accident too. You know, I've really been fortunate. I know a lot of guys probably haven't been as fortunate as I've been. It seems like everytime something would just about fall apart, something else would come along and pick me up. Like it was out of my hands; I didn't really cause it; something else caused it. When the group was about to split up I didn't know what I was going to do. I wanted to produce records, and I was studying acting, and I was writing. I was doing everything and I wasn't doing anything well."

Jim was 26 at this time and the "something else" that came along was a friend of his who took him over to see Jim Nabors one evening



to play some songs for Jim and his producer, Joe Guercio. He played them a lot of songs he had been holding back and they liked them. They told him that if he ever wanted a job, he could have one writing songs for Jim Nabors.

"Boy, that was like a breath of fresh air, because I was really concerned with where I was going to go. At



the time the band had one more job to play in Mobile, Alabama. It was terrible. Everybody was ready to split up after that particular gig, and we did. We just split."

Weatherly called Nabors when he got back in town and said if he was really serious about his offer, that they should work out some kind of deal. They did.

"I wrote for him for two and a half years while his variety show was on the tube. I knew at the time I made the

deal that that's not where I wanted to be ultimately. But I knew it was a very good stepping stone and it was also the first time I was ever paid to write."

Outside of the security offered for a period of time, not a lot happened. A few of his songs were recorded but nothing big came out of it. Eventually, the Jim Nabors Show was cancelled and Jim Weatherly was back in the

same boat wondering where he was going from there. He had saved enough money to live 6 months to a year — depending on how conservative he was. "I was very conservative," he says. "Lots of peanut butter!"

While at the University of Mississippi, Jim played quarterback on the football team. This interest led to his

next career stepping stone. He had been playing touch football with a group of guys during the time he was writing for Nabors. One of the group turned out to be a producer/writer named Gary Usher, and Jim approached him to listen to his songs. Gary was impressed enough to send him to Larry Gordon.

Larry more than liked the songs; he loved them. "I was exceptionally impressed. I listened very carefully to 22 songs and was waiting for a bad one. For my particular set of ears there wasn't a bad song in the group."

The year was 1972 and Jim Weatherly had finally

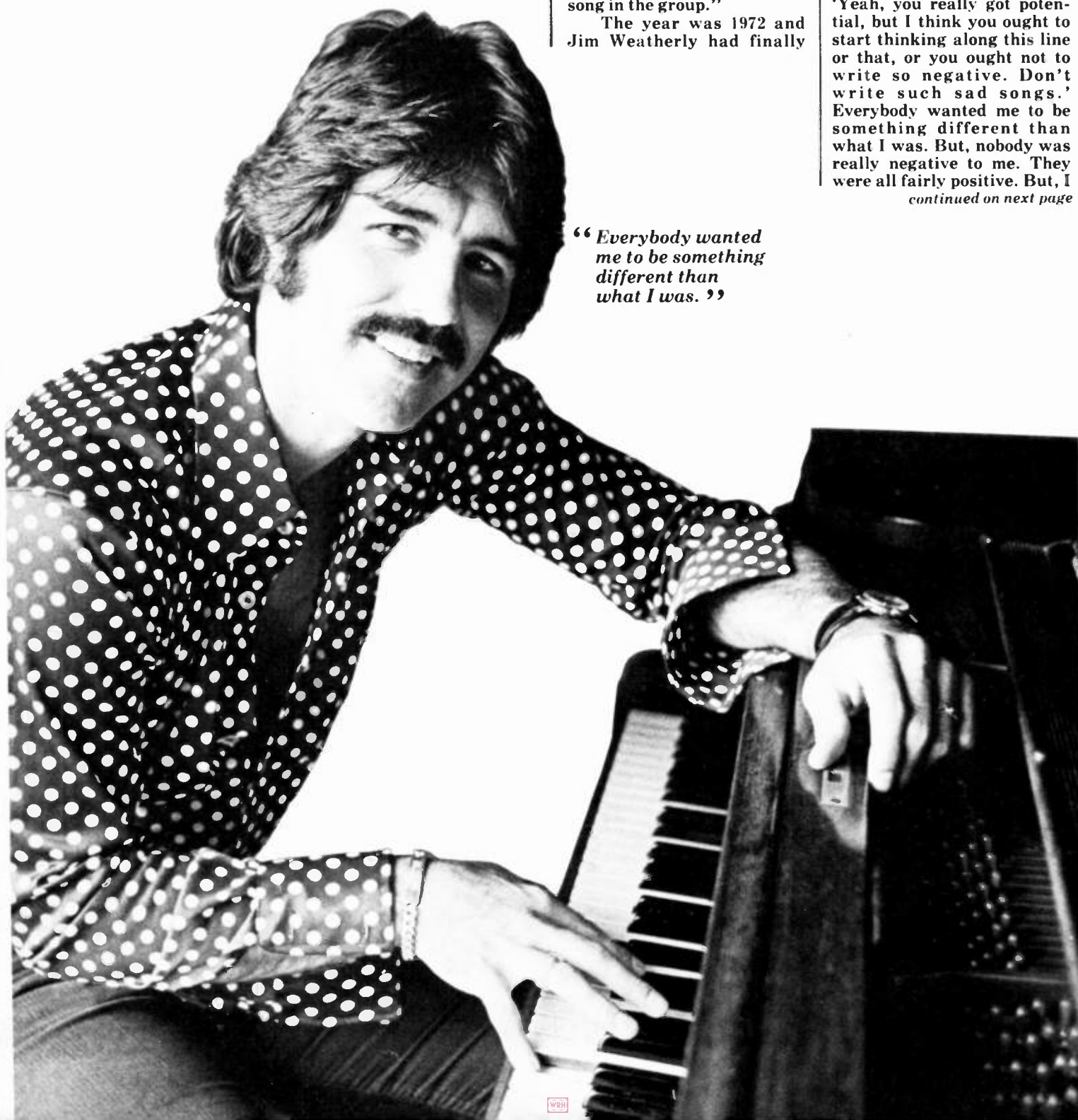
found someone who really believed in him. That tape included, *Midnight Plane to Houston*, which later became *Midnight Train to Georgia*, *Neither One of Us*, *Finer Things in Life*, and *Once in a Lifetime Thing*.

Jim had played that same tape for many other people but no one got excited enough not to let him walk out of their office.

"The thing is I would go see people and I had some really good response but everybody wanted to make changes. Everybody said, 'Yeah, you really got potential, but I think you ought to start thinking along this line or that, or you ought not to write so negative. Don't write such sad songs.' Everybody wanted me to be something different than what I was. But, nobody was really negative to me. They were all fairly positive. But, I

continued on next page

"Everybody wanted me to be something different than what I was."



Jim Weatherly / *continued*
 couldn't find anyone who wanted to pay me any money. Songwriting is like anything else. If you don't get paid for it, you don't eat. I met Larry and we worked out a deal and he became my guardian angel. He kind of took care of me for awhile when I didn't have anything. But the main thing Larry did for me was he believed in my songs as much as I did. Even when I wanted to make changes, he was against it, where as everybody else wanted me to make them. I became so aware of analyzing the songs that sometimes I would become over analytical. I would play them for Larry and he would say, 'don't change it. Don't change it. Let's just run with it.' So it has become a very good working relationship."

Jim is both a songwriter and an artist. Larry Gordon

explained where they have been putting the emphasis. "We are taking the posture that Jimmy is a songwriter first and an artist second. Our main function is to have people record our songs. What better pleasure can anyone have than to give a brand new artist a great piece of material and all of a sudden that artist has a career. To have what we consider to be a heavyweight artist cut the songs is obviously a thrill too."

Jim writes about twenty songs a year on the average. Some songs take him about an hour like, *Neither One of Us*. Others take him a year and a half.

"The reason a song takes me a long period of time is because I am so aware that it can be a good song. So I wait until it is. I don't want to rush something out that I

know deep down is not right. I wrote a song called *Once in a Lifetime Thing* that took me a year and a half to write. And all I lacked for all that time was four lines."

What really helped Jim find his direction as a songwriter was a meeting with Jimmy Webb at Johnny Rivers' house. Johnny had asked Jim to fall by one evening to play some songs and when he got there it was just the three of them. Jim knew that Webb had written *By the Time I Get to Phoenix* because it was on Johnny Rivers' album, but he didn't know too much more about him.

"Webb sat down at the piano and went through *Didn't We* and *Galveston* and all those beautiful songs and they were just so honest and so emotional. It was like he was sitting right there and baring his soul. That was the first time I had ever heard anybody do that. That is where I took the approach of just being totally honest with a song. Most of my songs are very personal. With some I just fantasize on certain situations but they are honest situations. They are realistic. There is nothing really phony about them. And I like to try and come up with titles that are so obvious that they are overlooked sometimes. Like you always hear people say that's the best thing that ever happened to me."

With the discussion of titles bouncing around, I asked Jim how *Midnight Plane to Houston* was changed to *Midnight Train to Georgia*. "Sonny Limbo wanted to record the song with Cissy Houston. Sonny felt that because Cissy is a black artist, and they recorded in Atlanta, it made sense to change the title. Larry just told him to go ahead and do it."

Of course, the song eventually became a big hit for Gladys Knight, and Larry explained how the relationship between Weatherly songs and Gladys began. "Joe Porter was going to produce Gladys and was in my office screening material. I had sent him *Midnight Train to Georgia*, 8 months prior to that. Every once in a while we would talk about it and I would ask him when he was going to cut that song. There were also 4 or 5 others that Joe listened to that I felt very strongly about which all later became Gladys Knight

songs. Anyway, to make a long story short, Joe had a creative meeting with Gladys and 5 or 6 songs were picked at that time. I can't remember them all, but *Where Peaceful Waters Flow* was one, and *Midnight Train to Georgia* was another, and *Neither One of Us* was the first."

It's hard to put your finger on what influences a person to become a writer. Once that indefinable impulse and need to write is present in an individual, then probably everything that surrounds that person influences him and shapes his future ability and the emotional well he has to draw from. Jim's mother tells him he used to sit on his grandmother's porch

Songs by Jim Weatherly on the charts

Neither One Of Us
Between Her Goodbye And My Hello
Where Peaceful Waters Flow
Midnight Train To Georgia
Love Finds Its Own Way
Best Thing That Ever Happened To Me
all by Gladys Knight and The Pips

Best Thing That Ever Happened To Me
Like A First Time Thing
Storms Of Troubled Times
Like Old Times Again
Roses And Love Songs
all by Ray Price

The Need To Be I'll Still Love You
by Jim Weatherly

Neither One of Us Just Enough To Make Me Stay
by Bob Luman

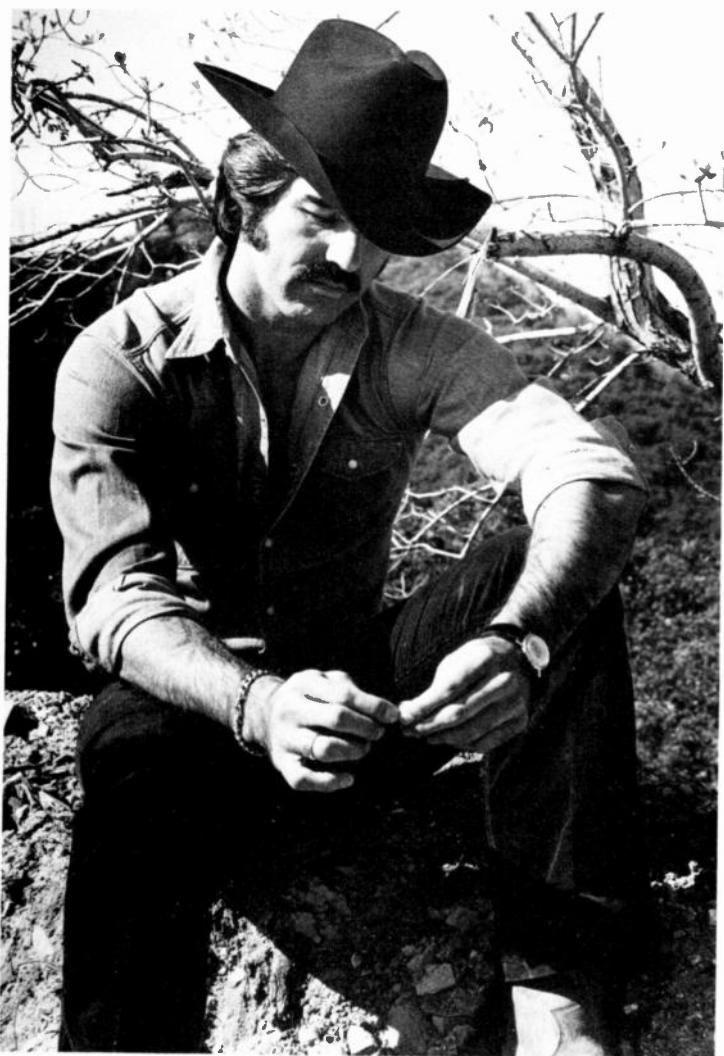
Finer Things In Life
by Red Steagall

and make up cowboy songs. But he remembers his mother and aunts listening to Guy Mitchell, and Johnny Ray, and Eddie Fisher records and he used to listen along with them. But the main influence, the big change, was when Elvis came on the scene. It showed what could be done with music and sparked everybody.

"It was taking on new directions," Jim recalls. "It wasn't as bland. And that was when I really became interested."

Jim was aware of country music as he was growing up and particularly the songs of Hank Williams. But he was never really a fan of

"If I had listened to a lot of people, I would have gotten very depressed and thought I was a bad writer."



country music circa 1950's. He feels that country music has become far more sophisticated today.

"There are some fine writers in Nashville. Willie Nelson, Harlan Howard. People like that. Good songwriters. Jerry Foster, Bill Rice. And I like Mickey Newbury an awful lot. He's one of the people I really rush to listen to."

Jim feels it's helpful, though not essential, if a writer locate himself in a center where there is a lot of music activity. He remembers that when he was writing and in Mississippi, he was aware of a lot of the local publishers and record labels around.

"You know, you always do that kind of stuff. You're always trying to make it big before you know what you are doing. We used to go to Memphis and Jackson to record but the people who supposedly were in the position to help you didn't really know what they were doing either. I know that has changed a lot today

especially in Memphis."

"If I were to say what has been most important to me as a writer is that I got to know who I was. A writer has to know so much about himself before he can really know about others. After you reach that point, the most important thing becomes belief. That point of knowing myself was work. I went through a lot of bad relationships and analyzed everything. But I came out knowing myself and I saw the honesty reflected in my music. Then the belief was easy. I knew the songs were good because I knew me, and knew they represented my feelings honestly. Then all I had to do was continue to believe until somebody else believed as I did."

"People talk about drying up. I personally won't let myself believe in that. If you can keep your ideas fresh, if you can keep your emotions fresh when you sit down to write, there's no worry. Should anything like that ever occur, I've got books just stacked back with songs and

ideas ready to reach in."

Through 5 years with his group and all the time he searched for somebody to believe in his songs, I wondered if Jim had ever reached the point where he wanted to chuck it all.

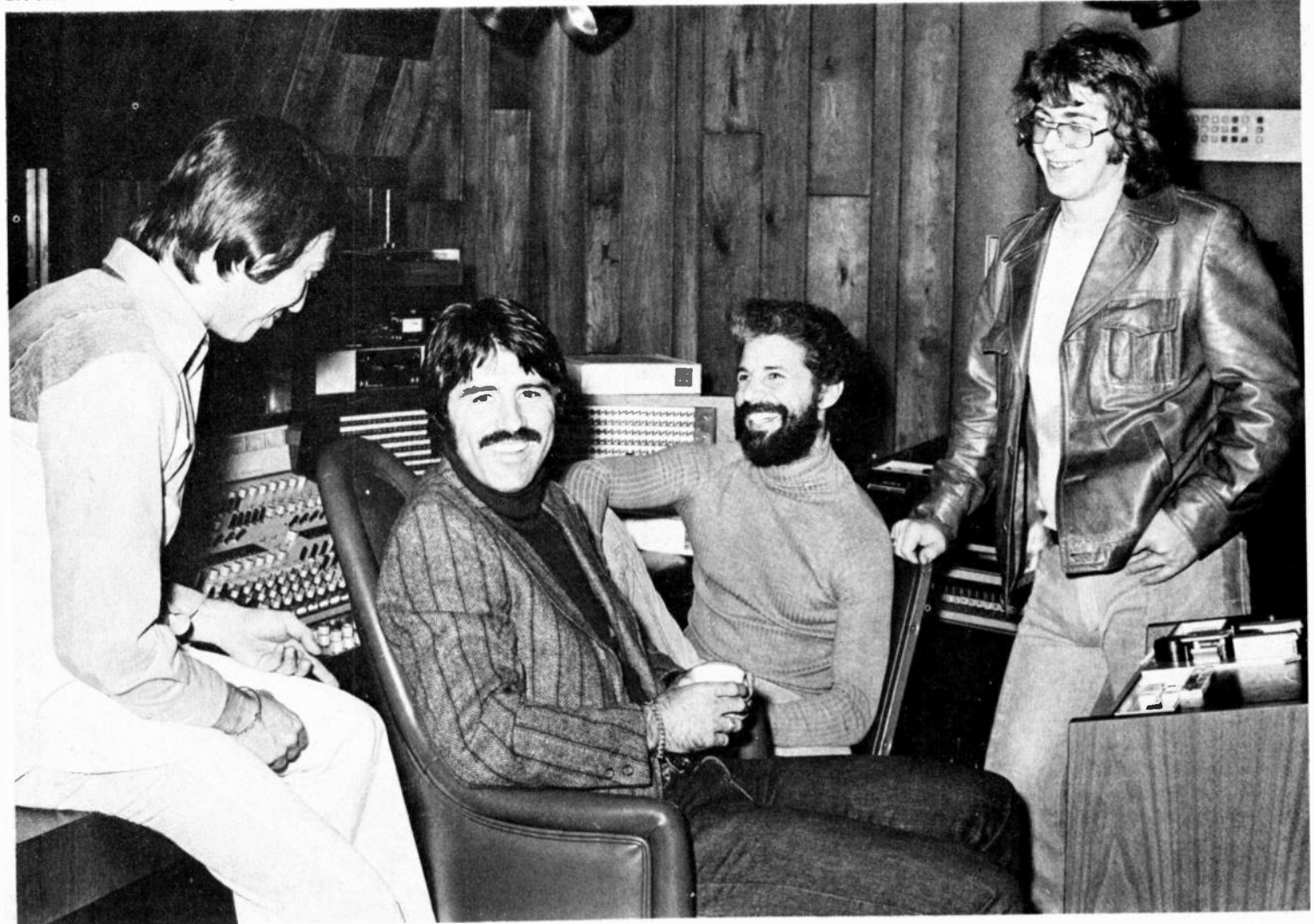
"I went through some bad periods, but I think I was too afraid of what I would go to if I did. The best choice I had was to go back to Mississippi and be a football coach, and the worst was to pump gas. Neither one appealed to me. I'm very interested in sports, and football is a favorite, but it wasn't a choice I could make. I just couldn't see myself as a quitter. I've never been a quitter ever, and sometimes that has gotten me into a lot of trouble. There are many times there are forces impossible to fight. In this case, I was really lucky. I think any writer that has talent and has made it will tell you, you need a break. Somebody eventually has to hear it or has to feel it the way you do. And you can knock on the door of many a

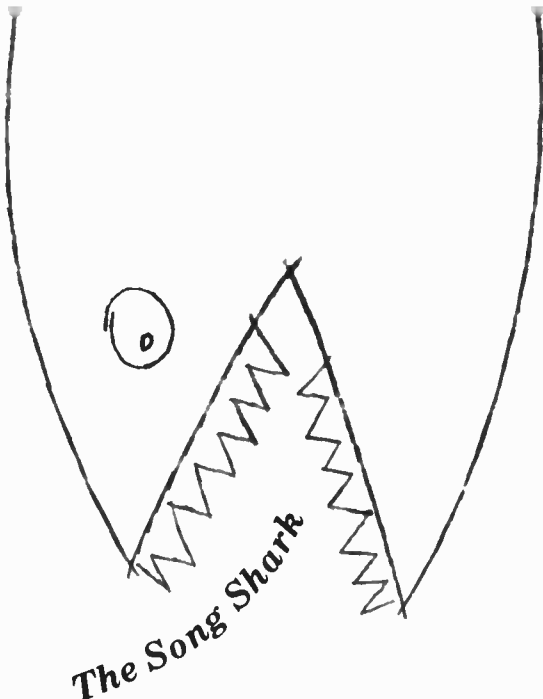
fine publisher, or producer, or artist, and just because they don't hear it the way you hear it, doesn't mean that it isn't good. If I had listened to a lot of people, I would have gotten very depressed and thought I was a bad writer. But as I've said, I got really analytical about the whole situation and worked my way through without getting overly depressed about it. I just continued to write the way I felt because I feel like honesty is the only way to go. There are a lot of things that have happened along the way that helped me get here. I'm almost sure if they hadn't happened I might not be sitting here today. You can analyze it but can't really answer it. It's just impossible to go back."

And it really isn't necessary for Jim Weatherly to go back. He's enjoying today and anticipating tomorrow too much to look over his shoulder. He made his decision to hop on that midnight train and it's the best thing that ever happened to him. 

In the studio — Larry Gordon, Jim Weatherly, Paul Baratta, Len Latimer.

Photograph by Bob Seideman





The Song Shark

AGAC

Editor's Note: Robert B. Sour is special consultant to the American Guild of Authors and Composers (AGAC). Princeton '25. Former president, vice-chairman Board of BMI. Vice president, director Songwriters' Hall of Fame. Wrote lyrics for "Body And Soul", "We Could Make Such Beautiful Music Together", "Walking By The River", "Practice Makes Perfect", etc.

When I learned of the forthcoming publication of *Songwriter Magazine* my first question to Len Latimer was, "Do you intend to accept advertising from song sharks?" I was happy to hear his unequivocal "No!" Because we at the American Guild of Authors and Composers (AGAC) take the position that no songwriter should ever have anything to do with a publisher, record company or anyone who asks for a fee to have his song recorded or published. More about this later. So many of this breed do advertise in magazines aimed at new and inexperienced writers.

Ever since I went to work for BMI in 1940 I have been doing everything I can to make the innocent, naive and ever-growing public aware. (For example, for many years the questionnaire addressed to BMI publisher applicants asks whether the applicant will charge a fee for publication or recording. If the answer is affirmative he is not accepted; if negative and at some later date it is dis-

covered that the publisher does charge fees this constitutes a breach of contract and the publisher is dropped.) I'm afraid I haven't done very well as each year the "song shark" business increases and thrives. And why? Because this group holds out the promise to every would-be songwriter, to every person who has written some verse or song-poems (whatever they are!) that they are the long sought answer to his or her hopes and dreams.

Here's what they offer: A melody for your lyric or a lyric for your tune; get your song copyrighted; lead sheets or professional copies; records of the finished work in any quantity. What makes it legal is that they do whatever the writer contracts for. There is, of course, a fee for everything mentioned and for some things that aren't. Now there isn't anything wrong with offering a copyright or lead sheet service but if the service is offered in tandem with someone who advertises "melodies for your lyric, or lyrics for your tune," look to have these services performed elsewhere.

Over the years we have heard from many disillusioned writers who have spent hundreds, and in some cases, thousands of dollars. By the time I get to hear this sad news the writers realize that they have been had.

After the immediate glow of seeing their names in print the joy disappears. The airwaves are not full of the sound of their songs. Nothing, but nothing, has happened. Incidentally, more than 90% of the songs so treated are the work of hopeful lyricists whose melodies are composed by the "song shark" outfit. There must be at least one poet in every family in the United States.

In the past thirty-five years I have never heard of a song which, handled in this manner, ever made any progress. No such song got even half way to first base, much less scoring a run. Indeed, how could it? These sharks make no pretense of exploiting or distributing the material they grind out and accumulate. They are fully aware of the absence of talent, ability and certainly technique of their clients. (There's a whale of a difference between writing poetry and writing lyrics, but the average layman doesn't know this.) Much of the stuff they receive is unsettable to music but that doesn't faze the shark. Instead of returning the material, he gets out the scissors and pencil and whips it into at least a recognizable song shape, retaining as much of the original as they can so that the customer can still think of it as his/her own. Then one of their staff fashions a tune of sorts, writes out a lead sheet and the stage is set. First a fee for re-working the lyric, then a larger one for composing the melody. After this a charge for copyrighting the song and if the writer wishes it — and in most cases he does — a record is made. Things start getting expensive now, but the writer is well hooked. He surely doesn't want to quit now. By the time he's through he's in there for a bundle.

This is where the song shark quits. He has but one interest — to extract as much money from the writer as he possibly can. He has never promised that the song would be "plugged" or that the record would be widely performed, if at all. (Actually, there *was* one shark who had a deal with a local disc jockey to play the records he turned out once or twice. This naturally lent more credibility to the writer's dream. He was overjoyed for a few

moments and that was the end of it.)

Many of the sharks advertise in magazines and papers all over the country — "Have your song poem (lyric) set to music!" This is the bait. You answer and then receive a letter saying that they'll be happy to examine your lyric for a small fee. You comply. They write back saying that your material is full of real promise; it just needs a little editing — and the parade is on. AGAC's advice to writers is firm: don't answer any such "ads". It'll only cost you money.

A legitimate publisher or record company, etc. only takes a song in the expectation that it will make a lot of money for all concerned. And this of course includes the writer.

Nor do they ever place an ad for material. They have no need to advertise for songs as they are literally swamped with material from professional songwriters and new songwriters as well. The music business is highly competitive — and songwriting is a full time occupation, not a hobby. A songwriter has to be a songwriter twenty-four hours a day what with writing, selling and pushing his work. As competitive as it is, with so many recording artists who write their own songs, so many professional writers in there plugging away, still new and successful writers appear on the scene all the time. So it's far from hopeless. And the rewards are great!

All members of AGAC can submit contracts to the Guild for an opinion as to whether he is dealing with a song shark.

There is no short cut to success, certainly not via the company which puts music to your words or vice versa for a fee.

So if you want to be a successful songwriter the first and prime requisite is talent. The second is hard, unremitting "stick-to-itiveness" work. It's worth it.

For more information regarding AGAC, please call or write: In New York: 40 West 57th Street, New York, New York 10019 (212) 757 8833. In Los Angeles: 6430 Sunset Blvd., Hollywood, California 90028 (213) 462 1108.

Audio

by Brian Ingoldsby

Editor's Note: Brian Ingoldsby is Chief Engineer for M.C.A. Records and has been a recording engineer for 17 years. He has written many articles and letters for colleges and magazines of the industry. Besides his knowledge of the recording mixer-engineer, he has invented many units used in the industry. Joe Cocker, Jimmy Webb, Mick Jagger, Neil Young, Buffy Sainte Marie, Bobby Darin and Al Kooper are just a few artists he has had gold records with. His most recent records are with Elton John, Olivia Newton-John and Leon Russell as Master Engineer.

His wife, Barbara, has assisted him in his technical literary endeavors and will continue to do so in this series. Barbara was Brian's Disc Cutting Engineer when Brian owned Amigo Recording Studios in North Hollywood. She cut many hit masters for the late Bobby Darin and others.

This is the first of a continuing series to provide the songwriter with a (step by step) guide for attaining the best possible sound in demo tapes. The recording process will be diagrammed and the characteristics and advantages of the various types of magnetic tapes will be discussed, explaining the benefits or drawbacks of each.

In future issues we will cover such items, as microphone types and patterns as well as techniques and uses; tape editing and splicing, special effects using home equipment, treatment for ambient sound isolation, and many other factors that will serve to upgrade your recordings.

We welcome your questions and will devote

space in this column to them with the answers so that all may benefit.

We now proceed to explain the recording Chain. The block diagram in Fig. #1 shows the complete process of how a sound source is recorded on tape and subsequently transferred to disc. The path of the sound is charted for you here from its source to the listener's ear.

We now move to basic instruction of how sound is transferred to magnetic tape. Understanding this process will lead to an improved quality in your demo tapes. The sound is put on the magnetic tape by the tape record head. This is a transfer of the sound source by an electron current as shown in Fig. #2. As the magnetic tape comes in contact with the record head, it leaves an impression on the tape. This impression is caused by the current source flowing through the coils and around the pole pieces. This in turn creates a magnetic flux force which flows through the pole pieces onto the tape across the gap. This recorded magnetic impression is now stored on the tape enabling it to be played back via the playback head (Fig. #3). The playback head is similar in construction to the record head. When the recorded magnetic flux impression on the tape passes through the playback head gap, it introduces a current flow to the pole pieces and that current is amplified through the playback electronics of the tape machine, the prerecorded signals are then heard through the speaker.

Now that we have an understanding of how the sound is recorded and played

back on the tape recorder, we proceed to a discussion of magnetic tape (Fig. #4). The kinds of tape most frequently used today are made of polyester, mylar, and acetate which are coated with magnetic oxide. The molecules of the magnetic oxide form regions called "Domains". These domains are the smallest permanent magnets that we know of today.

In (A) of Fig. #4, the domains are shown to be in random directions. The north and south poles cancel each other out, thus the magnetic force equals zero flux and produces no sound. In (B) of Fig. #4, the domains are oriented so that the poles are the same, thus producing a positive flux and produce a sound. Since the recording gap has a fixed length, a small section of tape passing over the head can be magnetized with several different polarities and intensities as it passes through the gap.

The above knowledge of the technical characteristics of magnetic tape can now be applied to producing a better sound with your equipment. Most home reel to reel machines run at speeds of 7 1/2 or 3 1/2 inches per second as opposed to professional equipment which runs at speeds of 15 or 30 i.p.s. So the way to get the best quality run is at the highest speed. The faster rate of tape motion enables the same amount of flux lines to cover a greater area of tape, reducing such phenomena as self-erasure and flutter, while increasing transient response (clarity of sound) and giving more high end or treble to the recorded sound.

A frequently asked

question is "How do you care for and ship prerecorded tapes safely?"

Tape should be stored in a cool dry place, free from dust and dirt. The best place to protect the tape is in its own box.

After a tape has been recorded and rewound many times we should rewind the tape to the head of the reel and place the machine into play or run mode and let the selection storage wind so that the wrap on the reel is even and free of stress. Then, cut off the excess tape at the end leaving enough blank tape for a run out.

Thus we conclude this first article, explaining how your tape recorder and tape can work for you at maximum performance, impedance matching, and how to get the best results from your acoustical environment.

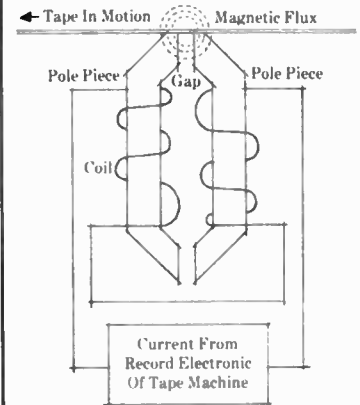


Fig #2 Record Head

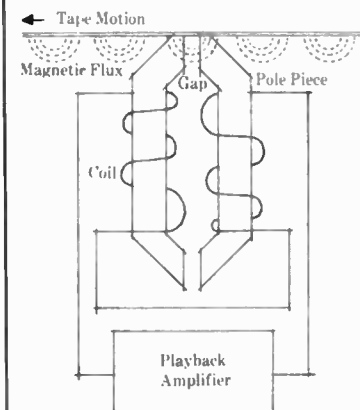


Fig #3 Playback Head

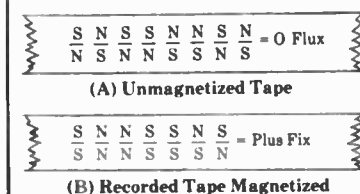


Fig. #4

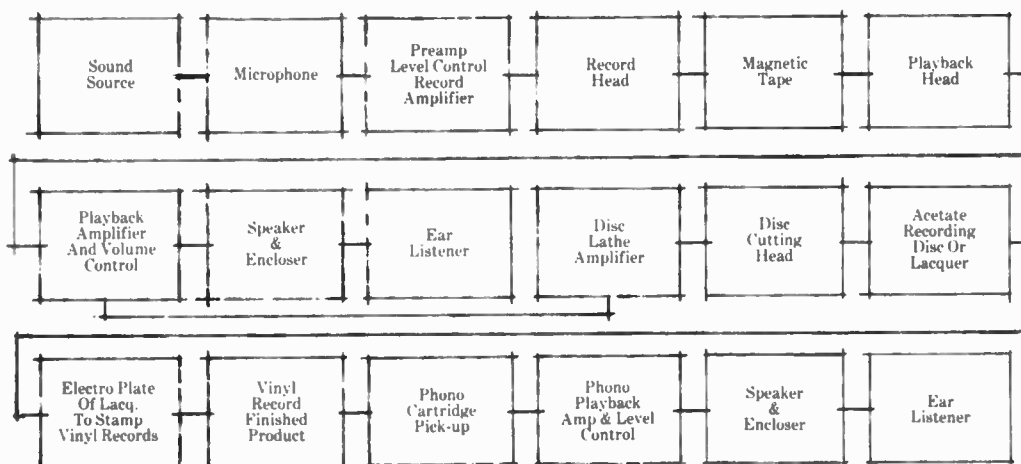


Fig #1 The Recording Chain



"I'm country," says Cliffie Stone, and it's apparent that he's very proud of that fact. It was nice to see someone take such pride in identifying himself as part of a musical family. I took such notice of it that I tried to reach back in my memory and remember anybody saying, "I'm Rock and Roll," or, "my bag is R&B," or, "I'm Middle of the Road," and convey anything except musical classification.

Country music is a family and Cliffie Stone is often referred to as its West Coast King. He's a big, gentle, bear of a man that began in the business as a stand up bass player at age 17 when country music was more western.

"The old Chisholm Trail, Rye Whiskey, and Blood on the Saddle; now that's what the real cowboys sang," Cliffie relates. "What people refer to now as country-western, are the songs Gene Autry and Roy Rogers did in the movies. What we know as country music today is far different than that. The boundaries between country songs and pop songs are breaking down and more and more we see hit records crossing over from one market to another."

The growth and popularity of country music has made giant strides forward. Where there were once some 200 radio stations 15 years ago that programmed country music either part time or exclusively, there are now close to 3000.

Cliffie feels that there is a greater opportunity as a writer in the country music field because it is not yet the jungle the pop field is. And, he also feels that for those interested in being singer-songwriters, they would find it easier if they worked on getting one of their songs recorded by an artist who already has a recording deal.

"There are 10,000 people who want to record but only a few hit songs. If you have a hit song it will open the door for you. We knew Tom T. Hall as a writer but the minute Jeannie C. Riley had a hit with his *Harper Valley P.T.A.*, he became a record artist."

"The most important thing with a song becoming a hit is timing. I recorded *Sixteen Tons* with Merle Travis in 1947, and nobody even knew it was out. Ten years later Lee Gillett and I re-

Breaking into the Country Market

A Rap with Cliffie Stone

"There are 10,000 people who want to record, but only a few hit songs."



"They should always know what the number one song is in country music."



Cliffie Stone has been one of Country Music's most successful figures on the West Coast, having been a successful manager, record producer, and publisher. He started in the music business as a bass player and eventually wound up producing his own musical variety TV show in Los Angeles. He has managed such artists as Dorsey Burnett, Molly Bee, and Tennessee Ernie Ford, was executive producer of Ford's network TV show, and produced his records. He is currently the Director of Country Music Division of ATV Music for publishing and recording.

Photographs by Fred Etkin

corded it with Ernie Ford and it sold 6 million records. Fastest selling record Capitol ever had."

It's important that a writer write with a specific artist in mind according to Stone. It provides a direction in which to go. And it's also important that he listens to the radio and be aware of what trends there might be and what songs are hitting.

"They should always know what the number one song is in Country music," he says. "If this is going to be their profession, they're going to have to approach it as a business. They're going to have to make an investment of time and resources. They have to read as much as they can to know what's going on in the industry and listen to as much music as possible. And to know how to submit material correctly. I prefer a writer send me a tape with about 3 songs on it. I listen to maybe 10 or 15 songs every morning when I first come in to work and I'm fresh. They don't have to send a lead sheet. I like a copy of the lyrics and a 7½ ips tape. In terms of production, a clean tape with piano-voice or guitar-voice demos is sufficient. Oh, a little rhythm section behind the singer helps but you don't need vocal groups or big orchestras. If it's a lousy song and you have the philharmonic behind it, it's still a lousy song. Leave a little bit to the imagination because everybody that gets involved with it is going to want to play genius and justify his existence in the process. I do it myself. You know, things like, 'I think we should add vibes behind this section', or 'it would really make the record if we double the voice in the chorus'. This way when it becomes a hit we can all take credit for it as long as we're all not in the same room at the same time. And the tape should be listenable. Some of these tapes come in and you can't even hear the lyric. The people get a little one track tape machine, record the treble end of the piano with the voice off in a closet, and, boy, you gotta be a seer to hear a song through that. You gotta invest a little. Not expensive masters because there's probably \$20 million worth of masters floating around Hollywood hoping to be sold that will never see the light."

There was once a pop-

continued on next page

Cliffie Stone

continued

ular concept that "if it wasn't recorded in Nashville, it wasn't Country". As musical boundaries have been blending one into the other, fewer people have been hanging on to this theory and "West Coast country records" are becoming more frequent.

"I've got to say this," says Cliffie, "Nashville has done more for Country music than any other area. But the West Coast has a lot of good writers and there's been a lot of recording out here by artists like Ray Price and Tanya Tucker. Molly Bee and Tex Williams had chart hits on songs recorded in Los Angeles. And, of course, you have all the country activity in Bakersfield; Merle Haggard and Buck Owens. If I was a young writer writing country songs, I think I'd go to Nashville. There's more opportunity there because that's where all the record labels are. At the same time, the competition is stiffer there than L.A. because that's where most of the writers do go. But then again, there's more places you can go with your material in Nashville."

Writers approaching

publishers with their material often come up against the great American con game: in order to get your song published, you need a publisher, but the publisher won't take you unless you've had a song published. Cliffie is sensitive to this and sets up his schedule so that he can take the time to listen to new writers. He asks them to bring in 3 songs that they really believe in. Occasionally a writer will bring in 40 songs and tell him that they've written 200.

"It hurts the credibility of the writer if the first thing he hits me with is a tape so lengthy that nobody could listen to that many songs during the course of an appointment. If I heard three songs I liked, I'm sure I'd ask to hear more. One writer called me on the phone and said he'd like to sing some songs for me. So he came in and sang 3 songs and I said, 'don't move'. We have our own record label and if someone comes in here and gives me a song that could be a smash for one of our recording artists, you can bet I'll sign him before his guitar strings stop sounding."

In writing songs, Cliffie hears one error that young songwriters make more frequently than any other.

"It hurts the credibility of the writer if the first thing he hits me with is a tape so lengthy that nobody could listen to that many songs during the course of an appointment."



"Somebody will have a great idea, just a super idea, with a great title and for the first 8 bars, it's dynamite. And then they wander. They don't hang in with the original thought. They get off into another melody and, the first thing you know, the whole idea gets watered down. So if a writer has a good idea, a

good title, he should see it through. Titles are important in country music. Much more so than in pop. I mean, what do some of these pop titles mean? Country music tells a story. And most often has a good title and a good melodic hook. Verse, chorus, verse, chorus, maybe a bridge . . . that's traditional but not the only way. One of my writers wrote a song that was all verses. And he wrote it deliberately for it to be all verses cause it builds . . . kind of a *Snowbird*. I also have a song we released on Granite called "*The Bluejay*". It's not like any other song I've ever heard. It's a true story that this fellow Phil Fahrney wrote about his wife who passed away. She had a pet bluejay and when she died, the bluejay disappeared too. The story is he's walking down a path alone and the bluejay isn't there and he'll never see the bluejay again and so forth. It's a very emotional type record and this guy had never been a big writer, but he wrote this with his own guts and it's an emotional experience. Those are two characteristics of country songs: they're emotional, and they're direct. "*Silver Threads and Golden Needles, can't buy my love*". It's not

Cliffie Stone produced and emceed a television show, Hometown Jamboree, from 1950 through 1961.



complicated, it's not tricky, it's not intricate, and it doesn't take a genius to figure out what the lyrics say. It's just a nice song."



"Booze, broads, and truck drivers."

Cliffie says the 3 most popular themes of country songs are "booze, broads, and truckdrivers" "I would say booze would be bars, honky tonk songs, and so forth. Broads would be the triangle, unrequited love, and the husband leaving the wife, and truckdrivers are both of the former. I guess if a guy could write a song about a truckdriver who is having an affair in a bar with a waitress, who's married to

the bartender who's getting drunk because he doesn't want to lose her, he'd have a smash on his hands."

Cliffie is very serious about his music though. He feels country music will continue to hold it's own and hopes it doesn't get any bigger. He thinks there is a big danger of it losing identity and being absorbed into one giant category whose boundaries are barely discernible.

"I like it like it is. I think it's really super now. We've

"Those are two characteristics of country songs. They're emotional and they're direct."



"I'm Country."

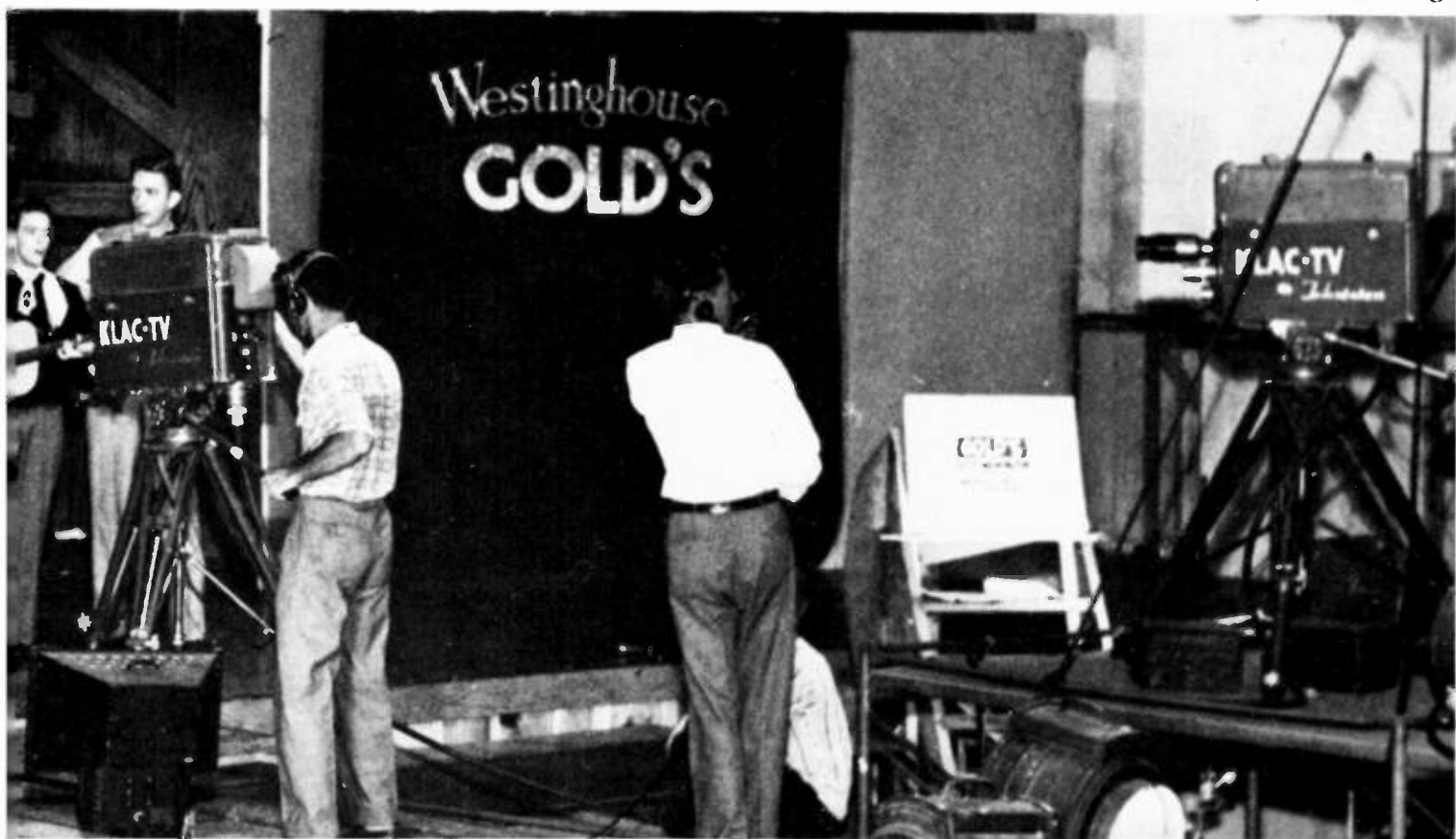
proven our point and we've said, 'hey, look at us; we're great. We're not a dumb kid with a lousy guitar singing on a streetcorner. We can go into Carnegie Hall. We can go into Madison Square Garden. We can go into the Hollywood Bowl. We can go anywhere in the world. And country music says it straight. It's direct and emotional and topical

and it tells a story of America while it's happening. About the energy crisis, and running out of gas on the freeway, and they won't let me turn my lights on but they want to raise the light bill. I think that's the greatest."

"I'm country," says Cliffie Stone.

You bet your britches he is. P.B. ♂

Tennessee Ernie Ford appeared as a regular for five years before he hit it big.



If enthusiasm were sold over the counter, Snuff Garrett would be its greatest advertisement. His irrepressible energy and enjoyment of the music business make him seem more like a fan than one of the industry's most successful record producers for the last 16 years. But for a man who dropped out of school at age 15, who is not a musician, and who cannot read or write music, enthusiasm has been an indispensable commodity and Snuff believes nothing is possible without it.

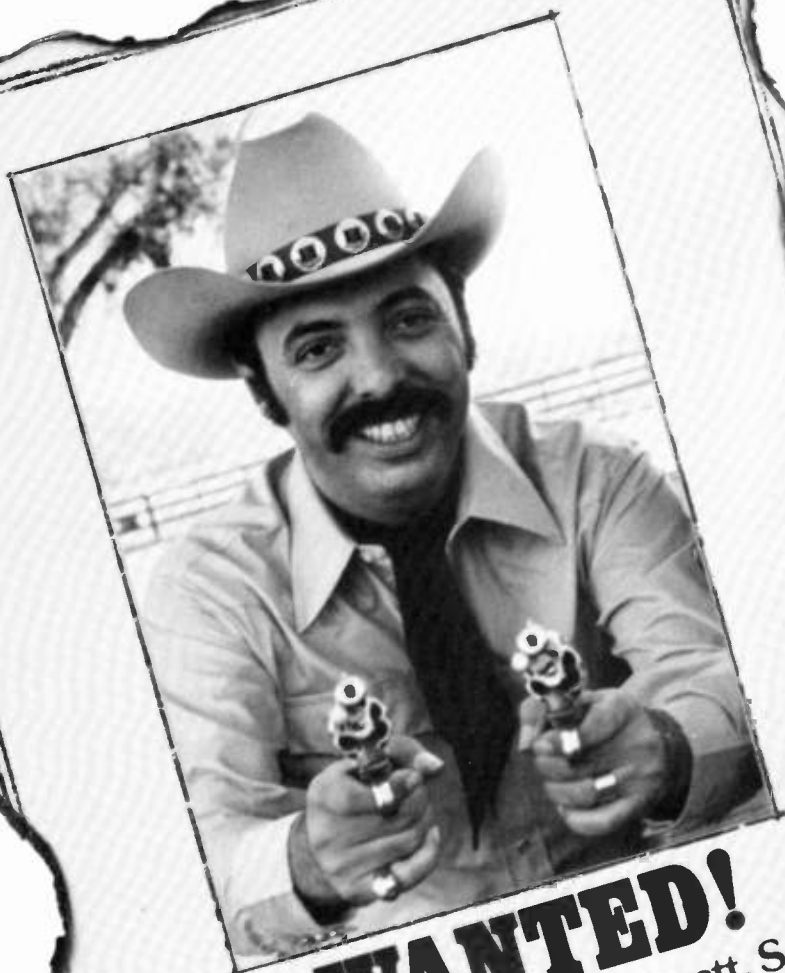
"How many people you know can sit around and mope all day and do good,"



"The Night the Lights Went Out in Georgia was written for Cher, but Sonny Bono threw it back at me and said it wasn't a hit."

he asks? "Ain't any I know of. You've got to keep your enthusiasm up. I'll tell you, years ago I had a terrible day going; an awful day. Personal life was in havoc ... just a bad, bad day. I let my personal influence dictate what I listened to. And I turned down two straight hit songs for Bobby Vee. Both of them were written for him and I turned them both down. One of them Burt Bacharach wrote called, *Blue on Blue*, and right after that I turned down another song that had especially been written for him called *Can't Get Used to Losing You*. Turned two down right in a row. And I'll never forget that day. If you put yourself in the position of not bringing enthusiasm to your work, you're up the creek."

If you're familiar with rural life down in Texas, you would recognize Snuff's name as a twist on a popular product in that neck of the



WANTED!

Garrett, Tom alias Garrett, Snuff

CHARGE: 27 Counts of Hit Records

KNOWN ASSOCIATES: King of The Cowboys

DESCRIPTION: Balding, a little round in the middle, 38 years young.

Distinguishing Features:

Smiles a lot, has the enthusiasm of a 15 year old.

Hitmaker: Snuff Garrett

woods called Garrett Snuff. It's a name Tom Garrett made famous as the zaniest, best disk jockey in down yonder Top 40 radio. He began at radio station KLIF in Dallas as an errand boy when he dropped out of school. One of the first things he learned was that the real movers and shakers in the music business were record producers. Barely old enough to qualify for a driver's license, Snuff quit his job and was off to Hollywood to become a record producer. Living in the back seat of his car off a street in Hollywood, and changing clothes and brushing his teeth in a service station toilet, Snuff pounded the pavement going from record company to record company offering his production services. Although charmed by his enthusiastic optimism, the industry was underwhelmed with the youngster from the sticks who wanted to start at or near the top.

"Boy, was I ever naive. I told my boss, Bill Emerson,



"You goin' out there with all them degenerates?"

at Big State Distributors, I was coming to California and he almost had a heart murmur. 'You goin' out there with all them degenerates?' I told him I was and that he should mail my check to General Delivery, Hollywood. You know, the Hollywood Post Office. He sent it to me too. Sent me \$30 a week for a month to help me get started."

When this ran out Snuff, in order to eat, took a job as a clerk at what was then the center of the retail record business in Hollywood, Wallich's Music City on the corner of Sunset and Vine. While there, he met Al Bennett who was to become

one of the important figures in the music business during the 60's. He gave Snuff shelter, encouragement, and this advice: "Go back home and grow up."

Although hard to swallow, he went back to Dallas and during the 1957-



"Nobody sleeps with the King of the cowboys. Except his horse."

1959 period became one of the most popular DJ's in the history of Texas radio. At 19 he had done everything he wanted to do in radio. He came back to try Hollywood again where Al Bennett was now head of Liberty Records. He set up his office at a pay phone, called Bennett from there, and when told Al was out, left word for him to call back.

"So he called me back at the pay phone I stood at and took me out to dinner that night, and I ate like the Russians were fixing to beat down the doors. Two steaks, three salads, 4 boxes of milk. And he gave me a job as local promotion man. I kept telling them I should be producing records and they kept saying nooo. Well, one day I heard they were going to cut this song with Gogie Grant, and I said that they couldn't cut it because it had already been recorded. They told me it was a brand new song, and I said 'that song's been cut nine months ago on Decca and I named the artist and the number and all that.' They checked and found out I was right. They got real mad at the publisher who had said there hadn't been a record on it. And they said to me, 'You really do know a lot about songs', and they let me cut my first records at Liberty."

Snuff's knowledge of songs has come through hard work and his love and enthusiasm for his profes-

sion. It started while he was an errand boy at KLIF.

"They wanted to get rid of the old 78 library," he says. "This was when 45's were coming in. So I switched the library over and took a lot of the old 78's home with me. I must have listened to a few thousand records. Both sides. I'd just sit everyday and listen to those records. And man, I heard some stuff that made me ask, 'why did they ever put that on wax?' And then I heard some others and asked, 'why weren't they hits?' And then I heard some



"I choose songs and make records for the people to buy."

others that were hits and could understand why they were. And I think I started forming my own opinions through that period. It's something every songwriter should do; listen a lot to everybody else's music. After a while you get to know what values are important for you to listen for, and how they can be used. Everybody hears everybody else's music. And I'm not saying they steal. I'm saying whatever you hear, whatever you got in your head, or whatever you listen to, is what's going to come out in the things you do. So the more input a writer has in the right direction, the more output he can put out in the right direction. That exposure has even helped me when I'm working with arrangers. I'm always looking for them to come up with interesting intros, or distinctive ideas. They can really help a good song become a hit record."

Five years after his first two top ten hits at Liberty, Johnny Burnette's, *Dreaming*, and Bobby Vee's, *Devil Or Angel*, and after becoming Liberty's major producer, he went out on his own and

teamed up with a young arranger-pianist from Oklahoma — Leon Russell — and formed Snuff Garrett Productions. Their first production was *This Diamond Ring* by Gary Lewis and the Playboys. It sold 1,350,000 copies. They followed with seven straight top ten records. Four years later, at age 30, he sold his company for over \$2 million and retired. After a year of



"It's something every songwriter should do; listen a lot to everybody else's music."

inactivity and nowhere to direct his enthusiasm, he came back and has hit with seven more top ten singles. That gives him a total of 27 top ten records and all have come using outside writer's material.

"I've never had a self contained artist. Except in very rare occasions, I feel the most important element of a record's success, is the song. *The Night the Lights Went Out in Georgia* was written for Cher, but Sonny Bono threw it back at me and said it wasn't a hit. I really believed in the song so I went back to the writer, Bobby Russell, and suggested we cut it with Vicki Lawrence, Bobby's wife at the time. Bobby liked the idea and we did it. Sonny was right; he was absolutely right. Sales on the record were held down to only 2 million copies!"

Snuff has worked with some of the most important figures in the industry. When he took over as head of A & R for Liberty, he gave Phil Spector his first job. "I thought he was really talented and hired him as an A & R man in our New York office," he recalls.

Snuff is currently producing Frank Sinatra's

continued on next page

Snuff Garrett

continued

"I'd first get me a book with a list of music publishers."



latest record. "Johnny Durrell, who wrote *Dark Lady*, writes for me," Snuff told us, "and wrote this great song called *The Only Couple On The Floor*, and I sent it to Mr. Sinatra because I thought it would be a good song for him. He called me and said he loved the song and told me, 'I want you to produce it.' I'd like to have

fell over. He's tough on songs and the fact that he liked this one was flattery enough. That he asked me to produce the date on top of that was sensational. He's a marvelous man to work with and real easy to get along with in the studio."

And then there's Roy Rogers. He had been an idol of Snuff's most of his life, and knew him on a social level. One day they were salmon fishing together, and Snuff said, "I got a great idea for a song. It's called, *Hoppy, Gene, and Me*. Roy said, 'let's hear it.' I told him, 'I can't. I haven't written it yet.' But I started really thinking about it when we were layin' in bed. Separately of course. Nobody sleeps with the King of the Cowboys. Except his horse."

Snuff's joke telling and light hearted demeanor in his work could frequently mislead people about his approach to his craft. "I'm in this business to do what I enjoy doing. And that's out there hustling, and running, and jumping, and doin' whatever I can do, you know. I take pride in what I do. But

I'm not out to win the award for the greatest record that didn't sell. I choose songs and make records for the people to buy. This isn't a popularity contest. It's a business and, for songwriters, it's bigger than it ever was. There's eight million outlets today to get your material shown and recorded. We're big enough now to have our own magazine. It was unheard of ten years ago. It couldn't have happened."

We asked what advice he would give a songwriter wanting to come to a major music center? "You can't give up wife, family, home, country, everything, on a lark. When you get out here, there ain't nobody going to welcome you with open arms. It's a competitive business like any other. I'd first get me a book with a list of publishers. Then I'd write to some of them and say, 'I'm going to be in L.A. or N.Y. for a specified amount of days, and could I please have an appointment with someone in your office to listen to material?' Try to get yourself a week or two, or even a

month, whatever you can afford to be away from what you have. And be enthusiastic. It'll really get your head turned on. If you let yourself sit down with a sad face all your life, you'll wind up wondering why things didn't come your way."

We wondered if there was anything that could make Snuff's face sad? Like having a song that he believes in thrown back at him and told it isn't a hit. "Hell no", he says, "that's all part of it — I think that's fun. The only thing . . . well, every once in awhile I get somebody to say, 'well, what do you care? You've made all the money.' Well hell, that don't have anything to do with it. I'm down here trying every day just as hard as I ever did — harder, you know? And it's not like anything else. It's not just the money. It's doin' what I want to do. Being involved in things I enjoy. That type of thing. I've been very fortunate, and financially I'm doing well. And it's fun because this is what I chose to do when I was 15." P.B. Ⓜ

Snuff calls him Mr. Sinatra.



Nashville Connection

by Charlie Monk



TUNING UP —

John Sweers penned the newest Ronnie Milsap single, "Daydreams About Night Things". Sweers wrote Charley Prides' "Amazing Love" . . . speaking of Pride . . . it seems that Bobby David and Jim Rushing won the toss on the new single . . . it's "I Hope You're Feeling Me (Like I'm Feeling you)" from the album, "Charley". David wrote T.G. Sheppard's first smash, "Devil In The Bottle".

Lawrence Welk bought the Jack and Bill Music catalogue, landing ASCAP Award winning country songsmiths, Jerry Foster and Bill Rice. Everybody in Nashville has recorded Foster-Rice material . . . except maybe Faron Young. My favorite Foster-

Rice effort is "Ain't She Something Else", recorded by capable writer Eddy Raven.

Amazing Rhythm Aces' lead singer Russell Smith is also the writer of their smash, "Third Rate Romance". The song was first in a Jesse Winchester album called "Learn To Love It".

Jerry Gillespie gets better with each song as evidenced by Tommy Overstreet's single, "That's When My Woman Begins". Gillespie often collaborates with Charlie Black and/or producer Ricci Mareno.

PRIORITY ADVICE —

If someone should ask you

for money to publish or exploit your songs . . . run!!!

VAMPING —

Incidentally, I feel imminently qualified to talk about songwriters — especially country songwriters. I have been working with them (and their problems) daily for five years. More than fifteen years prior was spent spinning records and rapping about songwriters.

Charlie Fields and Don Riis just keep churning material with Ruby Falls' first single . . . "He Loves Me All To Pieces". Fields and Riis (along with Bobby G. Rice) wrote "You Lay So Easy On My Mind" — the title song for Andy Williams' Nashville-recorded album.

The hottest writer in Nashville this month is Troy Seals — with ten singles in one month . . . including his single, "Easy".

YOU CAN'T KEEP A GOOD SONG DOWN —

Ben Peters and Vivian Keith wrote "Before the Next Teardrop Falls" almost a decade ago and have had over twenty major cuts. The song was introduced by singer

Duane Dee. Peters wrote "Kiss An Angel Good Morning"

PLAYING THE NOTES —

Charlie Rich wrote (with Billy Sherrill) his newest, "Everytime You Touch Me (I Get High)". Included in the latest Rich album is "She", written by an old radio buddy, Ron Nelson . . . and Bill McMath and Mark Blumberg.

Kenny O'Dell ("Behind Closed Doors" and "Lizzie And The Rainman") is jumping up front with his own record of "Honky Tonk Ways". Versatile Kenny is a session man, sings the Wyler's drink commercial and once had a pop hit singing his own "Beautiful People".

Jim Mundy may have a hit record with Tony Austin's composition "Blue Eyes And Waltzes", but his biggest thrill to date is Ernest Tubb recording Mundy-penned "She's Already Gone". There's talk of a single.

Bill and Gloria Gaither are without question the top gospel songwriters in America. They record their own material with brother Danny, but almost any religious album has

continued on page 27

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SRS Open Forum

Songwriter Contracts

by Helen King

Editor's Note: Helen King, who for many years has been working in the interests of unsung songwriters, started *Songbank*, a song protection service, and is presently devoting full time to the SRS Membership Organization, the SRS Music Industry Workshops, SRS Forums, and SRS Information Service.

SRS has been exploring the realities of "Popular Songwriter Contracts" in an industry where the publisher's role is whatever the publisher chooses to make it. He can warehouse songs until the writer finds his place in the sun and the publisher can share in the rewards, or he can take songs selectively, work them conscientiously and genuinely earn the proceeds. Either course is taken at the publisher's discretion; the contract rarely spells out the publisher's obligations to the writer other than to pay royalties if and when a song is published. Hence, the writer must recognize a basic principle: The best contract in the world with the wrong publisher, one who is not equipped and willing to do a job for you, can be a dangerous instrument.

The "Recommendations" here are a composite of the work of five top entertainment lawyers in the Los Angeles area. Yet they are only "recommendations" and are all negotiable, depending upon the bargaining strength of the writer, his track record and his self-assurance.

1. Reversion for Non-Publication — In the event no commercial recording is released within a year — no more than two years — the copyright should be reassigned to the writer.

2. Renewal — Copyright should revert to the writer after the first copyright period.

3. Changes in Title, Words, Music — No changes should be made without approval of the writer.

4. Addition of Lyrics — On occasion, when a promising instrumental is assigned to a publisher, co-writers have been added, thus reducing the royalties to the composer.

5. Publisher's Collection Fees — It is customary for publishers to deduct a portion of the commissions paid to the Harry Fox office from writers' royalties. The percentage paid the Harry Fox office varies between 3½ and 5 per cent. The amount deducted from writers' royalties should not exceed 2½%.

6. Demo Costs — On occasion publishers will charge the cost of making demos against writers' royalties. The publisher should absorb the costs, or the amount charged to the writer should not exceed 50%. Also, demos may not be used as commercial recordings.

7. 50% to Writer on Unspecified Uses — Where a contract does not specify the percentage of royalties to be paid the writer for a particular use, the writer should receive 50% of the publisher's receipts for that use (i.e. synchronization licenses, foreign licenses, etc.).

8. Division of Writer Royalties — The writers' share of royalties is not necessarily divided equally. Percentages can be predicated on the value of each writer's contribution.

9. No Cross Collateralization — A royalty advance to a writer may be charged only against the proceeds of that particular song; it should not be deducted from any other songs assigned to the publisher, or from moneys due the writer for services other than writer royalties.

10. Withholding of Royalties if Felt in Jeopardy — On occasion a publisher will withhold writers' royalties when a claim has been filed against him. Royalties should be paid the writer within a month after receipt by the publisher.

11. Fair Division in Case of Recovery in a Law Suit — Writer should receive 50% of any monies recovered by the publisher in a law suit.

12. Timely Payment of Royalties — Writers' royalties should be paid within thirty days — no more than sixty days — after receipt by the publisher. Statements

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Placing your songs is a tough business!

It takes a great deal of talent to create a good and saleable song. But then your job is only half done and problems arise. What do you do with it? Who do you sell it to? Who's a good publisher? What about independent producers? What kind of songs do they want and, more importantly, will they listen?

These questions become obstacles which the songwriter must overcome if he is to become successful. **Tunesmith** helps you solve these problems. **Tunesmith** is a monthly newsletter that brings you honest, accurate, up-to-date leads of legitimate producers, artists, and publishers needing good songs. Besides giving you important contacts and their hard to find addresses, we also give you background information on the person, the kind of songs they need, tips on submitting your songs, and a monthly analysis of the trends and styles being set on the nation's top charts.

Tunesmith is the result of many hours interviewing, probing, and investigating, to search out those people throughout the country who are currently in need of material and will listen. We cover the gamut from Pop, R&B, Country to Easy Listening. Whether you're looking for a publisher, producer, or simply want to get recordings, **Tunesmith** is for you. If you're really serious about songwriting, our confidential report is a must (besides, it's tax deductible).

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Who's Who?

by Pat and Pete Luboff

Editor's Note: This is the first in a series of short interviews with various people who listen to songs professionally, such as publishers, producers and A & R personnel. The interviews in this column will provide useful information on how to find these people, what they do, their likes and dislikes, and their advice for songwriters.



LOS ANGELES

Hal Yoergler, Professional Manager

ABC/Dunhill Music (BMI)
American Broadcasting (ASCAP)
11538 San Vicente Boulevard
West Los Angeles, Ca. 90049
(213) 826-8364

Other offices: New York and Nashville. World wide network of sub-publishers.

Affiliated with: ABC/Dunhill Records

Hal Yoergler started in the music business as a writer/artist in New York. He stopped performing and worked for some time as an independent songwriter and producer for TV and film music. He was General Professional Manager for Capitol's publishing company, and took his present post as Professional Manager at ABC/Dunhill nearly two years ago.

Hal says, "As publishers, we try to stay one step ahead of what's happening. We don't ask for 'another' whatever song is on top at the moment. That's yesterday's news. In this business, standing still is tantamount to going backwards."

"When showing your songs, a lyric sheet is a must. I get put off immediately if a writer brings in 20 songs on a tape. Four songs should be the maximum. We're not equipped to handle 'a cappella' presentations or lyrics only. We consider only songs complete with music and lyrics. We prefer to have them presented on reel to reel tape."

ABC/Dunhill does not

review any unsolicited material that arrives in the mail. Call for audition appointment.



John Mahan, Professional Manager

April Music (ASCAP)
Blackwood Music (BMI)
6430 Sunset Boulevard
Hollywood, Ca. 90028
(213) 466-1626

Affiliated with: CBS Records, Columbia/Epic Records

Other Offices: New York, London, and through CBS affiliates in 17 foreign offices.

John Mahan has an extensive background in practically all phases of the music business. He has been involved in radio on three levels; announcing, production, and programming for 16 years in Philadelphia. This culminated in three years as program director of WIBG, one of the first important top 40 stations in the country. In the record industry, he was head of east coast sales for Epic Records and then made his move west to open up Epic's office on the coast. He was also sales manager for MGM Records before he went out on his own. John opened his own production and publishing firm before he moved into the publishing field full swing. He first opened Sunbury/Dunbar's initial west coast office and later became general professional manager for Lawrence Welk's publishing firm. John was one of the original talents that put together Playboy Records and Music before settling into his current post at April/Blackwood three years ago.

The April/Blackwood catalog has the songs of such luminaries as James Taylor, Laura Nyro, Nilsson, Michael Murphy, Albert Hammond, Dave Mason and Janis Ian. Some of the songs they publish are *Then Came You*, *At Seventeen*, *Me And Mrs. Jones*, *I've Got The Music In Me*, *When Will I see You Again*, *The Air That I Breathe*, and *It Never Rains In Southern California*.

John Mahan comments: "Artists have to prove them-

selves every time they come out with a new song. It has to be good or the public won't accept it. There are no such things as "automatics" any more. This makes the competition frantic for good new songs."

"A song has to make me like it. It has to be totally convincing to the point where it bowls me over. And the lyrics should be interesting and original."



NEW YORK

Bob Cobb, Professional Manager

Shada Music (ASCAP)
Chevis Music (BMI)
1650 Broadway
New York, New York 10019
(212) 582-6924

Other offices: Los Angeles, Nashville, Detroit, Foreign sub-publishers.

The Company produces for RCA, MGM, Capitol

Bob will listen by appointment. He is looking for mature, strong, coverable copyrights. (No bubble gum.) Also, material that might be used in commercials.

Bob Cobb was producing for NBC-TV when he met Billy Davis, the President of Shada Music. This led to his career in music publishing.

Shada Music started with *I'd Like to Teach the World to Sing*. They also have *Country Sunshine*. Both songs started out as commercials. The company is only four years old, and there's a gold record for every year.

Chevis started about ten years ago with the publishing on all the Chess/Janus Records. This includes the Dells and Etta James and such hits as *Rescue Me* and *Higher and Higher*.

Bob says: "I feel responsible towards the song writers that I deal with. I want to prove myself to them and give them good reason to trust me. One of the ways I do this is to give a reversion clause in my contracts. If I don't place the song after a certain period of time, the writer can have it back by reimbursing me for the demo costs."

"The point is to get new songs circulating. That way I feel I contribute to a better

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music industry with more and better material."

"I advise new songwriters not to be down on commerciality. Write to have songs recorded. Watch the charts. That's what's happening. That's your market."



Joel Diamond, President
Bobby Ely, Partner
Silver Blue Music (ASCAP)
Oceans Blue Music (BMI)
401 East 74th Street
New York, New York 10021
(212) 628-6885

Also: Silver Blue Records, distributed by TK Productions

Joel and Bobby will accept material sent or dropped by. Can be tape or acetate. Must have lead or lyric sheet. Also, must have a self-addressed stamped envelope if you want it back. Looking for very commercial Top 40 with hooks.

Joel has worked at Mercury Records, CBS Records,

April/Blackwood Publishing. He started his own companies two years ago.

Joel acts as a catalyst, putting people and ideas together. For example, he found the Addrissi Brothers, put them together with producer Norbert Putnam, and brought them to Clive Davis who signed them to Columbia Records. He also found Dr. Hook and the Medicine Show, who he too brought to Clive.

His partner, Bobby Ely, writes, produces and arranges. He worked on their latest project, an Englebert Humperdinck album recorded in Philadelphia with the Philadelphia (Stylistics type) Sound. Some of the Number One records that Bobby has written are: *I Just Don't Want to Be Lonely* and *Love Won't Let Me Wait*.

They are actively seeking and working song copyrights. Their most current success has been with the Van McCoy (The Hustle) copyrights.

Joel says: "This business is built on relationships with people. I develop and maintain my relationships

with many people, so that when I bring them material I have a good idea what they like and how they will react.

"It takes a lot of shoe leather to make it writing songs. I pounded the pavement in New York for two years. Keep riding the train, you never know which stop will be yours."



NASHVILLE

Johnny Virgin, Professional Manager

Sawgrass Music (BMI)
1722 West End Avenue
Nashville, Tennessee 37203
(615) 327-4104

Other Offices: Houston. Foreign handled by Acuff/Rose.

Also: Mel Tillis Productions

Mel and Johnny have a true open door policy. They will listen to songs mailed to them and they will see you by appointment. Please limit your presentation to three songs, with a lyric sheet.

Send a self-addressed envelope with your tape if you want it back. They specialize in Country Music, but also have outlets for Top 40 and MOR.

This company was founded four years ago by Mel Tillis and Porter Wagoner. At this point, Mel, who records for MGM Records, is sole owner. There are 10 staff writers including Ronald McCowan, Ken McDuffie and Jerry House. Some of the songs in their catalog are *Arms of a Fool*, *Midnight, Me and the Blues* and *What Time of Day*.

Johnny Virgin performed in Mel's band as a drummer for 3½ years after working the road circuit for 8 years. He wrote a song called *I Miss You Most When You're Here*, which was recorded by Sammi Smith and has been at Sawgrass for one year now.

Johnny advises: "Write what you feel rather than what somebody tells you to write. If that's not acceptable, well maybe you can't make it. But once you stop believing in what you're writing, you've lost it. Make every line count."

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* indicates those artists who record songs by other writers

Country Top 10

Songwriter	Title	Artist	Publisher, Licensee, Label
1 Larry Weiss	Rhinestone Cowboy	*Glen Campbell	20th Century/House of Weiss.
2 Dolly Parton	The Seeker	Dolly Parton	Owens. BMI. RCA
3 Baldemar Huerta Wayne Duncan	Wasted Days And Wasted Nights	*Freddie Fender	Travis. BMI. ABC/Dot
4 Troy Seals Don Goodman Will Jennings	Feelins'	*Loretta Lynn & Conway Twitty	Danm. BMI. MCA
5 Vince Matthews Kent Westberry	Love In The Hat Afternoon	*Gene Watson	Jack. BMI. Capitol
6 Bruce Welch John Rostill	Please Mr. Please	*Olivia Newton John	Blue Gum. ASCAP. MCA
7 Ronald McCawen Roger Jaudon	Woman In The Back Of My Mind	*Mel Tillis	Sawgrass. BMI. MGM
8 Tom Hall	Deal	Tom T. Hall	Hallnote. BMI. Mercury
9 Jack Grayson	The First Time	*Freddie Hart	Hartline. BMI. Capitol
10 Billy Sherill Charlie Rich	Everytime You Touch Me (I Get High)	*Charlie Rich	Algee. BMI/Double R. ASCAP. Epic

Easy Listening Top 10

Songwriter	Title	Artist	Publisher, Licensee, Label
1 Larry Weiss	Rhinestone Cowboy	*Glen Campbell	20th Century/House of Weiss. ASCAP. Capitol
2 Morris Albert	Feelings	Morris Albert	Fermata International. ASCAP. RCA
3 Bruce Welch John Rostill	Please Mr. Please	*Olivia Newton John	Blue Gum. ASCAP. MCA
4 Janis Ian	At Seventeen	Janis Ian	Mine/April. ASCAP. Columbia
5 Billy Sherill Charlie Rich	Everytime You Touch Me (I Get High)	*Charlie Rich	Algee. BMI/Double R. ASCAP. Epic
6 Dave Appell, Sandy Linzer	Mornin' Beautiful	*Tony Orlando & Dawn	Apple Cider/Music of the Times. ASCAP/Little Max. New York Times. BMI. Elektra
7 Baldemar Huerta, W. Duncan	Wasted Days And Wasted Nights	*Freddie Fender	Travis. BMI. ABC/Dot
8 Brian Lamont Holland-Dozier- Eddie Holland	How Sweet It Is (To Be Loved By You)	James Taylor	Stone Agate. BMI. Warner Brothers
9 Leon Russell	Bluebird	*Helen Reddy	Skyhill. BMI. Capitol
10 Barry Manilow Martin Panzer	Could It Be Magic	*Barry Manilow	Kamikazi/Angel dust. BMI. Arista

R&B Top 10

Songwriter	Title	Artist	Publisher, Licensee, Label
1 Van McCoy	The Hustle	Van McCoy & The Soul City Symphony	Van McCoy/Warner Tammerlane. BMI. Avco
2 Isley Brothers	Fight The Power Pt. 1	Isley Brothers	Bovina. ASCAP. Epic
3 Larry Weiss Jerry Ross	Dream Merchant	New Birth	Saturday. BMI. Buddah
4 H. W. Casey Rick Finch	Get Down Tonight	K.C. & The Sunshine Band	Sherlyn. BMI. TK
5 Kenny Gamble Leon Huff	Hope That We Can Be Together	Sharon Page	Mighty Three Music. BMI. Epic
6 Roger Cook	7, 6, 5, 4, 3, 2, 1, (Blow Your Whistle)	*Gary Toms Empire	Cookaway. ASCAP. PIP
7 Eddie Holland Lamont Dozier Brian Holland	Forever Came Today	*Jackson 5	Stone Agate. BMI. Motown
8 Kenny Gamble Leon Huff	Sexy	MFSB	Mighty Three. BMI. Epic
9 Maurice White, Charles Stepney, Vernon White	That's The Way Of The World	Earth, Wind & Fire	Sagittiflame. ASCAP. Columbia
10 James R. Bailey Ken Williams	Three Steps From True Love	Reflections	A Dish A Tunes. BMI. Capitol

Songwriter Top 40

Songwriter	Title	Artist	Producer	Publisher, Licensee
1 Neil Sedaka Howie Greenfield	Love Will Keep Us Together	*The Captain & Tennille	The Captain	Don Kirshner. BMI. A&M
2 Van McCoy	The Hustle	Van McCoy & The Soul City Symphony	Hugo & Luigi	Van McCoy/Warner Tammerlane. BMI. Avco
3 Barry Gibb, Robin Gibb, Maurice Gibb	Jive Talkin'	Bee Gees	Arif Mardin	Casseroles. BMI. RSO
4 Don Henley, Glen Frey	One Of These Nights	The Eagles	Bill Szymczyk	Long Run. ASCAP. Asylum
5 Dan Hamilton Ann Hamilton	Fallin' In Love	Hamilton, Joe Frank & Reynolds	Jim Price	J.C. BMI. Playboy
6 Sylvester Allan, Harold Brown, Morris Dickerson, Lonnie Jordan, Charles Miller Lee Oskar, Howard Scott, Jerry Goldstein	Why Can't We Be Friends?	War	Jerry Goldstein Lonnie Jordan, Howard Scott	Far Out. ASCAP. United Artists
7 Mike Post, Pete Carpenter	Rackford Files	Mike Post	Mike Post	Leads. ASCAP. MGM
8 Bruce Welch, John Rostill	Please Mr. Please	*Olivia Newton John	John Farrar	Blue Gum. ASCAP. MCA
9 Elton John Bernie Taupin	Someone Saved My Life Tonight	Elton John	Gail Dugger	Big Pig/Leads. ASCAP. MCA
10 Brian Lamont Holland-Dozier- Eddie Holland	How Sweet It Is (To Be Loved By You)	James Taylor	Lenny Waronker Russ Telfman	Stone Agate. BMI. Warner Brothers
11 Larry Weiss	Rhinestone Cowboy	*Glen Campbell	Dennis Lambert Brian Potter	20th Century/House of Weiss. ASCAP. Capitol
12 Melissa Manchester	Midnight Blue	Melissa Manchester	Vini Poncia	New York Times/Rumanian Pickworks. BMI. Arista
13 H. W. Casey, Rick Finch	Get Down Tonight	K.C. & The Sunshine Band	H. W. Casey, R. Finch	Sherlyn. BMI. TK
14 Dave Appell, Sandy Linzer	Mornin' Beautiful	*Tony Orlando & Dawn	Hank Medress, Dave Appell	Apple Cider/Music of the Times. ASCAP/Little Max. New York Times. BMI. Elektra
15 Janis Ian	At Seventeen	Janis Ian	Brook Arthur	Mine/April. ASCAP. Columbia
16 Isley Brothers	Fight The Power Pt. 1	Isley Brothers	E. Isley, M. Isley, R. Isley, O. Isley, R. Isley, Jasper Isley	Bovina. ASCAP. Epic
17 Brian Holland, Eddie Holland	Just A Little Bit Of You	*Michael Jackson	Brian Holland	Gold Forever/Stone Diamond. BMI. Motown
18 Paul McCartney	Listen To What The Man Said	Paul McCartney	Paul McCartney	McCartney/ATV. BMI. Capitol
19 Barry Manilow, Martin Panzer	Could It Be Magic	*Barry Manilow Ron Dante	Barry Manilow	Kamikazi/Angel dust. BMI. Arista
20 Baldemar Huerta W. Duncan	Wasted Days And Wasted Nights	*Freddie Fender	Huey P. Meaux	Travis. BMI. ABC/Dot
21 Bob Crewe, Danny Randall	Swearin' To God	*Frankie Valli	Bob Crewe	Hear's Delight/Caswyem/ Desideris. BMI. Private Stock
22 Joe Puerta David Pack	Holdin' On To Yesterday	Ambrosia	Freddie Fere	Rubicon. BMI. 20th Century
23 Paul Rodgers Michael Ralphs	Feel Like Makin' Love	Bad Company	Bad Company	Badco. ASCAP. Swan Song
24 Maurice White, Charles Stepney, Vernon White	That's The Way Of The World	Earth, Wind & Fire	Maurice White	Sagittiflame. ASCAP. Columbia
25 Clarence Reid, Willie Clarke	Reckin' Chair	Gwen McCrae	Steve Algomo, Willie Clarke, Clarence Reid	Sherlyn. BMI. TK
26 H. R. Smith	Third Rate Romance	Amazing Rhythm Aces	Barry "Byrd" Burton	Fourth Floor. ASCAP. AEC
27 Brian Wilson	Help Me Rhonda	*Johnny Rivers	Johnny Rivers	Irving. BMI. Epic
28 Mike Chapman, Nicky Chinn	Ballroom Blitz	Sweet	Phil Wainman	Chinnichap-RAK. BMI. Capitol
29 Neil Sedaka	That's When The Music Takes Me	Neil Sedaka	Neil Sedaka, 10 C.C.	Don Kirshner/ATV. BMI. Rocket
30 Bill Hudson, Mark Hudson, Brett Hudson, Bruce Johnson	Rendezvous	Hudson Brothers	Bernie Taupin	Lottiflame. BMI. Rocket
31 Johnny Wakelin	Black Superman/ Muhammad Ali	Johnny Wakelin & The Kingfisher Band	Robin Blanchflower	Drumbeat Boy. BMI. Pye
32 David Bowie, John Lennon	Fame	David Bowie	David Bowie, Harry Maslin	Mainman/John Lennon/Celldis. ASCAP. RCA
33 Kenny Loggins	Till The World Ends	*Three Dog Night	Jimmy Ienner, Bob Minnelli	Leeds/Anique. ASCAP. ABC
34 William Gibbons Joe Hill, Frank Beard	Tuvin	ZZ Top	Bill Ham	Hamstein. BMI. London
35 Tony Camillo	Dynomite	*Bazuka	Tony Camillo	Tonob. BMI. A&M
36 Neil Sedaka Phil Cody	Solitaire	*Carpenters	Richard Carpenter	Don Kirshner. BMI. Kirshner. ASCAP. A&M
37 John Denver	I'm Sorry	John Denver	Millen Okun	Cherry Lane. ASCAP. RCA
38 Paul Simon	Gone At Last	Paul Simon & Phoebe Snow	Paul Simon, Phil Ramone	Paul Simon. BMI. Columbia
39 Pat Simmons, Tom Johnston	Sweet Maxine	Doobie Brothers	Ted Templeman	Landsdowne/Warner Bros. ASCAP/Windstar. BMI. Warner Brothers
40 Michael Murphy	Carolina In The Pines	Michael Murphy	Bob Johnston	Mystery. BMI. Epic

Songwriting

**You've got to
start off each day
with a song.**

by Al Kasha



Editor's Note: Al Kasha, along with his partner Joel Hirschhorn, has written songs that have sold 25 million copies, 13 of which have been certified gold. The team received an Oscar for *The Morning After* (from the "Poseidon Adventure") and again won an Oscar this year for Best Song for *We May Never Love Like This Again* (from "The Towering Inferno"). Along with his busy schedule of writing for TV, Film, and Records, he finds time to teach a songwriting course at UCLA and plans soon to publish a book entitled *If They Ask, You Can Write A Song*.

There isn't a successful songwriter I know who doesn't have at least two important qualities. One, of course, is talent; the other, limitless determination and tenacity.

It is no coincidence that the names of certain composers constantly recur on the record charts, on motion picture screens, and on television or theatrical marquees. Some of these names (all million-dollar writers) are Paul Williams, Smokey Robinson, Billy Sherrill, Larry Brown and Irwin Levine, Norman Gimbel and Charles Fox, and Marilyn and Alan Bergman. All of them excel in different areas of songwriting, yet they have one essential thing in common, beyond talent: *Craft*. Very few people spring up in the dead of night, reach for a pencil and complete a song on inspiration alone. Craft implies a number of skills which every professional composer must call upon when they are needed. These include clarity of intention, valid content, escalating feeling of drama, fresh imagery, sincerity and a peculiar little word, prosody, which is of particular importance.

This series of articles will discuss these skills in depth and deal with trends and transitions, the marketplace, and various aspects of songwriting craft

which will enable you to fully utilize your abilities.

As an example of how effectively Bacharach and David utilize the craft in their song, *I Say A Little Prayer For You*, let us look at the first three lines:

The moment I wake up,
Before I put on my makeup,
I say a little prayer for you.

Prosody, which is the marriage of lyric and music, is clearly seen in the first line. The music rises as the line proceeds and peaks on the words WAKE UP, a perfect synchronization of melody and rhythm, capturing the mood fully. The place, time and atmosphere are illustrated at the onset. The second line points out that a female is singing, and further defines WHO she is. The third and title line expresses her feeling in actionable terms and conveys the depth and sincerity of her emotion. We now have a complete view of Person, Place and Problem. The audience can settle back with some degree of familiarity and follow the story without difficulty as it develops.

The excellent prosody adds subtly to the characterization. The first line moves quickly on the phrase *The moment I*, as though to an accelerating heartbeat. The second line repeats the first melodic phrase a few steps up, answering and completing it with *makeup*. The heroine's excitement and eagerness about this relationship is defined in a pulsating staccato rhythm on the title line. Also, as Oscar Hammerstein pointed out, a listener hears a song only once, and it must be written in a concise way, avoiding excess wordage. This lyric is basically a series

of short phrases. It is true that long-winded, prose songs are written and recorded, but they often lack commercial appeal, and in any case are no example for a songwriter who wants to perfect his craft.

Oscar Hammerstein's, *We Kiss In The Shadow* reiterates the above principles. He could well have said, *We Stand In The Shadow*, but this way we know there is a romantic element involved, and an action. The difference in power between *stand* and *kiss* is immense, and each impart a totally different meaning. *We Hide From The Moon* has an associative relationship with the word shadow, and additionally, the line develops the conflict. *Our meetings are few and over too soon* indicates the pressure and despair the love affair must live under. Again, Person, Place and Problem are

clear, all in eighteen words.

My partner Joel Hirschhorn and I, on a realistic and practical level, always try to relate to the times and changing attitudes. We listen to all artists and all kinds of music, try to be part of trends, as well as anticipating them. Newspapers, books, paintings, classical works . . . all of these influences can contribute toward giving a composer's works greater dimension.

A person who really desires a songwriting career must perfect his craft and discipline himself to a writing schedule. Sinclair Lewis felt that the writer's most important function was to write every day. I agree and feel that if you start off each day with a song, the craft of songwriting will become second nature and provide you the opportunity for a lucrative rewarding career. ♪

Nashville Connection / continued from page 22

one Gaither song included. The newest-bestest (in my opinion) is "I Believe Something Good Is About To Happen" . . . the title song for the Doug Oldham-Speer Family live album.

LADIES CHORUS —

Becky Foster sings beautifully . . . Janet McMahan plays beautifully — and both are very talented writers. Their first two efforts were recorded by Sonny James and Lynn Anderson.

Linda Hargrove is hotter than a depot stove with Johnny Rodriguez "Just Get Up And Close The Door" and Lynn Anderson's "I've Never Loved Anyone More" (co-written with ex-Monkee Mike Nesmith).

Stella Parton wants show promoters to stop billing her as Dolly's sister. She muses "They come to see a set of 40's and I'm a 32." Stella and Bob Dean, wrote "I Want To Hold You In My Dreams Tonight".

EXTRA VERSE —

Young Dave Gillon keeps knocking on the door of success. He's the sole writer of Roy Clark's new "Heart To Heart".

Vaughn Horton ("Mockingbird Hill", "Sugarfoot Rag", etc.) left me with

this once . . . "You don't write songs today, you write records."

Charlie Monk
Associate Regional Director
American Society of
Composers, Authors and
Publishers

Monk's more than fifteen years experience in radio-TV as a personality and programmer, and friend of songwriting greats has lead to:

- 1) His present position.
- 2) Doing award winning Coca-Cola commercials.
- 3) Commercials appearing on network TV.
- 4) Appearing in a German film.
- 5) Co-founding successful Seminars for country and gospel programmers.
- 6) Card carrying member of the Nashville Songwriters Association, Country Music Association, NARAS, Gospel Music Association, Memphis Music Inc., and the Academy of Country Music.
- 7) Being an award winning annotator and humorous writer.
- 8) Breadwinner for Royce, Cammy, Collin, Cappy and Chip Monk.

Charlie Rich

EVERY TIME YOU
TOUCH ME (I GET HIGH)

Epic PE 33455

Charlie has been the leader as a country artist who crossed over to sell records in the pop market. Producer/writer Billy Sherrill, through Charlie, has introduced a new country music by adding strings to his recordings of country songs, and adding that special production style that says, "produced by Billy Sherrill." Great album and great arrangements.

Best cuts:

"Every Time You Touch Me" (I Get High)

"All Over Me"

"Since I Fell For You"

Tony Orlando & Dawn

GREATEST HITS

Arista AL 4045

The group is a songwriter's favorite; a perfect example of what most publishers call commercial. The majority of Tony Orlando & Dawn hits were written by the super successful team of Irwin Levine and Russell Brown and produced by Hank Medress and Dave Appell. Good album to study.

Barry Manilow

BARRY MANILOW II

Arista AL4007

Barry's experience as an arranger/singer/songwriter shows. His background ranges from involvement in commercials (he's the voice of McDonald's "Take A Break Today"), to arranging and accompanying Bette Midler. Barry has great taste in selecting songs and an unerring accuracy in putting songs together.

Best cuts:

"It's A Miracle"

"Early Morning Strangers"

"Mandy"

"Could It Be Magic"

A Magazine is born . . .
watch us grow!

Legally Speaking

by Ned Shankman



Editor's Note: Mr. Shankman is a partner in the law firm of Thompson, Shankman, and Bond, whose clients include Paul Williams, Jim Nabors, Barry White, and Freddy Hart. The firm has a management division called Entertainment Artists Representatives who guide the careers of Paul Williams and Jim Nabors, among others.

There are a multitude of reasons why a songwriter is better off being represented by a professional publisher. However, since so many attorneys, business managers and other songwriter/artists advise the unaffiliated songwriter to "hold on to everything," I thought the reader might feel more comfortable knowing what it is he (or she) is holding on to. And what he should do if there is a chance that someone wants to record his composition.

The "bundle of rights" concept is typically used in discussions regarding real property law but lends itself nicely to any property, tangible or intangible, that has more than one right attached. An original song is made up of many rights. By definition, when we speak about copyrights, we are talking about the right to copy a song in the form of sheet music, sound recordings, synchronization with visual images on television and motion pictures, etc. These rights are individual and when bound together, equal a "bundle of rights".

The copyright proprietor (owner) may sell, license or give away any or all of the rights as he sees fit. Assuming then that you have written a song that will be recorded and commercially released by a recording company, the first right you will deal with is the mechanical right. That is, as the owner of the composition, you will

grant the right to a record company to mechanically reproduce the words and music of your composition on a disc or tape. The use you are granting is a limited license to use your composition, solely for the purpose of mechanically reproducing the sound for sale. You can grant the right or refuse to grant the right, in which case the composition will stay in your desk drawer until you decide to allow the song to be recorded or record it yourself.

If by chance a second artist wants to record and release the same song, or for that matter, any number of artists want to record your song after the initial recording is released, you again will be called upon to grant another mechanical license. After the first recording, however, you can only refuse to allow another artist to record your song up to a point. Under the compulsory copyright provision, the second (third, fourth, etc.) artist may record, subject to their paying the rate specified by law to you on all records manufactured which embody your song.

You may also grant, or refuse to grant, the right to others, the privilege of copying your words and music in sheet music form. You will be paid a royalty by the sheet music publisher who will be given whatever rights you negotiate, such as worldwide distribution rights, rights to print and sell the music for one year or ten years. Negotiation of terms is something that cannot nor should be discussed in this article.

Now that you understand some of the many rights you hold in your bundle and without discussing the "common law" copyright protection you have on your unregistered song (that discussion will be saved for a

later article), here is a simple step-by-step procedure for you to follow:

1. Prepare a lead sheet of the lyrics and music, sending the lead sheet together with a Form E-Application For Registration Of A Claim To Copyright (instructions for the filing are simple and are printed on the Form), which you get from the Copyright Office in Washington, D.C., or stores such as Alpheus Music Corporation (1433 North Cole Place, Hollywood, California 90028). The fee for filing this application for copyright is \$6.00 and is sent to the Register of Copyrights, Library of Congress, Washington, D.C. 20559. In a nutshell, the Form E will require the copyright claimant's name (such as your own publishing firm's name), address, the title of the song, the author(s), the date of publication (this should be left blank unless the composition has been published), and other self-explanatory items. If you desire to register your claim as a published work, that is a song that has been copied and put on sale, the best and cheapest way to accomplish this is to have Ozalid or Xerox copies made. File two (2) copies of the best edition of the work with the Copyright Office. Each copy should have a copyright notice at the bottom of the first page, "Copyright ©197— by John Doe". Copies should also be filed with the performing rights society with which you are affiliated (BMI or ASCAP) and you should have a sufficient number of copies to sell to the public. This can be done by making a minimum amount of copies and placing them on sale by taking them to an office, which you or a friend might have, where the public is invited. In this event, you may fill out #4 of the Form E.

There is a legal question as to whether or not the release of a recording for sale constitutes a publication and, therefore, making Xerox copies for sale is probably the safest method for you to follow.

The Form E will be returned in part to you with an "EU number" stamped on it.

2. Now that someone is going to record your song and

continued on page 30

Important
subscription information
on page 7

should show computation in reasonable detail and writer should have the right to question the amount of royalties received and, if deemed necessary, audit the records of the publisher within no less than one year — preferably two years — after receipt of statement.

13. Royalty Payments — If royalties are not paid fairly and/or on time, the copyright should revert to the writer.

14. Publisher's Right to Assign Copyrights — A writer assigns his compositions to a publisher because of his trust in that publisher. Therefore an assignment of that copyright should not be made without the written consent of the writer.

15. Royalties Should be Computer on Gross Sums Received by Publisher — In many contracts royalties are computed on "net" sums received by Publisher. If the word "net" is retained it should be defined.

These recommendations will be discussed in depth in future issues of *Songwriter Magazine*.

Letters

I think *Songwriter Magazine* is a good and welcome addition to the music business. Keep up the good work.

Warm regards,
Gary Le Mel
A. Schroeder International Ltd.

Thank you for your advance copy of "Songwriter." I'm sure it is going to be a really great magazine dedicated to the songwriter. It will be a big help to everyone who writes songs or who plans a possible career in the music business.

I enjoyed your magazine so much I read it three times so far and can hardly wait for the next issue.

Sincerely,
Carl Casillas
Fairview Heights, Ill.

Had a chance over night to really peruse *Songwriter Magazine*. It's excellent. ... and I'm positive serves a real need to both professional and novice songwriters. This is to wish you a great deal of success.

Please call on me if I can be of any help, whatsoever.
Warmest regards,
Danny Davis
Screen Gems Music

Just a short note to let you know how much I like your magazine. I think that it's a great idea having a magazine that the songwriters can relate directly to.

Wishing you all the continued success,

Best regards,
Jack Keller
Professional Manager
United Artists Music Publishing Group, Inc.

Have read your issue of *Songwriter Magazine* and am terribly impressed with it. I feel it would be very useful to all songwriters due to the fact that your editorial policy, your various articles regarding music people, etc. would be most helpful in pursuing their careers.

My best wishes.
Very truly yours,
Sidney Goldstein
Larry Shayne Music, Inc.

Thank you for sending us an advance issue of *Songwriter Magazine*. I thoroughly enjoyed the articles and feel the magazine is a fresh concept much needed by us all in the industry.

I wish you much success and look forward to the next issue.

Sincerely,
Kim Espy
Director of Creative Services
Vogue Music, Inc.

I just received an advance issue of "Songwriter". The idea and the execution are brilliant.

I wish you nothing but success.

Best wishes,
Lorne Saifer
Director of A&R
Columbia Records

Songwriter Magazine provides a bank of vital information for today's songwriter. Your columns of the craft and legal aspects of songwriting are excellent. Also, I enjoyed your suggested listening section.

Your magazine marks the first time this information will be made available on a regular basis in a magazine format. Congratulations on a job well done. I intend to turn all our songwriters on to it.

Best regards and wishes for future success,
Jerry Gooze
Membership Representative
ASCAP

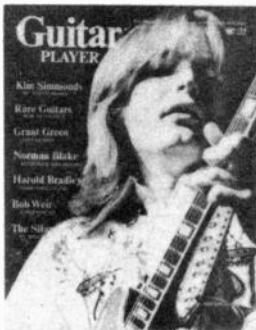
It's about time that credit was given to those around whom this business revolves. Thank you for *Songwriter Magazine*.

Best personal regards,
Rick Riccobono
Director of Performance Rights
BMI

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you have given the record company a mechanical license, you *must* file a *Form U — Notice Of Use Of Copyrighted Music On Mechanical Instrument* — this Form is also filed with the Copyright Office and requires a \$3.00 fee for up to five titles and an additional \$.50 for every title over five. **Warning:** A second record company may use your song without paying any royalties if you fail to file the Form U.

If you haven't filed a Form E, you may file it at the time you file the Form U and the Copyright Office will fill in the EU number on the Form U.

The understanding of the legalities of copyright, and the protection they provide the songwriter are many and complex. Future articles will try to give you a clearer picture of what you can do to prevent yourself from being ripped off and possibly losing thousands of dollars in the process. ☺

Songwriter Classified

- All ads must be paid in advance and received by the 1st of the month prior to publication.
- "Lyricist/Composer partner wanted"-25¢ a word. All other headings-50¢ a word.
- Frequency discount: 3 times 10%, 6 times 20%, 12 times 33%.
- Letter or number groups (rpm, 6F4, etc.) count as one word.
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- Classified not commissionable.
- Ads must be music related. We accept no ads offering, either directly or potentially, publishing, composing, instruction, or production services for a fee.

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INCLUDE CHECK OR MONEY ORDER WITH COUPON

Songwriter Q&A

Editor's Note: Questions should be addressed to "Questions & Answers, Songwriter, P.O. Box 3510, Hollywood, CA 90028." Each month we will select those questions most often asked and answer them in this column.

Q I write songs that I'm saving for myself to record someday, but I also write songs I think other artists could record. Would this keep a publisher from being interested in me?

A No. Many publishers are very interested in finding self-contained writer/artists... especially those who can write for other performers. Today these publishers are very involved in making record deals for their writers if they are also good performers. They may help find a producer, manager, agent, record company and so forth. It's just good business.

Q What is "MOR"?

A MOR is a music industry term standing for "Middle of the Road". The term refers to "Easy Listening" or "Soft" music and is generally used to describe music of artists like Andy Williams, Johnny Mathis, or even the Carpenters. MOR is a relative term which changes according to personal taste, but it is used extensively by music industry people in describing a musical category. Other similar terms are "Pop", "R&B" or "Soul", "Country", "Rock", etc.

Q I've heard about publishers stealing songs. How much truth is there to it?

A Very little. Not to say it never happens, but most publishers jealously guard their reputations. Also, it doesn't make good business sense. Generally, publishers make as much as a writer of a song, and they obviously prefer to have their share of a string of hits than just steal one song. Finding a hit writer is much more important. If you are worried, copyright your song.

Q I like to write lyrics and poetry. However, I don't

play a musical instrument. How do I go about finding a composer? Do music publishers want just lyrics? And what about these ads I keep reading about "Poems wanted for songs & records"?

A A good lyricist is probably the hardest thing for a publisher to find. There are many good composers who are able to make a living arranging, playing in a band, or even teaching. But what does a lyricist do while they're waiting to become "successful" as a songwriter.

Even with the short supply of good lyricists, many publishers don't want just lyrics. Their time is at a premium and they had rather listen to completed songs.

SONGWRITER magazine, being aware of the problem, has started a special classified section for composers or lyricists seeking partners. We would suggest you read our future issues or place an ad yourself. Obviously, it's easier to find a partner in a music center. But if you live in a smaller town, try visiting some of the local clubs and ask the house musicians for advice. Also try calling a local recording studio. They may know just the person. The point here, is try to find a partner so that you have a complete song. It's easier for a publisher to hear a good lyric even if the melody is weak, than it is to read it on paper. He'll tell you if the lyric is good, or just average. He may also help you find an alternative composer.

Don't answer any ads that advertise "Music to your Lyrics" or "Poems Wanted", or anything similar. Never pay to have someone compose music to your lyric. If they aren't interested enough in becoming co-writer and sharing royalties with you, then they aren't the partner for you. These people advertising in magazines generally only want your money... they crank out hundreds of songs a week, many times using the same melodies over and over. And then they'll hit you with other letters saying you should pay them to put out a record, maybe an album, etc., etc. A friend of mine once made up a nonsense lyric and sent it to many of these ads. He got the same reply from everyone. He had, according to them, written a tremendously creative lyric which could be a giant hit. All he had to do was send them a check.

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