


December, 1975

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Songwriter

Magazine



An interview with

Alan O'Day

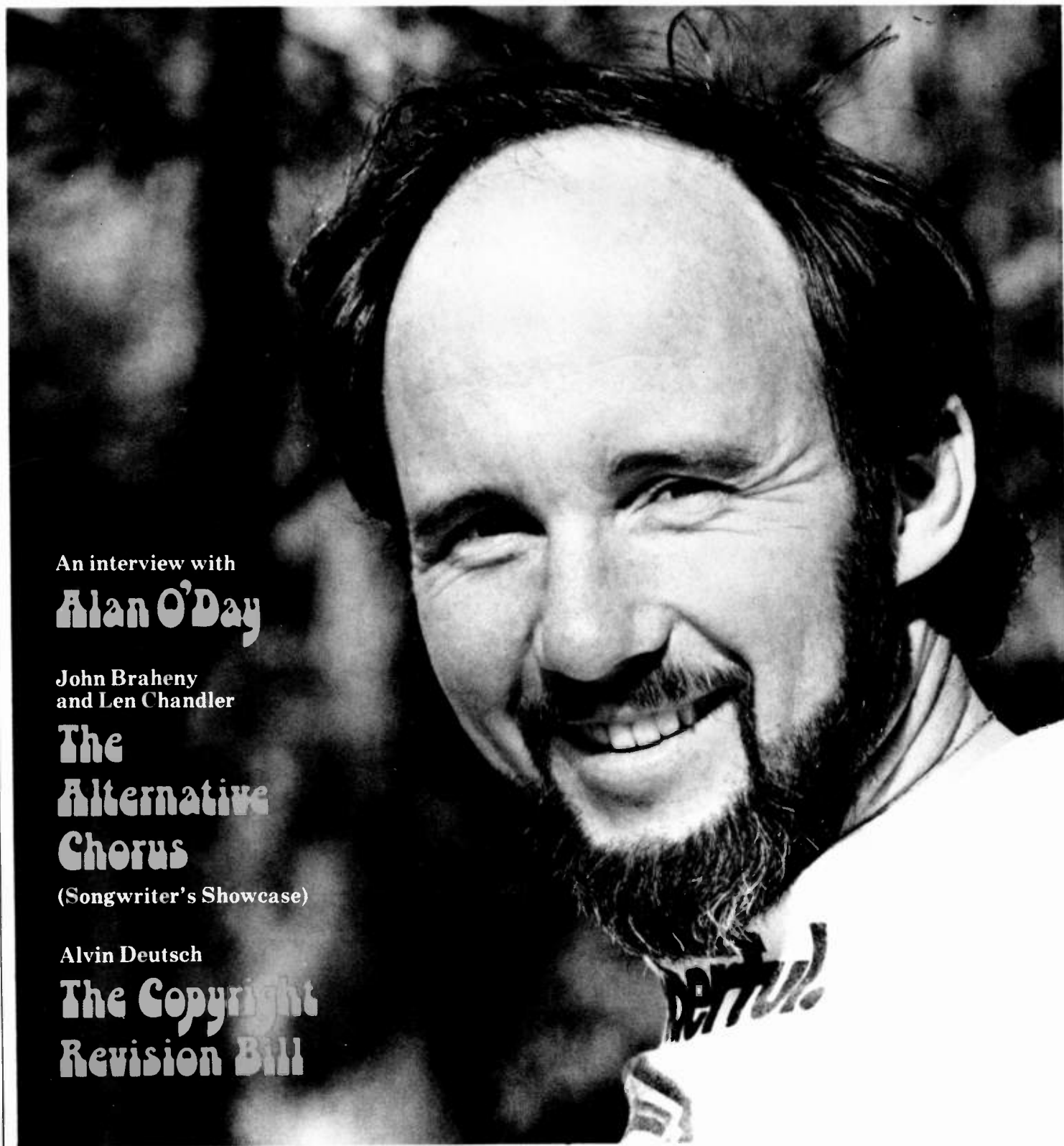
John Braheny
and Len Chandler

**The
Alternative
Chorus**

(Songwriter's Showcase)

Alvin Deutsch

**The Copyright
Revision Bill**



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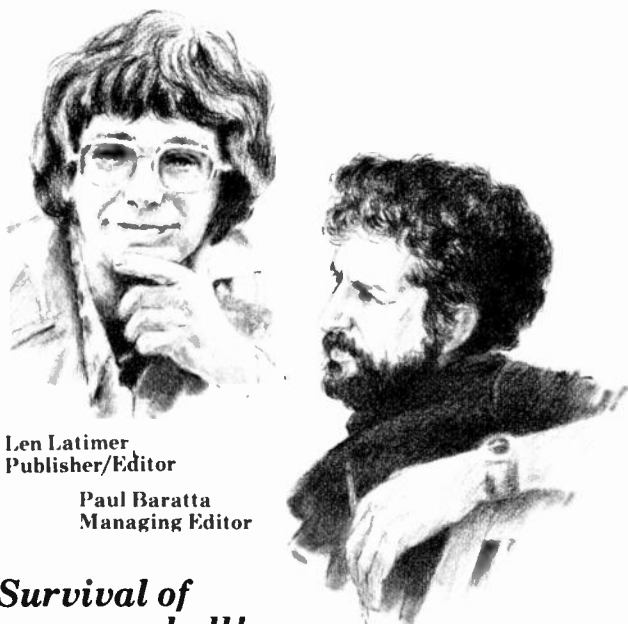
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Len Latimer
Publisher/Editor

Paul Baratta
Managing Editor

Survival of a snowball!

In our Premier issue, we editorialized that there was a need for a magazine such as *Songwriter*. You'd be surprised at the number of people in the music business who felt the market was too small and that a magazine about songwriting had as much chance for survival as a snowball in hell.

Well, let us assure you that the songwriting community is a large, responsive, eager-to-learn group, and that the snowball is doing very well, thank you. We mention this not to crow immodestly, but to illustrate a point... the songwriter has been, largely, taken for granted, and underestimated.

In our November issue, we urged support of the Copyright Revision Bill. We learned through a source who had attended some of the Sen-

ate hearings on the bill, that many members of Congress also take songwriters for granted, and underestimate them. Their belief is the people interested in the writing of songs number "a couple of hundred thousand". Not really enough votes to encourage support of the writer's position. However, we have seen to it they receive the information as to the actual number of people who have an interest in songwriting, be that interest passing, or passionate... the figure is in the millions. Definitely enough votes to sway an election.

Because of the importance of the Copyright Revision Bill, we have made it the subject of one of our major articles this month. And, we will keep you abreast of its progress in Washington in the coming months.

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Illustration page 16 by Dennis Ellefson

Cover photo of Alan O'Day by Joanna Cucinotta

Songwriter News

N. Model

3 Sheets—Sheet 1

L. GLASS & W. S. ARNOLD.
COIN ACTUATED ATTACHMENT FOR PHONOGRAPHS.
No. 428,750. Patented May 27, 1890.

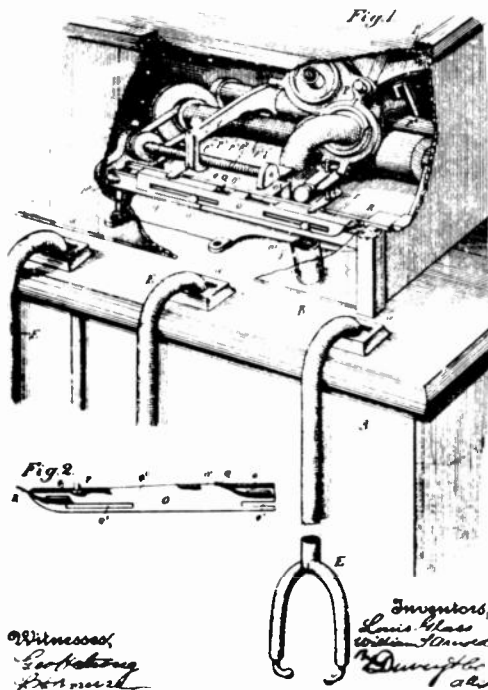


Illustration courtesy BMI Archives

Take your average juke box. It glows. It pulsates in 14 colors. It spouts over a hundred selections. It plays to audiences of hundreds of people in quadruphonic majesty. And all of this for 25c or more a selection.

That's a long way from the first juke box, invented by two San Francisco phonograph promoters in 1890. Their machine received U.S. Patent 428,750 (see illustration), and featured a single musical selection which a single listener could hear through a single set of "flexible listening tubes," for a single nickel. These tubes looked like the hind end of a doctor's stethoscope, and there could be as many as ten of them on a coin slot phonograph round the turn of the century.

The irony of the juke box is this: while its technical aspects have advanced immeasurably, America's songwriters still suffer from an antiquated copyright law written to accommodate the 1890 machine. Since only a single person could listen to his own private performance when he paid his single nickel, Congress was persuaded that the law

should exempt juke box owners from paying writers for the use of their music. Today, all other commercial music users pay for the public performance of music; radio and television stations, ballrooms, skating rinks, hotels, shopping centers, movie drive-ins, airplanes, and all of the other places where music is performed for profit.

And that's why the organizations representing songwriters, BMI (Broadcast Music, Inc.), ASCAP (American Society of Composers, Authors & Publishers) and SESAC have been making regular trips to Washington, persuading Congress to bring the 1909 juke box law up-to-date.

Frank Sinatra and his daughter Nancy have announced they are forming a major international publishing operation which they will call *Frank and Nancy Music*. Billy Strange, who has been Nancy Sinatra's musical director for many years and is a veteran arranger / conductor / producer, will be president of the firm. Fredrick Bienstock will head up the administration

and business aspects of the company. *Frank and Nancy Music* will be an all-around publishing organization which will emphasize building the careers of new songwriters in all fields of pop music.

It was a defeat for the music publishers when the Senate Judiciary Committee voted to raise the mechanical royalty only a half penny to 2½ cents per tune. As well, the publishers lost out with public broadcasters who are not liable for performance fees under a very broadly worded educational exemption in existing copyright law.

The committee voted to adopt the so-called Mathias amendment which will provide public broadcasting with a compulsory performance license, instead of a negotiated fee that ASCAP, BMI and SESAC were seeking. The new compulsory rates will be set by the copyright tribunal.

The bill now goes to the House for deliberation and vote. (For more details on Copyright Revision Bill, see article on page 16 of this issue.)

The Alternative Chorus, which is the subject of a feature article in this issue of *SONGWRITER*, has an impressive list of record releases of songs "discovered" at their weekly showcases. A San Francisco duo, writers/singers Voudours and Kahne will have an album released by Capitol Records. The group was signed by Capitol producer John Carter after their manager, Richard Green, brought him to the Songwriters Showcase the night they appeared there. "*San Antonio Stroll*," the latest single from Tanya Tucker, was showcased by writer Peter Noah in January of 1973. The new Olivia Newton-John album contains two songs by Jim Phillips and Diane Berglund, "*Clearly Love*" and "*Just A Lot Of Folk*," which were spotted at the BMI sponsored showcase. In addition, current hits such as Janis Ian's "*Seventeen*," and Harriet Schock's "*Ain't No Way To Treat A Lady*," (the Helen Reddy single), were heard in early performances at The Alternative Chorus. ♪

Album Reviews

Hoyt Axton
SOUTHBOUND
A&M SP 4510

Hoyt's a super songwriter. I'm sure you'll remember "The Pusher", "Greenback Dollar", "Joy To The World", "No No Song" and "Never Been To Spain". The album is full of great songs like "Lion In The Winter", "Whiskey", and "Nashville". Hoyt has his ear to the ground and speaks the language of the man in the street. The album is worth the money.

The 5th Dimension
EARTHBOUND
ABC ABCD-897

The 5th have changed labels and are collaborating with Jimmy Webb (he's producing and arranging). Great team because if you remember, the 5th's first big hit was Jimmy's "Up, Up And Away". If you're a Webb fan like most songwriters, here's a chance to hear his newest. Other contributing writers are George Harrison, J. Johnson, Lennon and McCartney, and Jagger and Richards. This album represents Marilyn McCoo and Billy Davis' last album with the group.

Best cuts: "*Earthbound*"

"*Magic In My Life*"

"*Walk Your Feet In The Sunshine*"

"*When Did I Lose Your Love*"

John Denver
WINDSONG
RCA A PL1-1183

If you write in the folk/pop bag, you've gotta like John Denver. John presently has four albums on the top album charts. This album gave us "Calypso" and "I'm Sorry", both of which have been single smashes, and both written by Denver. The album also includes material by other writers, and creates that open outdoor feeling that is so characteristic of the Denver sound.

Best cuts:

"*Calypso*"

"*Windsong*"

"*I'm Sorry*"

"*Spirit*"



Nashville Connection

by Charlie Monk

PARADE

Music City's Sanitation Department just finished its annual nightmare — picking up plastic cups and swizzle sticks and cleaning promotional stickers from any spot that was clean prior to October 12. Country Music Week brings to town about 6,000 stars, record folks, and "snuff queens" to applaud and enjoy Tennessee's most famous products — Country Music and Jack Daniels.

KICK-OFF

The annual Country Music Association Awards telecast set the pace for the week when **John Denver** was named Entertainer of the Year. Song of the Year was "Back Home Again" written by **John Denver**. Other winners included: Instrumental Group, **Roy Clark and Buck Trent**; Instrumentalist **Johnny Gimble** (fiddler). Named to the Country Music Association Hall of Fame was comedienne **Minnie Pearl**. Single of the Year was "Before The Next Tear-drop Falls" written by **Ben Peter** and **Vivian Keith**, recorded by **Freddy Fender**. Album of the Year was "Legend In My Time" by **Ronnie Milsap**. Female Vocalist of the Year was **Dolly Parton**. Male Vocalist was **Waylon Jennings**. Vocal Group of the Year was **The Statler Brothers**. Vocal Duo of the Year was **Loretta Lynn** and **Conway Twitty**. Music City Mayor **Richard Fulton** surprised **BMI** Vice President **Mrs. Frances Preston** with the annual metronome. The award is given to the Nashvillean who has done most to carry the city's music through other hamlets.

WINNERS

Jim Weatherly was named Songwriter of the Year by the American Society of Composers, Authors and Publishers ... racking up six awards for his "Like A First Time Thing", "Roses and Love Songs", "Like Old Times Again", "I'll Still

continued on page 23



Country comedienne Minnie Pearl was stunned by the seriousness of being elevated to the Country Music Hall of Fame. Tennessee Ernie Ford made the presentation.



Anita Kerr beams after being honored by ASCAP for her contributions to the Nashville Sound. Joining her is ASCAP Nashville staff (l-r) Gerry Wood, Ed Shea, and Charlie Monk.



Mrs. Frances Preston, vice president of Broadcast Music, Inc. (BMI) in Nashville was the recipient of the 1975 Metronome Award. Mayor Richard Fulton made the presentation at the Country Music Association banquet in Music City.

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Who's Who?

by Pat and Pete Luboff



NASHVILLE

Hy Grill, Professional Manager
Famous Music Corp. (ASCAP)
Fameville Music Corp. (BMI)
1609 Hawkins St.
Nashville, Tenn. 37203
(615) 242-3531

Other Offices: New York Headquarters, Hollywood. International Representatives in Canada, Europe, Japan, Mexico and the Philippines.

Famous Music is a division of Gulf + Western Industries, Inc. and, as such, is affiliated with Paramount Pictures.

Hy Grill is a music business veteran. He was a producer for a number of record companies before assuming the responsibilities of the Nashville office of Famous Music. Some of the artists he has produced are: The Mills Brothers, Eddie Fisher, Perry Como and Roger Williams.

Since he is interested in developing new writers, Hy has an open door policy towards songwriters. In keeping with the needs of Nashville, he listens mainly for Country Music. He likes auditions to be on tape or disc and prefers a lead sheet with the demo.

Famous Music is one of the largest publishing companies in the world. Their catalog includes works by these great writers: Frank Loesser, Hoagy Carmichael, Sammy Cahn, Jimmy Van Heusen, Johnny Mercer, Henry Mancini and many more. The list of Famous songs is endless, with such classics as "That Old Black Magic", "Stella by Starlight", "Moon River", and "Call Me Irresponsible". Through their association with Paramount, they have the themes from these motion pictures: "Love Story", "Romeo and Juliet", "The Godfather", and "Serpico". Recently, they have been publishing the songs of Lobo and have had a big success with Kent LaVoie's "Me and You and a Dog Named Boo".

Hy says, "The most important thing that a song has to have is a message, that is, it has to say something to me that is true and current. I also look for simplicity and an awareness of today's trends. All of that adds up to commercial appeal."



Paul Tannen, General Manager of Nashville Operations
Screen Gems-Columbia Music, Inc. (BMI)
Colgems Music Corp. (ASCAP)
1207 16th Ave. South
Nashville, Tenn. 37212
(615) 385-3355

Screen Gems-Columbia Music is a division of Columbia Pictures, Inc. Affiliated with: Arista Records
Other Offices: New York, Los Angeles, Miami, London. International Branches in 7 countries, Int'l Representation in 7 more. Worldwide network of sub-publishers.

Paul worked for Warner Brothers records in New York for two years before branching out to eight years of independent producing for various labels. During that time he produced artists like Johnny Tillotson. Four years ago, he moved to Nashville and was involved with several independent publishing and producing projects before joining Screen Gems in '72.

Screen Gems is one of the leading publishing companies. Their corporate affiliation with TV, motion picture and record companies gives them many outlets for all kinds of material. They also have their own print operations plant in Miami. Some of the hits in their catalog are "You've Lost That Loving Feeling", "If", "That Ain't No Way To Treat A Lady" and songs by Carole King, David Gates, Mac Davis, Barry Mann and Cynthia Weil.

Paul has a lot to say to new songwriters: "I find that most young writers are too impatient. You can't write a couple of songs and expect to have one of them recorded and become a hit overnight. The successful songwriters you know about have been around for 2 to 5 years paying their dues and working hard. You need professional guidance and that's where we

come in. We help our writers by pointing them in the right direction.

"Also, I see that many new writers fail to realize what a commercial song is. The definition is simple: it's a song that can make money. For professional writers, a song is more than a work of art, it's a way to make a living and it must be recorded and performed or no money will be made from it. Don't be misled by what established writer/artists get away with. You can't sell songs like that to artists who record outside material and are looking for hits."

The company has a number of staff writers but is still open to listening to new writers.

Paul will listen to your material if you submit a tape with a lead or lyric sheet. His main interests are in the R&B, Country, and Pop fields. Enclose a self-addressed, stamped envelope if you want your material returned.



LOS ANGELES

Kim Espy, Hollywood Division Manager

T.B. Harms Co. (ASCAP)
Vogue Music (BMI)
6255 Sunset Blvd.
Hollywood, Ca. 90028
(213) 467-3197

Other Offices: Santa Monica Headquarters, New York, Nashville. Foreign sub-publishers throughout the world.

Kim started in the music business as a songwriter and recording artist for Mercury. After establishing his own record and publishing companies, he worked for over two years as Professional Manager for Wednesday's Child Productions. He came to his present position at T.B. Harms a year ago.

T.B. Harms is Lawrence Welk's publishing firm and it includes over 36 companies. The writers in the catalog range from Jerome Kern and Rogers & Hammerstein, to Bobby Russell ("Little Green Apples") and Boomer Castleman ("Judy Mae"). Kim is seeking to develop new writer/artists. He has the capability to publish and produce the material and then

bring the finished product to a record company.

Kim advises, "Dissect the songs that are hits. Pick out the elements that make you want to hear the song again. It's even a good idea to take a poll of your friends and find out why they like a particular song. Generally, a good song says something unique in a way that can be understood and related to by the average person in the street."

"I like to see every writer who calls for an appointment, but they should know that it sometimes takes a while for me to get back to them, since my schedule is often a busy one. A smart writer realizes that his aim is to establish a relationship with the publisher and acts in a way that shows sensitivity to the situation of the person on the other side of the desk."

"I'm looking for very commercial Top 40 material now."



NEW YORK

Ron Solleveld, International Manager and Professional Manager of Intersong

Chappell Music
810 7th Avenue
New York, N.Y. 10019
(212) 977-7200

Chappell has many affiliated and administered publishing companies for both ASCAP and BMI.

Chappell is one of the Polygram Companies. Also in the Polygram group are Polydor, Phonogram, Mercury and MGM records throughout the world.

Other Offices: Hollywood and Nashville. International branches in 14 countries.

Ron started in music playing in a "Rolling Stones type" band in his native country, Holland, for five years. He came to the U.S. on an exchange scholarship to study business administration at Kent State. He began at Chappell as Assistant International Manager two years ago.

Ron can be seen by appointment but your audition has to be on tape or a disc, and preferably with a lead sheet. This is necessary because all material used is reviewed at general meetings on both coasts. Chappell is a very large international

company and they use the meetings to get everyone involved and to insure that the songwriter doesn't get lost in the shuffle.

The Chappell catalog has a huge standard catalog, which includes the bulk of the Cole Porter songs and, under the Williamson Music banner, a substantial portion of the Rogers and Hammerstein works.

Ron comments: "I treat songwriters with respect because I think of them as the future Rogers and Hammersteins. I like a writer to come into my office with confidence and present a demo that clearly represents the song. Then, I want to see that writer coming back regularly and showing me positive progress in the quality of the songs he or she writes."

"I'm looking for copyrights, which means I want songs that will mean something ten years from now. A song is strong when it develops, or goes somewhere in the lyric and melody instead of standing still."



Stu Greenberg, Manager,
Professional Activities
United Artists Music Co., Inc.
(ASCAP)
Unart Music Corp. (BMI)
729 7th Avenue
New York, N.Y. 10019
(212) 575-3000

Other Offices: Hollywood Headquarters, International Branches in 11 countries.

Affiliated with: United Artists Records and Pictures. All companies owned by Transamerica.

Stu has had seven years of experience in various aspects of the music business. After his start at Liberty/UA Records, he managed Bobby Womack. Later, he was National FM Promotion Manager for UA, did A&R work for them in London for a while and then became involved with UA's publishing and was also General Manager of Avalanche Records. He has been heading UA's east coast publishing office for a year.

United Artists Music has a long list of Academy Award songs to its credit. Some of

continued on page 24



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☐ I'm a lyricist ☐ I'm a composer

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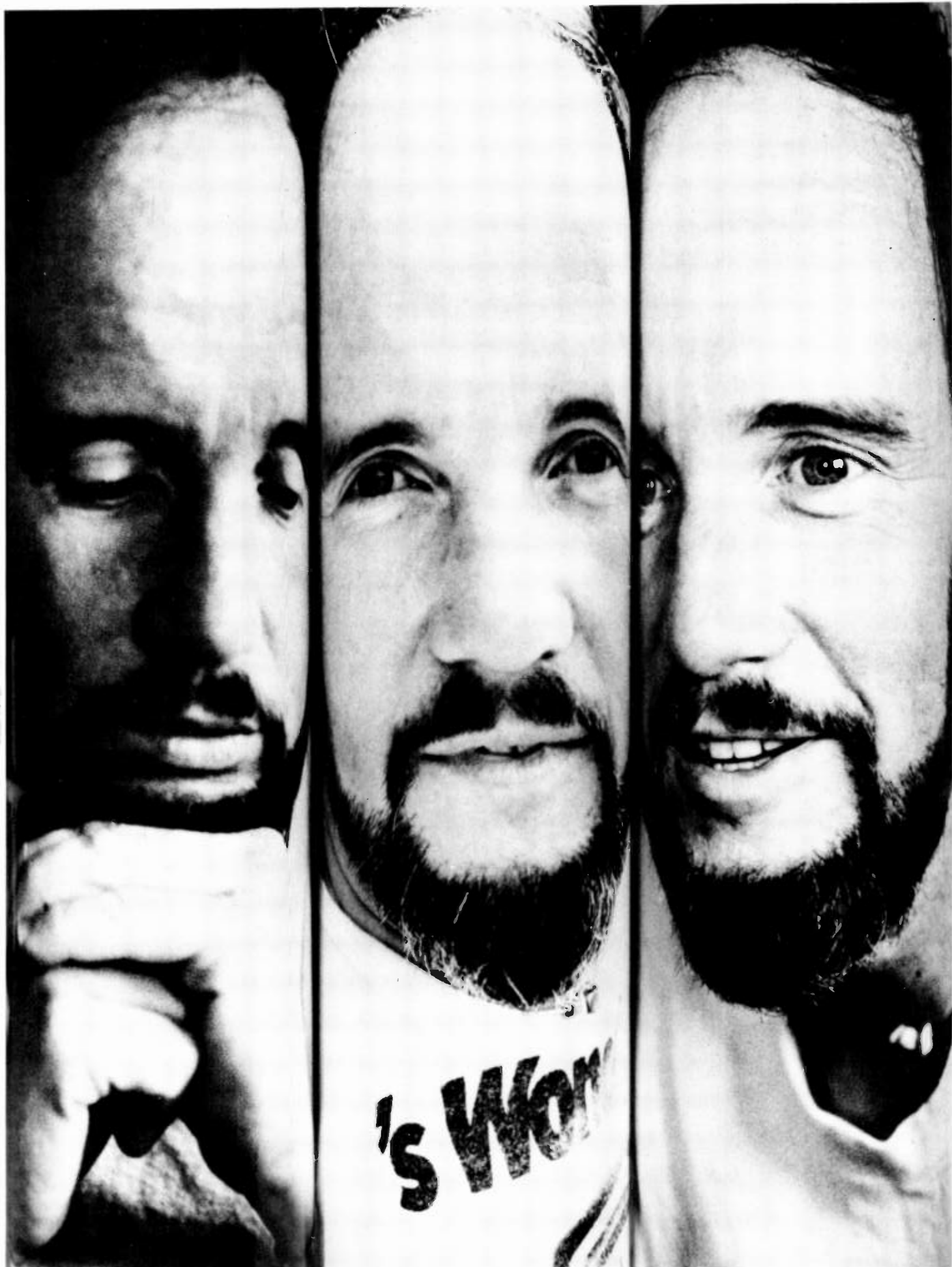
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☐ R&B ☐ Other

☐ I'm a lyricist ☐ I'm a composer



Songwriters come in all different shapes, colors and sizes. They also have varying temperaments. Some are quiet and introspective. Some are extroverted and gregarious. Some are clowns and some are somber. They are as different as the music available to us, and are uncategorizable by type.

Songwriter Alan O'Day is a paradox within himself. He can be serious and studied as he is when he talks about the craft of writing songs. Then, as his own answer to his being serious, he can turn the coin over and be the complete clown. The paradox with Alan is that he can play both sides of the coin with equal facility. The fine line that exists between the two main characters in Alan's personality is a line he is aware exists in all facets of life. This is what he had to say about his biggest hit, *Angie Baby*.

Verse 1

You live your life in the
songs you hear on the
rock and roll radio
And when a young girl
doesn't have any friends
that's a really nice place
to go.
Folks hopin' you'd turn out
cool
But they had to take you
out of school.
You're a little touched, you
know, Angie, Baby.

Verse 2

Lovers appear in your room
each night,
And they twirl you 'cross
the floor.
But they always seem to
fade away,
When your daddy taps on
your door.
Angie girl are you alright,
tell the radio goodnight.
All alone once more, Angie
Baby.

CHORUS

Angie Baby you're a
special lady, livin' in a
world of make believe
Well, maybe.

Verse 3

Stoppin' at her house is a
neighbor boy
With evil on his mind.
'Cause he's been peekin' in
Angie's room
At night thru her window
blind.
I see your folks have gone
away.
Would you dance with me
today.



The Essential

Alan
O'Day

by Paul Baratta

I'll show you how to have a
good time, Angie Baby

Verse 4

When he walks in her room
he feels confused
Like he walked into a play.
And the music's so loud it
spins him around
'Til his soul has lost its
way.
And as she turns the
volume down,
He's getting smaller with
the sound,
It seems to pull him off the
ground.
Toward the radio he's
bound.
Never to be found.

Verse 5

The headlines read that a
boy disappeared,
And everyone thinks he
died,
'Cept a crazy girl with a
secret lover
Who keeps her satisfied.
It's so nice to be insane,
No one asks you to explain.
Radio by your side Angie
Baby.

CHORUS

"Angie Baby"

© 1974 Warner Bros. Music Corp.
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"When I wrote the song I
had no trouble picturing this
guy being wafted into the
radio literally and spir-

itually by the strength of Angie's beliefs. My whole purpose of the song was to make that line between sanity and insanity a little fuzzy for awhile. And it's a paradox that my most successful song is the one that people ask me the most about regarding what actually happened to the guy in the storyline. Helen Reddy interpreted that he turned into a sound wave. A psychologist friend of mine said that it is a comment on people's inability to handle mental illness. And a disc jockey that I know said that I was obviously paying a tribute to disc jockeys because the guy was inside the radio so obviously I was saying that he was a disc jockey. But I never went through any of those trips. I just meant that he ended up inside the radio and that if she wanted her mysterious lover . . . you know, her secret lover . . . she just had to turn on the radio and he'd be there . . . literally a pawn, but he was as real as she was. And, you know, I think about what I just said and that your magazine may be going to such a wide gamut of people, and I think it may scare some people to think about a song in that way. But don't worry out there guys . . . and gals . . . I

think I'm more sane than most people. I mean I KNOW I'm Napoleon."

Such an easy evil
Such a sensuous sin
Sometimes I don't know
where I'm goin'
'Til I been . . . taken in

"Easy Evil"

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& Edwin H. Morris & Company.
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"When I was 28 years old, I was so completely miserable because I couldn't see what my future would be. I had been playing in bars and clubs with various groups for 7 years waiting for that break that would catapult me to stardom, and I had a few near misses but they always fell short. It's the near misses that are hard to bounce from because you get all your energies worked up and then you fall all the way down when it doesn't happen. It's the staying power in the face of these situations that determines if you're still at it when your chance at success comes up. But at that point I really had had it with playing bars and clubs and I knew I had to get out to preserve my mental health.

I am like a song that has
not been completely
written
But my life is more than
half way thru a verse
I mean to say that I'm confused
But it's been worse

"Like A Main Theme", co-
written with Mack David
© 1973 WB Music Corp.
& E. H. Morris & Co., Inc.
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"I was awfully confused. I spent a great deal of my life trying to figure out what I wanted, and was vacillating somewhere between what other people thought I should do, and trying to figure out if my interests were even legitimate. By that I mean when I was in high school, to be a songwriter was tantamount to being a bum. At least as far as the prospects were concerned. I had never even given it much thought. I just did it for fun. I wrote songs when I was in high school as a way of getting acceptance from my peer group. I remember we had Career Day where they have noted people from various professions come to the school to counsel the stu-

continued on next page

dents. They had this one room you went in if you wanted to be a musician, and I and some musician friends of mine went in and this guy says 'Don't do it.' He told us there wasn't much security in it and if you possibly could avoid it, avoid it! (The man was a music teacher.) He said, 'I'm telling you this because if you really love music, you'll do it anyway.'"

I wake up in a cold sweat to a clock that says it's only three a.m.
Thinking that I felt you when I really only dreamed of you again
I'm clinging to your pillow like a drowning man would hold on,
As I feel the flood of memories rushing in . . .
and I *Flashback*

"Flashback", co-written with Artie Wayne
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Alan was born in Hollywood, but he was moved to the desert area in Palm Springs at an early age by his parents due to poor health. His earliest memory of his attraction to music goes back to the first grade; he had a xylophone and could work out one-note melodies. His grandmother bought him a piano at the age of nine which he thought he would be able to play instantly.

"I never had trouble with any little instruments; harmonica, or something like that. I could always figure out the scale. But, of course, I sat down at the new piano and tried to play it, and it just came out nothing. I threw a tantrum and went into my room and cried for about 2 hours. But, eventually, I came out and started figuring out where the notes were. For 5 years, I could only play in the key of C. Obviously great talent. In looking back, though, I regret that I didn't have some more formal education in music. But then that's scary, too, because I have known people who think of music in terms of rules and mathematics. That's not my bag at all. I just have to go by what feels right. It's wonderful when you find out what feels right and then it also feels right to other peo-

ple. That's a songwriter's dream."

I can see you turning in
your spiral
Movin' toward the source
from which you came
It gives me pleasure just to
watch you
Knowin' in my heart we're
both the same

"Spin Away"
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After 7 years playing in, and writing for groups, Alan dropped out to find out who he was, where he was going, and what he wanted.

"I was living in a funky apartment with a balcony overlooking the older section of Los Angeles and, for about 6 or 7 months, I just sat on that balcony, looked out at the city, relaxed, and aired out my head.

"You know, it is such a pleasure to stop . . . it's like banging your head against a brick wall, and it's so much fun to stop. Not having to go play a bar every night was like taking the weight of the world off my shoulders.

"It was about 1969, and when I came out of hibernation, I got a part time job at a recording studio called Fidelity Recorders and I came across Sidney Goldstein who I hit it off with from the very beginning. I noticed in the November Songwriter that Sidney told that whole story so I won't tell it again. Sidney is not only an excellent lyric editor, which is what I needed because I didn't know when I had something good or when it wasn't good, but he was a very moral man who I felt I could trust. I took things to a couple of other publishers to see what the reaction was, and Sidney was the one who really showed interest and put his money where his mouth was. He gave me an advance which was really something at that time."

Today I chipped a piece off
of the sun
Brought it to you shining so
you'd see the wondrous
thing that I had done.
You said don't bring me
sun, bring me moon,
And I said, alright, I'll be
back soon.

"Gifts"
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Alan had been writing songs for years but it had only been about a year from the time he first sat on his balcony and tried to decide what he wanted to do with his life until the time Sidney Goldstein gave him an advance. Alan sometimes pulls out his early songs and plays them for friends who want to hear how his early material sounds and they wax enthusiastic and tell him they could be hits today.

"I'd like to think that with a couple of changes here and there that they could still be good, but I think that falls under the syndrome of believing that once you've written a hit, everything after that will be a hit. Yeah, that is the naiveté that comes with lack of experience, and I must say, I still do that to myself. I say, 'Well, now I have written that song, and it placed so high on the charts, so from now on, I'm going to write material that is that good and that successful . . . I'm only going to write that kind of song. You know what happens to you then? The more you hype yourself that way, the more likely you are to come up with a piece of crap and delude yourself that it's good. But those are the weak moments. I've pretty much learned how to be a professional that way. When Sidney criticized my lyrics

back in 1970, it was like an arrow going through my heart and I could hardly stand it. But I realized he was right and for one of the first times in my life, I tried to stop trying to reinvent the wheel and take a little direction. Between that attitude on my part, and his caring enough and building what he saw as a potential, why, it worked. One of the first songs that was placed was called *Safe or Sorry* which was recorded by some group in New York. Sidney called me into his office and gave me a copy of the record and that still stands as one of the neatest days of my life."

Mercy, mercy on earth
defenders,
Rain pity on the love
pretenders,
A little help for all life's
losers,
A little truth for the mind
abusers.
Ooh, I hear them praying
in the heavy church.

"Heavy Church"
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Inc./
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Alan recorded as an artist on his own and his first release was produced by Snuff Garrett and was titled *Heavy Church*. The record didn't make much of a wave

"You never know a song is a hit when you're writing it."



Photographs by Joanna Cucinotta



ALAN O'DAY RELEASED MATERIAL & ARTISTS

- "American Family" Larry Carlton
- "Are You Old Enough" Mark Lindsay (of Paul Revere & the Raiders)
- "Caress Me Pretty Music" Dewey Martin, David Clayton-Thomas
- "Back To Oklahoma" Ned Miller
- "Dirty Movies" Flash Cadillac
- "Do Me Wrong, But Do Me" Mel Carter, Jack Jones
- "The Drum" Bobby Sherman
- "Easy Evil" Approximately 45 separate releases to date, including: Friends of Distinction, John Kaye, Dusty Springfield, Tony Orlando & Dawn, Larry Carlton, Sugarloaf, Lulu, Hedva & David, Peggy Lee, Sarah Vaughn, Bobby Hart, Walter Jackson; Latest releases by Gary Glitter in England & current chart single by Travis Wammack.
- "Everybody Wants To Sing A Goodtime Song" Bobby Sherman
- "Flashback" (with Artie Wayne) 5th Dimension, Blue Swede, Paul Anka
- "Gifts" The Bells
- "Good Guy Always Gets The Girl" Michael Hudson
- "Heavy Church" 3 Dog Night
- "House On Sunrise Ave." Bonnie Guitar
- "Like A Main Theme" (written with Mack David) Nana Mouskouri
- "A Little Love" (main theme — TV series "Little People" Brian Keith) Alan O'Day
- "Rock N' Roll Heaven" (written with Johnny Stevenson) Righteous Bros., Climax
- "Rubberene" Davy Jones (of Monkees)
- "Spin Away" Lettermen, Ted Neely
- "You Better Start Singin' Soon" Mike Clifford
- "Real Emotion" Anne Murray, Keith Moon (of the Who)
- "Train Of Thought" Cher
- "Rock N' Roll A B C's" Freddy Cannon
- "Every Man Wants Another Man's Woman" Gene Redding, Sami Jo
- "Angie Baby" Helen Reddy
- "Annie Annie Over" John Kaye
- "Blue-Finger Lou" Anne Murray

but the song was later picked up and recorded on an album by Three Dog Night.

In the first year he was under contract as a writer he had about 3 or 4 of his songs recorded. But the first big hit he had was a song called *The Drum* recorded by Bobby Sherman.

Love comes beat on drums
and the people sing
Anything, any song will do.
Love dies, lover cries and
crawls away
Nothin' to say to you.

"The Drum"

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"I remember the elation that I felt hearing that song on the radio and realizing that it was a big hit. I'd be driving down the freeway with the radio turned on full blast and tears streaming down my face just from the thrill of it."

Not all songs that are recorded are big hits, though. Alan noted that the majority of songs he has had recordings on have earned him less than \$2000 or \$3000, but you keep going and every once in awhile you hit one big.

"The biggest record I've had so far is *Angie Baby* which was also one of Helen Reddy's biggest records ever. It was a world-wide hit and got me my first gold record and was I ever surprised . . . I had to ask for it. So you new writers out there, the way it really is is you may have to ask for your first gold record but go ahead and ask."

If there's a rock and roll heaven,
Well, you know they got a hell of a band.

"Rock N' Roll Heaven"

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"Another big hit for me was *Rock n' Roll Heaven*, co-written with Johnny Stevenson. The story that not very many people know is that the song was recorded over a year before the Righteous Brothers recorded it by a group called Climax, and it just wasn't a hit record so the song was out and wasn't accepted. But it fit the Righteous Brothers, and they thought so, and their producers thought so, and the combination of that artist and that song made for a hit record. When people hear new songs of mine and say, 'that's

a hit', I've stopped paying too much attention to it. It's nice they think so but I've stopped playing that game because I don't want to get my hopes up, and I don't think anybody really knows what's going to happen. You can increase your odds by a good song, a good job of production and casting, and particularly on lyric oriented songs, where you can actually understand the words. A well known artist, good production, distribution, air play . . . if you're lucky enough to get all these things, you've got a good shot. With *Angie Baby* by Helen Reddy, it was like the first time that these things happened, and they just clicked in one right after the other. I said to myself, 'My God, that's what it feels like when everything goes right'."

We asked Alan if there was any discipline he followed to keep a steady flow of creativity going.

"That's one of the things I'm least pleased with about myself. I will go for weeks sometimes without writing anything but when I do work, I work my ass off. I will be the first to say that I don't write songs in any great degree by inspiration. I'll get an idea for a title or a chorus line or a hook line that appeals to me, and I will try to discern what rhythm is implicit in that line of lyrics and at the same time, go to the piano with a possible rhythmic idea, and see if any melodic ideas develop. I'll have pieces of these on tape scattered all over the place, and play them back and see if they still sound good and from then on, it is pure sweat."

"You know, songwriting is a lonely business, and there's always the danger of thinking your best things are the ones that made the charts. In some ways it's true and in some ways it's not. But the tendency can be to try to mold your present efforts towards your past chart accomplishments which can really ruin your perspective. Yet, if you were to ask me what my favorite song is, the first thing that comes to mind is *Angie Baby*, but it's not just because it made the charts. I think it was a complete song, and not all my songs have been complete songs. I like to write funny material but none of that ever

continued on next page

Alan O'Day
continued

gets recorded. Like when I first heard Neil Diamond's *Longfellow's Serenade*, which I interpreted to be about a well endowed guy that was "getting it on with his lady", I immediately came to the defense of guys that wouldn't classify as "Longfellows", and wrote an answer song which I entitled, *Teeny Weeny Tune*. Anytime I invite a young lady to my house I make sure I put on that song so she won't be disappointed as the evening rolls on. Also, I wrote a song called *Rubberene* about the guy that falls in love with the inflatable doll.

I have a girl, an inflatable girl
She came last week in the mail.
She's bouncy and clean,
made of soft neoprene
Perfectly formed in every last detail.
Quietly she sits with me
when we go out to eat
And when I take her out to dance she's so light on her feet,
My Rubberene, Oh my sweet Rubberene.

"Rubberene"

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"Seriously though, there is an 'essence of hit song' that writers have. There is a little piece of something there that if you can reach that essence and continually tap it, the song that emerges is of such a high quality that it will grab even the most jaded ears and turn them around to recognize it as something truly outstanding. But getting your finger on that essence and keeping in touch with it is what has been so difficult for me at any rate, and I assume for a lot of other writers too."

Do me wrong but do me,
Do me like you did before.
Take me for a fool but take me,
I'm scratchin' at your door.

"Do Me Wrong, But Do Me"

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We wondered if this process was easier to go through now that he has had chart successes or if it had remained as difficult as ever.

"It's still just as diffi-

cult because every time you start, you start from scratch in a lot of ways. You have your talent, you have your excitement about your idea, and you have a certain knowledge of musical and lyrical tools, but you never know a song is a hit when you're writing it. There is no way to know that ... it's impossible ... so you work your way through these word changes. At least that's the way it works with me. I don't just paint a picture and it's through. I go back and intensively re-write it and soul search it, and try to determine if it would be digestible to various groups of people. I think that process grates on some writers. I think they



"It's wonderful when you find out what feels right and then it also feels right to other people."

think it is prostituting their art but I don't see it that way. Maybe one of the reasons I have so much trouble writing for myself as an artist ... well, not so much trouble ... is it's hard for me to sit down and see myself which is probably because of my training in writing for other types of people."

Real emotion shinin' right on thru

If your heart is true, you can make it . . .

You don't have to fake it with real emotion . . .

There ain't no substitute for your real emotion.

"Real Emotion"

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We asked Alan if he had plans to go ahead with his career as a performing artist, or if he had any fear of delving into that facet of the business.

"Let me answer this way," Alan replied, "and cop to the fact that I don't believe that anything has been denied me that I was ready for. I think everybody is where they are as a result of how they have handled themselves. If I was ready and had everything going and was organized enough and complete enough to be an artist, I would be one right now. I would be recording right now."

"As a matter of fact, I do have definite plans to go ahead with my career as an artist, and am currently looking into obtaining a personal manager. My feeling is that personal management will help give me some leverage in working out a recording deal."

We asked, if someone wanted advice on pursuing a songwriter's career, what would Alan suggest?

"I'd start him out like that music teacher who said to me, 'Avoid it if at all possible'. I'm saying that because if you love it enough, you aren't going to pay any attention to me anyway. And the second thing is, if you decide you are committed to it, throw yourself into it. Get the benefit of people and organizations that are around now that weren't around 5 or 6 years ago. This magazine is a perfect example. Places like the Songwriters Showcase and Song Registration Service both here in Los Angeles. Communicate with these people and find out what's happening. Don't be content to play your songs for your friends because they'll love 'em anyway. Visit publishers. Find out what doors you can open. Play your material for them and get feedback because they're the ones who have to show songs to producers and artists. And if they have talent as lyric editors, it will be so much the better for you. Also, don't be afraid to go back into your songs and don't think you're going to be extremely happy if you've made it. There is a great feeling of pride and some security in knowing that you're an established writer, but there is incredible pressure to prove yourself. Ever since

Angie Baby was a hit, I've been through a lull ... a depression ... which I've been fighting by trying to write songs. It's hard to explain, but it's like 'How do you top that'? And realizing how little you had to do with it even though you wrote a good song, because there were many people who were involved in making it a hit. It cuts you down to size pretty quick. So you go on writing your best stuff and try to use everything that happens to you as song ideas. That would be the best advice I could give.

"Oh, one last suggestion. Demos. Demos are a pivotal part of the whole process so if I'm talking in terms

"I will be the first to say that I don't write songs in any great degree by inspiration."



of advice to songwriters, I would say, 'Either become acquainted with electronics enough to make them work for you to turn out your own demos, or make sure you have access to friends who can help you. Demos are critical. The fact that I have been playing with tape recorders since I was nine years old, has been an incredible help to me. All the little things that seemed childish at the time like putting tapes into a recorder backwards, and dropping things onto the floor to make it sound like a gun shot, and my complete love of Spike Jones and sound effects and music mixed together, contributed greatly to my technique. Learning how

to under-produce a demo so that you're not insulting anybody by handing them an imitation record and, at the same time, putting arrangement ideas in that can be picked up on by a producer, all go into presenting an effective demo. And it doesn't have to cost a lot of money. You must remember that the whole reason for presenting a demo is for the song. Not to show how fast you play guitar or how neat your voice is . . . and I'm talking from the perspective of a songwriter as I am who is trying to polish and hone his craft to get by a producer to get to an artist so that, hopefully, the artist will be able to identify with it and make it his own.

"It's a long road and you need some luck along the way. I've been fortunate to have come across some good people in my travels. Ed Silvers, my friend and publisher who is president of Warner Brothers Music . . . Sidney Goldstein . . . Sonny Melendez, who's a disc jockey on KMPC and a brilliant idea man . . . Artie Wayne who co-wrote *Flashback* with me . . . Kenny Davis, who's a friend of mine that has his own group and believes in my songs and has performed them for night club audiences for 5 years now . . . and a whole bunch of people that I respect listening to who will say to me critically, 'this needs to be made better,' and I go back

and try to improve it. I try to be the parts of all those people who taught me how to write the song. Let's see . . . who did I leave out? I'll be calling you later. God, you can offend by omissions!"

If you believe in forever
Then life is just a one night stand.

"Rock N' Roll Heaven"

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He's written a eulogy to the stars. Put a secret lover inside a radio. Made love to an inflatable girl. And chipped a piece off of the sun. He's insightful, humorous, tender and sensitive. He's a lot of people. And, he's one person. He's Alan O'Day. ♪



SRS Open Forum

by Helen King

A Record Promotion Forum

SRS, a Songwriters' Organization, organized for the protection and education of songwriters, conducts Monthly Forums, Music Industry Workshops and a Song Registration Service.

At the October 1975 SRS Forum, John Sippel, Marketing Editor of *BILLBOARD* Magazine, moderated a panel of three Record Promotion Heavies: TONY RICHLAND, an independent record promoter, one of the last of the old-time contact men; STEVE RESNICK, Chief of LP Promotion at ABC-Dunhill, and HAROLD CHILDS, Vice President in Charge of Promotion at A&M Records.

Promotion has come a long way since 1952 when John Sippel started out in record promotion for Mercury Records. There were only four promotion people working on the West Coast. Today, we are told by Harold Childs that A&M Records alone has 35 promoters across the country, at a cost of one million dollars a year to keep them on the streets!

"It has been estimated that promotion expenses account for 44% of the cost of marketing an LP record" (John Bream, 1971). In an interview on August 28, 1973, Jim Fogelson, President of Dot Records, Division of ABC Records, said he would not launch an independent record company in the popular record market without a promotional budget of one million dollars! RCA spent half that amount in promotion on one performer, David Bowie (*TIME*, 1973).

Much of the hard-sell, sledgehammer approach has been replaced by sociological studies, demographics, marketing analysts, paid advertising, radio spots and ads in the press. The record promoter does not limit his activities to song promotion. Harold Childs reports that promotion men are also talent scouts. Captain and

Tenille were found and signed by A&M promotion personnel.

With the astronomical investment in acts, promoters MUST produce! They are pressured not only by their own organizations, but by personal managers, business managers, and acts, whose income has grown from \$100,000 to as much as \$500,000 a year. Promoting has become a science. Tony Richland asserted that promotion people must know radio, station format, and their needs each week.

With tight money and rocketing vinyl costs, major labels are becoming more cautious in their choice of material and are cutting fewer records. Diminishing radio station playlists present even greater challenges to promoters. In 1965-66, 50 stations in the United States broke 80% of the records. Soon after, the independents were sharing the load. It is now estimated that each year 6000 LP's and 5000 singles are hitting the market.

THE INDEPENDENT PROMOTER

In contrast to the high-powered, executive-suite, scientific approach, stands the independent promoter who, without the precision instruments afforded the big companies, must sharpen his creative talents and operate on ingenuity, wit, inventiveness and intuition. Tony Richland, described by John Sippel as "the finest independent man in the business," operates alone. He came into the business at the tail end of the live band/live music era, just when radio became virtually the only showcase for new music, and the disc jockey became the power source in the industry. Richland had to see every disc jockey at every station! To get a few seconds of a disc jockey's attention, he would type a catchy rundown of all his product on a 3 x 5 card and flash it at the jockey who was running down the hall.

However, an independent promoter has the advantage of diversity of product, in both content and appearance, and reflects greater selectivity than the promoter who is locked into one company. He can also devote full time to promoting records

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Audio

How to Mike

by Brian Ingoldsby

Now that we have determined the different kinds of mikes and polar patterns, and converted them to low impedance as in the last issue, let's start to use them on our recordings.

How do you "mike" an electric bass guitar or any electronic instrument? We have two options. The first would be to bring the instrument into our system direct, which is done as shown in Figure 1. This allows us complete isolation and control of the electronic instrument.

The other option would be miking the amplifier directly, placing the mike about two feet away facing the amplifier speaker center. For leakage control, use a cardioid-type pattern. (See last issue)

Drums. Place two cardioid pattern microphones over the drum kit. Place the left overhead mike looking at the left side of the drum kit, and the right overhead mike looking down at the right side of the drum kit. Any additional mikes on the drum kit will give more directionality and concentration on those components. However, I find that the bass drum should have separate control. Therefore, I suggest separate miking because of the over-emphasis of the hard rhythm which today's sound demands. I have found that if the front skin or head is removed and a blanket or some kind of deadening material is used to mute the ring of the bass drum, this will give the desired commercial sound.

Acoustic Guitar. I find that using any cardioid pattern

mike behind the bridge will give a good presence of sound and percussion effect.

Acoustic Grand Piano. Place the lid of the piano to full open with the long stick, and have the mike looking at the strings through the opening. Either one or two cardioid mikes may be used.

Upright Piano. Place two mikes behind the sound board, spacing them evenly between the sound board surface (about twelve inches away from the sound board rear).

Vocalist. Use a cardioid type mike. Place the element of the mike so that it looks at the artist's forehead. This will allow him to be close to the mike, and the result will give the brilliance and presence that is needed to compete with the orchestration behind him. This will also reduce pops, mouth and lip crackling noises that are offensive, due to close miking.

Background Vocalist. If there are more than one, split them evenly between the bi polar pattern microphone. If the bi polar mike is not available, use cardioid or omni type and distribute evenly. Keep vocalists spaced around the mike for the desired blend, and move them closer to the mike for desired presence.

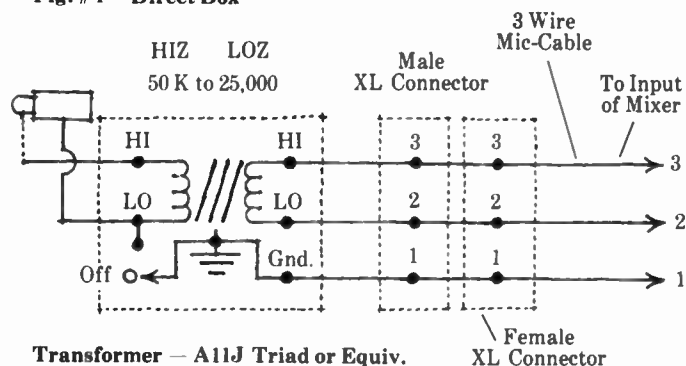
Percussion Instruments. Place mike at least three to six feet away, using cardioid type mike for less room bounce.

Woodwind Instruments. Mike each individual instrument, looking at the finger holes with a cardioid type mike. If there is a section of woodwinds to be miked, place about three to six feet away using cardioid mike or mikes for direction and leakage control.

One thing that should be understood about any micro-

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Fig. #1 Direct Box



Transformer — A11J Triad or Equiv.

Female
XL Connector

Legally Speaking

What is a copyright?

by A. Marco Turk

Editor's Note: A. Marco Turk is a member of the State Bar of California.

With surprising regularity, entertainment lawyers hear the question from fledgling songwriters: "What is a copyright?"

According to the U.S. Copyright Office, a "copyright" is the right to copy and consists of exclusive rights granted by statute to authors for the protection of their writings. It is an intangible property right which protects the original expression of ideas rather than the ideas themselves. Thus the U.S. Copyright Office is quick to point out that it registers claims to copyrights and issues certificates of registration, but it does not "grant" or "issue" copyrights.

Because musical compositions may be copyrighted under the copyright law of the United States, we need to know what are "musical compositions" which may be protected. Original compositions consisting of music alone or of words and music combined obviously qualify. But there is another category of "musical compositions." That group consists of arrangements and other new versions of earlier compositions where new authorship has been added under the auspices of the copyright owner which qualifies for copyright protection.

Certain exclusive rights in his work are possessed by the owner of a copyrighted musical composition, including the right to publish copies thereof, the right to make

new arrangements or other versions of the composition, the right to perform the composition in public for profit, and the right to make the first sound recording of the work.

Copyright lasts for 28 years from the exact date it commences and may be renewed for a second term of 28 years provided that certain requirements and time limits for the renewal registration are complied with. The copyright commencement date in the case of a published work is that date upon which such work is first "published." If the composition is registered in unpublished form, copyright protection begins on the date such registration is effected. The U.S. Copyright Office specifies two methods by which the claimant may secure copyright protection for his work: (1) By registering the work in the Copyright Office in unpublished form, or (2) by publishing the work with the statutory notice of copyright affixed to each copy thereof. An exception is that lyrics without music cannot be registered for copyright in unpublished form.

An unpublished work is ordinarily protected without copyright registration. This is because the "common law" of the various states provides for automatic protection of unpublished works against their unauthorized use. (The common law is the body of law which derives its authority solely from usage and customs over the years, or from the judgments and decrees of the courts recognizing, affirming, and enforcing such usages and customs, as distinguished from that body of law created by legislative action.) However, if a sound recording is to be made of an unpublished musical composition, it may be important to register the work with the Copyright Office as an unpublished work because some courts have indicated that common law protection may be jeopardized if commercial recordings of a musical composition are distributed. The apparent reasoning is that such a distribution will constitute publication of the work.

There is some confusion on the part of songwriters as to what is "publication." According to the U.S. Copy-

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Songwriting

Hanging on a hook

By Al Kasha
in association with
Joel Hirschhorn



There is one word that can be counted upon to arise in conversation with any publisher, record producer or artist — it's a tiny, innocuous-looking four-letter word, but it is the foundation of popular music — "Hook", or, a phrase that repeats constantly and gives the audience something to hang onto, a musical and lyrical thread. For example, in the r & b pop record by Tavares, "It Only Takes A Minute", on Capitol Records, the hook is:

"It only takes a minute, girl to fall in love, to fall in love It only takes a minute girl, to fall in love, let's fall in love"

This hook is repeated four times, in addition to the verses which embellish the main theme.

The recent Number One record, "FAME" sung by David Bowie and written by Lennon, Bowie and Alomar, has a pounding hook which repeats the title fully 37 times. The first four lines will give you the idea:

"Fame makes a man take things over,
Fame lets him loose, hard to swallow,
Fame puts you there where things are hollow,
Fame!"

This principle is consistent in all markets. The recent Number One country record "Daydreams About Night Things", recorded by Ronnie Milsap on RCA and written by John Schweers, says:

"I'm havin' daydreams about night things,
in the middle of the afternoon,
and while my hands make a living,
my mind's home loving you.

I'm havin' daydreams about night things,
in the middle of the afternoon,
and every night you make my daydream come true".

This hook forms the bulk of the song, with only a small amount of story detail in between.

A hook can also be a "sound", such as oobla di, oobla da, by Lennon and McCartney, and "doo doo ron ron", the Phil Spector rock and roll classic.

In sitting down to write a hit song, formless wandering is to be avoided at all costs. You have a few minutes of airtime to either capture or alienate the listening public, and you must make your point quickly, concisely and repetitively. A disc jockey, deluged with weekly releases from record companies, also must hear a repeating "hook" he can relate to instantly.

A hook is not a repetitive phrase alone. It should have a strong, unifying point of

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66 Years and Still 2¢ Plain!

by Alvin Deutsch

Editor's Note: Alvin Deutsch is a member of the law firm of Linden & Deutsch in New York City.

For the past 11 years, the Congress of the United States has labored to bring forth a revision of the 1909 U.S. Copyright Act. The 1909 date is vital when one realizes that it represents the last major change in copyright legisla-

tion enacted by Congress. The foregoing should be constantly borne in mind in view of the dramatic impact that technology has superimposed on the world of copyright, namely: television, the L.P. record, cable transmission and cassettes to cite but a few examples.

Committee hearings have



been held in the Senate and House for over 11 years and presumably the issues involved in the proposed legislation have been exhaustingly analyzed by the Congress. In fact, a bill to revise the 1909 Act was passed by each house of Congress in 1967 and 1974, but because of the end of the Congressional session and the change in House membership it has become

necessary for each bill to be reintroduced and hopefully passed anew by the Congress.

In anticipation of the passage of a revised Copyright Act, the Senate and House have, every two years, enacted legislation which has been signed by the President, extending the life of those copyrights that have passed their 56th year and absent such legislation would pass into the public domain. This timely action has saved

many writers from seeing their catalog vanish.

This magazine, which is devoted to the talent and business of songwriters is attempting to educate its readers in that world of music. It therefore seemed appropriate that it publish an article dealing with the status of copyright legislation which will have a vital impact on both the quality and economics of the songwriter, particularly when faced with an inflationary economy.

AGAC, a group of some 3000 writers of music and lyrics, has recently launched a person to person campaign in Washington to enable Congress to meet songwriters, whose profile in Washington has unfortunately been too

remote, and educate them on the meaning and impact of the proposed legislation on the songwriters' growing inability to survive in a spiraling economy.

While the proposed legislation contains many salutary provisions which may serve the betterment of copyright proprietors in general, for those who look to writing music as a career, there are certain features of the proposed legislation which are of immediate concern and which, if not favorably acted upon by Congress, will jeopardize the songwriter's ability to live.

Addressing oneself to the highlights of the proposed bill, the following are the major features which affect songwriters in general, and a discussion of some of the conflicting interests involved in this proposed legislation:

- A. The Mechanical Rate
- B. Duration of Copyright
- C. The Juke Box Royalty
- D. The Mathias or so-called Public Broadcasting Amendment
- E. Copyright as a Monopoly

A. THE MECHANICAL RATE

Since 1909, Congress has prescribed by law that the maximum royalty which a recording company is required to pay a copyright proprietor for recording of a musical composition is 2c. This royalty applies once a composition has been authorized for recording by the copyright proprietor and the appropriate Notice of Use has been filed in the Copyright Office.

The provision contained in the Copyright Office's preliminary draft of the Copyright Bill would have entitled the copyright proprietor to receive a percentage of the selling price of the record. Percentage payments are not unique to the recording industry since virtually every major Western European country requires the record company to pay the copyright proprietor a percentage which ranges from 8 — 10% of the selling price of the record. However, initial adverse reaction from the record industry resulted in this proposed change in the mechanical rate being abandoned.

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"What earthly reason can be given by rational individuals to have exempted the juke box from paying royalties for all these years?"

done and once again copyright proprietors found themselves forced to negotiate before Congress for a 3 — 4¢ mechanical rate.

In hearings before the Senate Judiciary Committee during October, 1975, the Committee reported out a bill which lowered the proposed rate from 3¢ to 2½¢ rate. This reduction in royalties was effected by an amendment sponsored by Senator Tunney of California.

What possible argument could convince the Senate Judiciary Committee that songwriters and their publishers were only entitled to a ½¢ increase in the mechanical rate notwithstanding the passage of some 66 years since the 2¢ rate became the law.

Justification, if one can call it that, was reportedly put forward by the Recording Industry in testimony before the House sub-committee which held hearings in September of the proposed mechanical rate. They argued that if a 3¢ rate were enacted by Congress, then the ultimate cost to the general record buying public would be increased by some one hundred million dollars. The record industry, in its testimony before the House Subcommittee, argued through the use of an economic survey, that publishers as a group were earning substantially higher royalties as a result of the introduction of long playing records. Their reported survey claimed that the mechanical license fees paid to copyright proprietors now reflected sales of records containing not merely two musical compositions (as in 1909) but records containing from 10 — 12 selections. However, this argument evades and avoids the basic plea of the songwriter since his or her one selection, whether it be on a record containing two compositions, as in 1909, or 10 bands as in 1975, still only nets him or her a share of 2¢.

Telling testimony by Marvin Hamlisch before a House Sub-Committee dramatically focused in on the problem. Marvin, the composer of the title song "The Way We Were" from the motion picture starring Barbra Streisand and Robert Redford witnessed his first million dollar sale of records . . .



"Under the existing Copyright Law, a record company is never required to pay more than the 2¢ statutory rate, but is always free to negotiate with the copyright proprietor for less than the 2¢ rate."

— Alvin Deutsch

a dream unrealized by the vast majority of songwriters. The dollar return to Marvin, after the publisher and the lyricist received their share was a grand total of \$5,000 . . . based on a 2¢ mechanical rate and even that was not paid in one year but over a two year period. No one can argue that such a return is a living wage in today's society.

Hamlisch was fortunate that the record company paid his publisher the full statutory royalty of 2¢ when it recorded his song. But figures compiled by AGAC, in reviewing mechanical license fees paid to its members, indicate that at least half of their songs were licensed for less than the statutory rate.

Under the existing Copyright Law, a record company is never required to pay more than the 2¢ statutory rate, but is always free to negotiate with the copyright proprietor for less than the 2¢ rate. Unfortunately, eager to secure a commercial recording, the copyright proprietor will all too often agree to accept less than 2¢.

Thus, figures furnished by the recording industry which argue that a 1¢ increase will cost an additional \$100 million dollars assume that each recording will pay a full 3¢ mechanical rate on each record sold, and that whatever the increase, the recording company will be required to pass on the cost to the consumer.

But why should this be so?

In the past, when the mechanical rate has been de-

bated in Congress, the recording industry has threatened to increase its retail price solely because of an increase in the mechanical rate. But notwithstanding the fact that no increase has yet occurred, the industry has increased the selling price of its records two and three fold and has garnered continuing profits even in a recessionary economy. At the same time, the songwriter . . . the only entrepreneur left in the music business . . . has been saddled by Congress with accepting a never changing rate of 2¢.

Where is the equity and whose cause is being served?

B. DURATION OF COPYRIGHT

The term of 56 years of copyright from first publication or registration of a musical composition has long been part of the U.S. Copyright Act. This, notwithstanding recognition by most Western European countries and those of South America that the contributions of an author are entitled to protection for the Life of the Author and 50 years after his/her death.

The proposed congressional legislation would change our present copyright term to meet the generally accepted world-wide standard of Life plus 50 for new copyrights and at the same time extend the duration of presently existing copyrights from 56 to 75 years.

Those who would oppose the proposed revision argue that 56 years is sufficient. Leaving aside the argument that we in America only seek to catch up to the rest of the world, the opposition argue from ignorance of the facts.

Interviews with Congressmen indicate that most believe that a successful song, once it reaches a high water mark, remains at that level for the duration of copyright and hence, the composer/lyricist is garnering major income for 56 years. Nothing could be further from the truth. In fact, most catalogs of songwriters are composed of songs which have highs and lows every 5 — 10 years which means that they may earn meaningful income from one or perhaps two years and find that their songs either completely pass from the recording-performance scene,

or if lucky, will be re-recorded some 10 — 15 years later. Thus, the presumed 56 year duration becomes meaningless and what does occur is that the song may have 3 — 5 peak earning periods over a 56 year life. If that life is cut off by the song's entering the public domain, then the income is cut off in its entirety.

Some real examples will bear witness:

When testifying before the House Sub-Committee, Eubie Blake, the 93 year old "boy wonder" who, by the grace of endurance is still able to entertain by flexing his fingers on the ivories testified that but for "I'm Just Wild About Harry" written with Nobel Sissle in 1921, his entire catalog will have passed into the public domain and he would be required to turn to the state and federal government for financial relief. The same was true of the late Agnes Cohan, a large part of whose husband's catalog has all but passed into the public domain and on which she was required to survive during her waning years. Scott Joplin, who published his Opera "Treemonisha" in 1911 and which never had any public performance, let alone critical success, until 1975, was able, through his descendant, to leave a legacy of copyright protection only because of the annual extensions of copyright which protected this Opera from being produced by anyone without paying a plug nickel. In response to the record industry, find one record of public domain songs that is sold at less than the going price just because no mechanical royalties have to be paid!

C. THE JUKE BOX ROYALTY

What earthly reason can be given by rational individuals to have exempted the juke box from paying royalties for all these years? None. And now, after 66 years of freedom from royalty, each box will be charged \$8 per year with the money to be distributed to the performing rights societies for sub-distributions to the publishers and composers/lyricists. While this royalty, under pending legislation, will be subject to review by a Copyright Royalty Tribunal, under the proposed provisions the Tribunal will first meet

within 3 years after the passage of the Copyright Act and thereafter at 10 year intervals. That's a long time between drinks.

Realistically speaking, one can further anticipate increased administrative costs will be incurred by the performing rights societies in handling the distribution of this income. Such increased costs would probably be the same whether the royalty was \$8 a box or \$80 a box, with one exception: the net to the writer is much smaller in the former situation.

D. THE MATHIAS AMENDMENT

Senator Mathias has introduced an amendment to the proposed Revision Bill which provides that Public Television will have a compulsory license to perform all of your music. The problem is

the amount public TV will have to pay. In all probability, such license will ultimately be determined by Congress. The figures which have recently been discussed range in the vicinity of \$200,000 per year, to be distributed not only through the performing right societies, but the mechanical collection agencies as well. In effect, the writers will collectively receive \$100,000 less the cost of administering this plan.

WHY? What rationale exists for imposing another compulsory license on copyright to serve public television. Do not writers individually and collectively support public TV by their contributions? Do not these same people, when appearing as performers, help raise money for public TV? Do not these same writers pay in-

creased costs when buying gasoline, the profits from which go to the major oil companies which in turn make grants to public television to help clean up their image? Why are writers singled out to make a further non-deductible contribution to public television?

One may question why, if this is an acceptable rationale, landlords, stationers, typewriter companies, performers, directors and musicians should not similarly be required to render their services at a predetermined rate fixed by the U.S. Congress. Why must your contributions be singled out?

E. THE COPYRIGHT AS A MONOPOLY

Seven years ago the then Acting Registrar of Copyrights when speaking before the Copyright Circle in New York City admonished his audience to be aware of a growing tendency among users of copyrighted material, to characterize the copyright granted in the U.S. Constitution, as a monopoly. Some six years later, this concept of monopoly is heard too often among those who would seek to eviscerate your constitutional right.

U.S. Legislation, (as defined in the Sherman Anti-Trust Act and the Clayton Act) making monopoly illegal is aimed at conspiracy among groups who fix prices and stifle competition to the detriment of the public. Is this what music is about?

Songwriters are in fact one of the few entrepreneurial groups left in the U.S. They write, for the most part, on speculation in the hope that someone will "buy" their work; the average AGAC member, including both the most and least successful earn \$2,200 per year; they actively compete in the market place for acceptance of their music. When they can, songwriters try to sell their works at whatever the market place will allow, and above all, as a result of the present and anticipated copyright legislation, they no longer have any exclusive control over their copyright.

As our brief review of copyright clearly indicates, the amount a copyright proprietor receives for a recording is fixed by Congress at 2c and at best will only rise slightly. As a result of deci-

sions by the federal courts, all of the performing rights in the music licensed by ASCAP and BMI, (which generate a major part of the writer's income) is available to anyone for the asking with the amount subject to review by the federal district court in New York if the user objects to a fee set by ASCAP or BMI. Thus, in terms of popular songs, the major sources of a writer's income, i.e. mechanicals and performances are controlled by federal law and thus, a writer cannot deny use of his music even if he/she wanted to.

More to the point: if Congress enacts the proposed Mathias amendment, then public TV can use all music at a predetermined rate and the juke box industry will have a similar right at \$8 per box.

Some monopoly power!

CONCLUSION

The songwriter has failed to effectively present his/her case to both Congress and the general public. We have failed to make our natural allies aware of the fact that unless Congress recognizes that songwriters are entitled to a living wage, more people will be added to the relief rolls and unemployment lines who would otherwise not be a drain on the public treasuries of this country.

In a flyer originally distributed to Songwriter Magazine's potential subscribers and advertisers, it was stated that in a recent survey of some 67 million households in the U.S., 17% have at least one adult who has written one or more songs. That is approximately 11 million songwriters. Those are the people who must be made aware of these problems and who must write and badger their congressmen and senators.

The U.S. legislators who represent our songwriters have recently received an increase in their salaries. The songwriter is entitled to no less after waiting 66 years for a modicum of additional revenue from his mechanical reproductions.

It is our job to insure that Congress understands the meaning of the legislation on which it will be asked to vote and supports those whose contribution to society merits their support.



John Braheny and Len Chandler:

The Alternative Chorus (Songwriter's Showcase)

by Kent McNeel & Mark Luther



Editor's Note: Kent McNeel and Mark Luther are two young songwriters who conducted this interview as part of a concept for a book entitled, "A Touch of Gold". This article is reprinted with their permission.

The following article is a question and answer session with John Braheny and Len Chandler, co-founders and prime movers of the Alternative Chorus. Before we explain the function of their Songwriters Showcase, and how it's conducted, let us give you some background on the personalities involved.

Both John and Len have extensive and varied musical backgrounds with formal classical training. Len received his Master's Degree in music studying oboe, English horn, piano and guitar, while John developed his musical ability playing the violin and guitar. When the Folk music movement began in the 1960's, they each began to perform at clubs and in concerts singing both traditional and original music. Their paths eventually crossed in 1962 and that first meeting was the beginning of an association which, years later, has lead them in a direction they never anticipated. Each one continued to develop musically and they found themselves running into each other periodically.

Over the years, John went from Folk music to Rock and had a Blues band in Vancouver, B. C. in 1967. After the band split up, he came to Los Angeles where he recorded an album of his own songs and got into writing, producing, and performing music for television commercials and documentary films.

Meanwhile, Len became a topical songwriter and by 1968-69 was writing three songs a day about news stories for the notorious KRLA "Credibility Gap" news program. He also recorded two albums of his own songs on Columbia Records.

In early 1971, their paths crossed again and they found themselves involved in discussions with other writer friends about the difficulties of getting their songs heard by people in the industry. They realized that a solution was needed to the many problems writers and industry people were faced with. Out of these discussions the Songwriters' Showcase was born, and the first one was held on August 15, 1971.

The Alternative Chorus Songwriters Showcase is an independent, non-profit organization dedicated to bridging the gap between songwriters and the rest of the music industry. They do so by holding a weekly showcase of new songwriters who perform their songs in front of an invited audience of music industry people. John and Len audition over 100 writers a month and, from these auditions, select 7 to perform each week. A monthly reminder is also mailed to over 2000 music industry people with a

John Braheny and Roger Miller on stage at a recent Songwriter's Showcase.

brief stylistic description of several featured writers.

The schedule for an evening at the Songwriter's Showcase might read like this:

7:00-8:00 P.M. — 'Hang Out' — an informal interview and question and answer session with top music industry professionals, including hit songwriters-producers-publishers-managers-attorneys.

8:00-10:00 P.M. — Songwriters Showcase

10:00-? — Special Guest Attraction-Bands, Etc.

The Showcase is morally and financially supported by BMI, and also receives help from organizations and individuals involved in the music industry, who extend their assistance to songwriters without any strings attached. The services of the showcase are available to everyone regardless of their performing rights affiliation. If you are interested in auditioning, write to Len or John at 943 Palm Avenue, West Hollywood, CA 90069.

In the course of their auditioning and, actual showcases, they've listened to so many writers that they have well thought out opinions of many of the most common mistakes young writers make. In the following talk with them, they outline their observations concerning these mistakes.

Authors: John and Len, we know that you audition hundreds of writers every year, that they come to you in order to appear on your Showcase. You're constantly evaluating their material. What are some things you look for in the material they present to you?

Len: We look for structure, for hooks, good story lines or a unique way of saying things, something that creates feeling.

Authors: What exactly is a hook?

John: It's whatever sticks with you after the song is over — whatever stands out about the song to make you remember it. It can be a little instrumental riff that really has a lot of character to it, that you can remember. A hook can be a story idea that you remember. You may not remember the melody, but you might remember the story.

Len: That would be called a lyric hook.

John: Right. You may not

remember the words, but if there is a strong melody that you remember and go around humming, that melody is a hook. A more specific kind of a hook, or what is generally referred to as a hook chorus, is a chorus that is short enough and has enough impact and interest that it will grab you. A good hook chorus usually has a certain phrasing that makes it interesting and exciting and makes it fun to sing. It's something that you can't wait until it comes around so you can sing it again.

Len: There are perhaps four or five different types of hooks. It might be a structural thing, or you could have a rhythmic hook. A hook is something that you can reach out and grab for or that reaches out and grabs you.

Authors: It seems as if most songs on the top 40 have this ingredient.

John: Most songs that have been successful over the last fifty years have had it in some way. If it isn't obvious, and you look very carefully, there is something you'll find that really substitutes for its absence. If there is not a structural hook, you can almost be guaranteed that there's an instrumental hook. There are production hooks like combinations of instrument sounds, arrangement hooks or just space. If you drop everything out except the bass and drums and then bring it all back in, that's a hook.

Authors: Could it be an echo, a spacey sound?

John: That would be an instrument hook.

Authors: What would be the most common mistake of inexperienced or amateur songwriters?

Len: The most common mistake is structural. It's form. They write poem things that just run on and on. They start at the beginning and have an "A" melody and a "B" and a "C", a "D" and an "E", and it just keeps on going. You don't feel any structure. Even if it rhymes, some things may be out of meter; or it may rhyme irregularly. There is no feeling of a "B" section. It's structurally weak.

Authors: In other words, what they fail to recognize is that there's a time to open that song up, that the song

should go somewhere, and it doesn't.

Len: Yeah. One of the ways to correct that would be an analysis of other songs. The young painters who were serious about being great went to the Louvre and sat down and copied some masters. The whole concept of putting a lot of emphasis on originality is only about three hundred years old. Shakespeare's great plays were based on the popular street ballads of the day. The Dr. Faust legend has been used countless and endless times. There's really nothing new about it. It's only a question



Len Chandler discusses The Alternative Chorus' new location with Ron Anton, (right), vice-president and west coast head of BMI.

of manipulating and rethinking some of the seven major themes which occur in literature. If people are really serious about being competitive songwriters, they should analyze what is now currently successful and do it with a super analytical head. They could sit down and count measures on their favorite Top 10 hit. We're not asking that you try to imitate some "bubble gum" thing if you think "bubble gum" is dumb or that you have to sell out to be commercial. We're saying "sell in". We're saying take your ideas that you want to put across and say, "How did Harry Chapin do it?", and then maybe write a couple of things that follow a form of Harry Chapin's. Then, after you've done that, you could take a Jim Weatherly tune, or a Paul Williams tune or a Stevie Wonder tune and write different words to the whole song. Then you will have worked within a successful form just as Haydn worked in Mozart's. Sing your words right against the Harry Chapin tune. Then say, "Now I'll change the melody and change the chords" because now you have used a struc-

ture but have created new words, new melody and new harmony, and so you have created a whole new song based on a form. You can even expand it, but at least you have digested a form, just as Haydn did when he studied the works of Mozart.

John: You also need to know the principles that are involved and the reason why you need to have a verse, chorus, verse, chorus. One of the things people have to realize when they're engaged in any kind of art form, is that they need to work within the limitations of the medium that they're directing it toward. For instance, there's a different kind of a song you can write for an album than the song you write for an AM single.

Authors: Which type are you looking for?

John: We're looking for Top 40 hits.

Len: We don't need to look for album cuts. Nobody looks for album cuts because the producers and the writers are doing them themselves. If you're an independent writer, you should shoot for trying to write a hit because that would increase your power and prestige; and people will be coming to you from all over the planet asking you for songs. Nobody's just going to take your song as an album cut because they'll use their own for that. They'll take an outside song only if it's a hit.

Authors: You mentioned that it was important for a person to try to write hit songs rather than songs that could be used as album cuts. Now, one of the differences between album cuts and hit songs frequently is that the hit songs are between two and three minutes long whereas the album cuts can be much longer. Why do you think that hit songs are only two or three minutes?

Len: A hundred and fifty years ago when there was no television no radio, and no car, you couldn't go anywhere easily. So, it was very groovy and entertaining to have somebody sit down and sing you a seventeen verse English ballad because it could burn up a good forty minutes of a cold winter night. I used to make the mistake of writing a song with eleven verses that was like an Alfred Hitchcock story. It

continued on next page



John Braheny and Len Chandler

started here, and it went there; and if you missed one word, misunderstood one little element, the whole thing would be blown because you would never know "who done it". That approach is out of keeping with contemporary life. What you have to do now is to write a "string of pearls". Each verse has to be a "pearl" that is separate but connected by the "string", which is the chorus. You must be able to walk into a room and hear a verse and say, "Wow! That's really groovy." And, even if you're interrupted, be able to get right back on that "string", through the hook chorus. You might turn on the water as you start to wash dishes and get the next two lines of a verse, but it's still attached by the "string". The songs that have the repeated hook that can catch you regardless if you're distracted, are the ones that are successful. People should be very careful when writing long songs because of economic considerations or maybe I should say commercial considerations. All AM stations have obligations to their sponsors and must play a certain number

of commercials within an hour. They want to have as many minutes of music as they can — not just straight music like a half hour piece, but as many songs as possible. For these reasons, people should really be careful of writing long songs because it reduces the possibility of getting them cut. The songs over four minutes that have been successful represent only a very small percentage of commercial AM songs. You've also got to remember that your song is competing with something like five hundred new records coming out each week. A program director for a radio station has a tremendous responsibility of choosing from all these new releases.

John: One of the things you have to remember is that if a song is to affect people strongly, it needs to have some kind of tension and release in it; and a verse, a chorus can do just that. You can do that musically; you can do it lyrically. You can start a story that doesn't quite tell you where it's going, but creates some interest and excitement. Your primary purpose is to communi-

cate. Now, what Top 40 songs have done is successfully communicate to a lot of people. Now, people will come in and profess to want to communicate to a lot of people, but, in fact, don't because they don't understand the principles that are basic to that kind of communication. That goes back to what I said before about the medium. You have to realize that if you have a ten minute show, it is not going to communicate to a lot of people because they're going to get impatient with it. In order to have a long song, it has to be extremely strong and have a great hook. It has to be a "Bye, Bye, Miss American Pie" or a "Like A Rolling Stone" — a song that has such a great hook that you just can't wait for it to come up again. "American Pie" was abstract, yet it had the kind of imagery that made you picture things even though you didn't necessarily understand it. Abstract lyrics are hard to put across unless they are really strong, but when they are, they're successful. McLean was successful with "American Pie" and Dylan with "Like a Rolling Stone" because the abstraction visually created heavy pictures in your mind. Something like that has to be wide enough in abstraction yet pointed enough that people can say, "That means something to me." It could mean something very personal and direct to a lot of different people coming from a lot of different places. That's the way that you can be most successful with abstractions, but you still need that strong hook. We get a lot of people in here who I believe are very good poets; but like Len was saying, they don't understand the form, or they don't understand the medium that they're trying to write in. They think, "If I have a piano or a guitar and sit down and write a melody, I've got a song." That's not true. You have a piece of poetry and a piece of music, but you don't have a song. You need to realize that on paper, poetry works because you can sit there and look at it, and you can spend as much time as you want looking at it. If you want to communicate in a song, it has to be all right there. You don't have time to say, "Well, what did that mean?" If you have to ask

that question, then it has already created a negative in your mind that makes you frustrated about that song. You say, "I don't know what he's talking about" because you think, "I should know what that means, but I don't."

Len: But there have been songs that have been successful that do exactly that, as you have just described.

John: Because they have a super hook.

Len: That's right, and so then it becomes a game — like what did Dylan mean? See, it has to win on the primary level. The hippest poets do have multiple levels of meaning; and you can listen to it many times with different states of mind and say, "Um, oh, I didn't dig that the first time." That is the charm of listening to great songs that become standards or that last a long time. You don't really get tired of them. I think that some master songs do have that ability to continue to reveal new things about themselves; but they have to win. Like John said, initially on the first level, without making you have to go through it like a crossword puzzle when you don't have time.

John: So it has to be compensated for in some other areas. It has to go back to a chorus that you know you feel at home with, or it has to musically carry you where you can still go away humming it and feel good about the song.

Authors: What are some other mistakes inexperienced writers make?

Len: Trying to put fifteen words in one beat.

John: Yeah, because one thing you have to remember is somebody has to sing that song. When you've finished a song, don't stop, but go back and analyze what you have written. We have what we call "early settlers" who come in here. "Early settlers" are people who sat down and wrote a song in five minutes. It all came to them in a flash of inspiration, and they wrote it all down; and when it was all together, they said, "Whew, boy, I've got it now!" Or, they will think, "Well, I can't find a rhyme for this, so I will just turn this around and say something else here; and I will get the rhyme." That's an "ear-

ly settler" because they don't sit and think it out and revise it and work on it until they get it so that it works. It's so obvious that somebody has settled on an easy rhyme when we can think ahead to what the next line is. Invariably, it's a tired cliché. They should make sure things are clean and well thought out.

Len: Lines in songs should rhyme because rhymes trigger memory. People don't go around quoting short stories to each other, but they do go around singing songs; and it's because meter and rhyme act as the catalyst for memory.

John: That's part of the psychology of learning, you know, which is involved in communicating your song effectively. There's a whole psychology that's involved about your attention span, the things that help you to remember. Attention span is very short, particularly on AM radio, because that's what you're used to. If you go to a classical music concert, you go in there with certain expectations that the pieces are going to be long, and you're going to get involved in them. If you turn on your radio to an AM station, you have a whole different set of expectations about what you are going to hear and enjoy. You are going to hear a short song that has a lot of things in it that are going to get you excited. Those are the expectations of the medium in AM radio. You have to know that when you are writing a song. There are certain principles involved in communicating effectively which become tools for the writer. Their guitar is a tool, their piano is a tool. They should use whatever is at their means to be effective, to be able to say what they want to say, and to say it to as many people as they can possibly say it to.

John Braheny and Len Chandler have worked hard these last 4 years in the cause of helping songwriters. They have given them a forum where it is possible for them to be seen and heard. It is fortunate for the songwriting community that a chance meeting between two traveling performers in 1962 brought together two such dedicated individuals, and the birth of The Alternative Chorus Songwriters Showcase.

Nashville Connection

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Love You", "It Must Have Been The Rain" and "Farthest Thing From My Mind". Other big ASCAP winners included Earl Conley and the teams of Jerry Foster-Bill Rice and Royce Porter-Bucky Jones. ASCAP's Nashville leader, Ed Shea, cited writer/singer/musician/arranger Anita Kerr for her outstanding contributions to the Nashville Sound, and Country Music.

Broadcast Music, Incorporated selected top songwriters Norro Wilson, and John Rostill's "If You Love Me Let Me Know" as its Most Performed Song. BMI also lauded such great writers as Dolly Parton, Kris Kristofferson, and Billy Sherrill.

SESAC's Chip Davis and C. W. McCall were selected as 1975's best top writers. They wrote "Black Bear Road". Ricci Mareno and Gary Bronson were also presented outstanding awards by SESAC. Dorothy (Mrs. Tex) Ritter was named Ambassador of Country Music by SESAC's Alice Prager.

HALFTIME SHOW

One of my favorite people, Bill Gaither was selected Songwriter of the Year by the Gospel Music Association. He's won the award every year. The Marijohn Wilkin-Kris Kristofferson collaboration "One Day At A Time" won Gospel Song of the Year. Fanny Crosby, writer of "Blessed Assurance", "I Am Thine O Lord", and "Pass Me Not, O Gentle Savior" was elected to the Gospel Music Hall of Fame.

The Nashville Songwriters' Association installed Marty Robbins who wrote "El Paso"; Bill Anderson who wrote "City Lights"; Danny Dill who wrote "Let Me Talk



Chip Davis and Bill Fries

To You"; Eddy Miller who wrote "Release Me"; Marijohn Wilkin who wrote "Waterloo"; and Wayne Walker who wrote "All The Time" into their Hall of Fame. Waylon Jennings was the unlikely guest speaker.

FIRST STRING

Don Williams doesn't need someone to write songs for him — so — it's got to be an honor for Bob McDill to have Williams record his "(Turn Out The Light) And Love Me Tonight". McDill and Dickey Lee wrote Joel Sonnier's "I've Been Around Enough To Know" — and "The Door Is Always Open" by Lois Johnson. Johnny Russell's "Our Marriage Was A Failure" was co-written with McDill.

RAZZLE DAZZLE

Bill Fries writes most of the songs sung by C.W. McCall ... who is really Bill Fries. Chip Davis helped Fries-McCall write "Black Bear Road".

Writer Baldemar G. Huerta changed his name to Freddy Fender, but this ole deejay knows it's easier to say "Here's Freddy Fender singing his own "Wasted Days And Wasted Nights". Freddy's new one is "Secret Love", written by Paul Francis Webster and Sammy Fain.

The Jerry Hubbard that writes Jerry Reed songs is really Jerry Reed. Reed-Hub-

bard's latest is "You Got A Lock On Me". Guitarist Reed has written many instrumentals — "The Claw" is a classic.

Ray Stevens' real name is Ray Ragsdale. He didn't want to take advantage of his famous brother John. Stevens just recorded the Rudolf Friml, Otto Harbach, Oscar Hammerstein standard "Indian Love Call".

OFF THE BENCH

The incredibly talented Tupper Saussy teamed with producer Ray Baker to write Connie Smith's newie "The Song We Fell In Love To".

Several years ago Tom T. Hall gave me a subscription to a magazine designed to help my writing. I hope he's impressed with the skill in which I say I like his "I Like Beer".

The sage of 16th Avenue, Vic McAlpin wrote the new duet for Mickey Gilley. Sage also wrote "Plastic Saddles" and "R.C. Cola And A Moon Pie".

Vince Matthews has waited a while for this winning streak. He wrote "Love In The Hot Afternoon" with Kent Westberry and "This Is My Year For Mexico", solo.

Buzz Cason sings solo, sings background, produces, publishes, and writes — with Dan Penn for T.G. Sheppard's "Another Woman" and with Austin Roberts for "Andre" in the Roberts album.

COACHES

Ever heard "How's The World Treating You"? — Boudleaux Bryant wrote it with Chet Atkins — it's an oldie. Boudleaux and wife Felice's Wake Up Little Susie" is in the new Loggins-Messina album.

Rev. Clevant Derricks sings his own "Have A Little Talk With Jesus" and "When God Dipped His Pen Of Love In My Heart" on a new Canaan album. My favorite is "Let Your Heart Do The Walking".

OFFENSE

For your info — Bix Reichner wrote Hee-Haw's "Psst You Were Gone" and beauty aid salesman-turned-friend Bud Wingard wrote "Gloom, Despair and Agony on Me". Wingard writes most of the funny songs on the country cast.

RETIRED JERSEY

It's hard to smile with a tear in your eye — but — my colleague at ASCAP, and friend in life, Gerry Wood has become Nashville Chief of Billboard Magazine. ♪



Jim Weatherly (in pin stripe suit) needs help with his awards from the 1975 ASCAP dinner. He is flanked by top songwriting team Royce Porter and Bucky Jones. ASCAP Nashville distaffers Judy Harris and Karen Scott seem delighted.

AGAC

*You gotta
have heart —
and luck!*

Editor's Note: RAY EVANS is a member of the AGAC Council, ASCAP, The Academy of Motion Pictures Arts & Sciences and CLGA. Songs include: "Buttons and Bows", "Mona Lisa", "Que Sera Sera", "Dear Heart", "Silver Bells", and many T.V. and film scores.

Besides your talent for writing songs! The last is indispensable, naturally, but while you are waiting for it to be discovered, you need *heart* to stand the disappointments and *luck* for the good vibrations. Incidentally, even though I'm making these statements,

Naturally, "heart" and "talent" are self-explanatory, so I will go to the third part of this trinity, "luck". I have had plenty of it during my career, so for the encouragement of the new and, as yet, unrecognized songwriter, I would like to mention some experiences that were impossible to predict or control, but which

Who's Who / from page 7

the titles are: "The Shadow of Your Smile", "Somewhere My Love" (from Dr. Zhivago), "Love is a Many Splendored Thing" and "The Atchison, Topeka and the Santa Fe".

Stu is open to all types of material and he insists on a maximum of four songs per audition on 7½" tape or cassette. Stu is participating in the establishment of a New York Songwriter's Showcase, which will be a once a month display of writers' material screened by a rotating staff of publishers.

Stu advises, "Keep trying. Keep coming back. If your songs are not quite there yet, give it everything you've got. If you have something special to offer, it will come to the surface.

"A song should have some sort of repetitive hook that makes me want to hum it. It can be a couple of words or a part of the melody that sticks in my mind and makes me want to repeat it later."

helped make me glad my career is songwriting. Please, fellow-writer, this is not meant to be an ego trip, but I think a little personal reminiscing might help others who wonder if there is not some more rational approach to fame and fortune! I know now when I look at my many good American Guild Of Authors and Composers contracts (if only they included more hits!), or look at the royalty checks AGAC sends me, after checking publishers' statements — I am sure glad I had the *heart* to stick it out and the *luck* that was so important!

So, going from the frame of reference to the specifics, here are some personal tales of fortunate flings of fortune. My partner, Jay Livingston and I, after graduating from college — where Jay had a dance band I played in — decided we would settle in New York and be songwriters, an easy road to fame and wealth. Incidentally, in addition to "heart" and "luck", it doesn't hurt to be dumb, also!

We soon discovered that the world was not breathlessly awaiting our material. But, one day I read in a newspaper that Olsen & Johnson were looking for new songs to add to their smash Broadway musical, HELL-ZAPOPPIN'. If they wanted songs, we certainly had songs and L&E and O&J should get together!

Unfortunately, this was only a press agent's dream, to get newspaper space. However, I innocently wrote them a letter, asking if we could submit some material. What do you think are the odds against getting a letter like this answered — amateur songwriters to Broadway stars! It couldn't happen! But, something in the letter caught Oley Olsen's fancy and he answered, inviting us backstage to play our songs. We did and found out they were not looking for any, but Olsen took a liking to us and, little by little, a warm relationship developed. This culminated in his bringing us to California in 1944 when O&J came here to make a movie. Hopefully, we would get some work in the picture. This didn't happen but it got us on the scene for the next lucky break. Imagine a big star answering an amateur's letter and the writer ending

up in California! Impossible, but by luck it happened!

We were in California but things were still at a low ebb. Then, one day the phone rang and it was Paramount Pictures. Buddy DeSylva was producing a Betty Hutton musical, THE STORK CLUB, and he needed a comedy number for her. The caller said that if we wanted to write something on speculation, Mr. DeSylva would be happy to listen to it.

We went to work right away and over the weekend wrote three songs, hoping one would make it. On Monday we went to Paramount and played them for the head of the music department first. He didn't like two songs, but thought the third was worth playing for DeSylva. But, only that one and we were not to waste DeSylva's time by running through a medley.

We did the song, DeSylva laughed at the jokes, complimented us and said he couldn't use it; the lyric was wrong for the picture! We were crestfallen, went out the door and were about to close it when we heard the music department head say: "Buddy, they played me another song which I didn't like. But, since they are here, do you want to hear it?" DeSylva glanced at his watch, said okay, looked at the title, "A SQUARE IN THE SOCIAL CIRCLE", laughed, heard the song and bought it! Shortly after this, we were offered a contract to work for Paramount and stayed there for ten years. But, what if that door had really closed and we hadn't been able to play that second song?

We had happily been at Paramount a couple of years and we were given the assignment to write a song for Bob Hope on a movie called THE PALEFACE. In the script, Hope was a tenderfoot loose in the wild west, buffeted by outlaws and Indians; so, we decided to write a song with an Indian motif, called "SKOOKUM" (an Indian word for "great"). The producer heard it and said: "Fellas, it won't work! In the next scene, Hope rides into an Indian ambush and this song might tip off the audience as to what is coming. Maybe what would be right would be a song about an Easterner who hates the West. Give this some thought."

We left his office, cursing *stupid* producers when suddenly, by *pure luck*, a title came into my mind that intrigued me — "BUTTONS AND BOWS". It could symbolize an Eastern girl, all prettied up, whom Hope would like to return to, instead of the buckskin-clad females he found in the West. I told the idea to Jay, ad libbing a few lines to explain it, he hummed a melody immediately and in a few days we finished it. The producer liked it and it brought us our first Oscar. What a *lucky* thing this *smart* producer turned down our first song. Incidentally, later we put a new lyric to the first melody and called it "COPPER CANYON". It was a bomb!

Now a little bit about "MONA LISA". It was written for a movie called O.S.S. But, after the song was accepted, the picture title was changed to AFTER MIDNIGHT and Paramount requested that the lyrics and title be changed to this. We were devastated but we did it as we could see how a title song could be more valuable to them. Then we got lucky again! A little later the picture title was changed once more, to CAPTAIN CAREY, U.S.A. and, since there was no title song in that, our opus could go back to "MONA LISA".

But, we still had problems! Capitol Records hated Nat Cole's record of it and were not going to release it. Finally, it came out as the "B" side of what they predicted would be Nat's biggest hit, a song called "THE GREATEST INVENTOR OF THEM ALL". Only, it was "MONA LISA" that took off and we won our second Oscar. We had two horseshoes on this one!

I could mention others but why belabor the point? However, there were some songs with which we had no problems at all; everyone loved them! Some of these were among our bigger bombs!

Anyway, to summarize — creative talent is the base of the triangle. Then, with the necessary heart and luck and an AGAC contract, life can be beautiful! Of course, I suppose there are some writers who hit it first crack out of the box, with no hang-ups or frustrations. But these are the lucky ones. ♪

Legally Speaking

continued from page 15

right Office, publication generally means the sale, placing on sale, or public distribution of copies of the work. The Copyright Office is quick to point out that mere performance of the work or the making of sound recordings does *not* constitute publication. This is because, although the sale or public distribution of sound recordings may affect common law rights in the musical composition which has been recorded, the mere sale or public distribution of such recordings is *not* regarded as the kind of "publication" which will secure a statutory copyright in the work, and, therefore, the songwriter cannot lose his statutory right to a claim of copyright simply by such sale or public distribution.

What about limited distribution of professional copies of sheet music and/or demonstration tapes and acetates to publishers, record companies, performing groups, etc.? Will such action constitute a "publication"? Although those activities ordinarily would not constitute publication because they are considered to be only a *preliminary* distribution, an actual publication may result because of the difficulty of ascertaining the difference between the preliminary distribution and actual publication. So the writer may want to carefully consider affixing the required notice of copyright to copies of the work which could be circulated beyond his control. In this way, he can declare to all that his interests in the work are reserved.

Many writers assume that because they registered their work for copyright in *unpublished* form, subsequent copyright protection of the *published* composition is automatic or unnecessary. That assumption is erroneous. In order to preserve copyright protection of a published composition, the writer must complete and file the appropriate form with the Copyright Office concerning the published work. The Copyright Office cautions that, in order to secure and maintain copyright protection for a published composition, it is essential that all *published* copies contain the required statutory copyright

notice. It is not necessary that the person entitled to the copyright obtain permission from the Copyright Office before placing the copyright notice on his work.

There seems to be some uncertainty as to what the notice must contain and where it must be positioned on copies of the work. The notice must contain (1) the word "Copyright," or the abbreviation "Copr.," or the symbol ©; (2) the name of the copyright owner; and (3) the year date of publication.

The advantage of using the symbol © as opposed to the word or abbreviation of copyright, is that use of the symbol also may result in securing copyright protection in some countries outside the United States under the provisions of the Universal Copyright Convention (one method by which copyright protection can be obtained in foreign countries for musical compositions written by U.S. citizens).

Although, ordinarily, the year to be designated in the notice is that in which copies of the work are first placed on sale, sold, or publicly distributed by the copyright owner ("proprietor") or under his authority, if the work previously has been registered for copyright in *unpublished* form, the notice should contain the year date of registration for the *unpublished* version. And, if new matter subject to copyright protection is contained in the *published* version, the copyright proprietor should include in the notice *both* the year date of registration as an unpublished work and the year date of publication.

The notice must be legible and must appear on the title or first page of the music, as for example:

© John Doe 1975. It is critical for the writer to remember that, if the work is published without the required notice, copyright is lost and cannot be restored. Even though an attempt is made at a later date to add the correct notice, the Copyright Office cannot register a claim to protection.

Editor's Note: Articles printed in the "Legally Speaking" column are for the general knowledge of the readers and are intended only to make them aware of the legal complexities of the music industry. Each reader should consult an attorney of his own selection concerning the reader's own individual problems.

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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Songwriter Magazine

• indicates those artists who record songs by other writers

Country Top 10

Songwriter	Title	Artist	Publisher, Licensee, Label
1. John Denver	I'm Sorry	John Denver	Cherry Lane, ASCAP, RCA
2. Waylon Jennings	Are You Sure Hank Done It This Way/Bob Wills Is Still The King (Turn Out The Light And) Love Me Tonight	Waylon Jennings	Baron, BMI, RCA
3. Bob McDill	What's Happened To Blue Eyes	• Don Williams	Hall-Clement, BMI, ABC/Dot
4. Jessi Colter	Rocky I Like Beer	Jessi Colter	Baron, BMI, Capitol
5. Jay Stevens	All Over Me	• Dickey Lee	Strawberry Hill, ASCAP, RCA
6. Tom T. Hall	It's All In The Movies	• Tom T. Hall	Hallnote, BMI, Mercury
7. Ben Peters		• Charlie Rich	Ben Peters/Charys, BMI, Epic
8. Merle Haggard		Merle Haggard	Shade Tree, BMI, Capitol
9. Neil Young	Love Is A Rose	• Linda Ronstadt	Silver Fiddle, BMI, Elektra
10. Joe Stampley	Billy Get Me A Woman	Joe Stampley	Al Gallico/Algee, BMI, Epic
Norris Wilson			
Carmol Taylor			

Easy Listening Top 10

Songwriter	Title	Artist	Publisher, Licensee, Label
1. Joan Baez	Diamonds & Rust	Joan Baez	Chandos, ASCAP, A&M
2. Toni Tennille	The Way I Want To Touch You	• Captain & Tennille	Moonlight & Magnolias, BMI, A&M
3. John Farrar	Something Better To Do	• Olivia Newton-John	ATV, BMI, MCA
4. Don Henley	Lyn' Eyes	Eagles	Benchmark/Kicking Bear, ASCAP, Asylum
5. Bob Gaudio	Who Loves You	• Four Seasons	Seasons/Jobete, ASCAP, WB
6. Joseph Jefferson	They Just Can't Stop It (The Games People Play)	Spinners	Mighty Three, BMI, Atlantic
Bruce Hawes			
Charles Simmons			
7. Michel Legrand	Summer of '42	Biddu Orchestra	Warner Bros., ASCAP, Epic
8. Leon Russell	Lady Blue	Leon Russell	Skyhill, BMI, Shelter
9. Melissa Manchester	Just Too Many People	Melissa Manchester	Braintree/Rumanian Pickle Works, BMI, Arista
10. Vini Poncia	My Little Town	Simon & Garfunkel	Paul Simon, BMI, Columbia

R&B Top 10

Songwriter	Title	Artist	Publisher, Licensee, Label
1. War	Low Rider	War	Far Out, ASCAP, UA
2. Sylvester Levay	Fly, Robin, Fly	Silver Convention	Midsong, ASCAP, Midland Int'l.
Stephan Prager			
3. Ed Townsend	Same Thing It Took	Impressions	Jay's Enterprises, Chappell, ASCAP, Curton
Chuck Jackson			
Marvin Yancy			
4. Ohio Players	Sweet Sticky Thing	Ohio Players	Ohio Players/Unichappell, BMI, Mercury
5. Curtis Mayfield	So In Love	Curtis Mayfield	Mayfield, BMI, Curton
6. Van McCoy	To Each His Own	Faith, Hope & Charity	Van McCoy, Warner-Tamerlane, BMI, RCA
7. Curtis Mayfield	Let's Do It Again	Staple Singers	Warner-Tamerlane, BMI, Curton
8. Van McCoy	Change With The Times	Van McCoy	Van McCoy, Warner-Tamerlane, BMI, Avco
9. Jeff Perry	Love Don't Come No Stronger	Jeff Perry	J.L.P., ASCAP, Arista
10. Joseph Jefferson	(Than Yours and Mine)	Spinners	Mighty Three, BMI, Atlantic
Bruce Hawes,	They Just Can't Stop It		
Charles Simmons	(The Games People Play)		

Songwriter Top 40

Songwriter	Title	Artist	Producer	Publisher, Licensee, Record Label
1. Holland-Dozier-Holland, Neil Young	Heat Wave/Love Is A Rose	• Linda Ronstadt	Peter Asher	Jobete, ASCAP/Silver Fiddle, BMI, Elektra
2. Bob Gaudio	Who Loves You	• Four Seasons	Bob Gaudio	Seasons/Jobete, ASCAP, WB
Judy Parker				
3. Toni Tennille	The Way I Want To Touch You	• Captain & Tennille	Morgan Cavett	Moonlight and Magnolias, BMI, A&M
4. Leon Huff	Do It Any Way You Wanna	Peoples Choice	Leon Huff	Mighty Three, BMI, Tsop
5. Elton John	Island Girl	Elton John	Gus Dudgeon	Big Pig/Leeds, ASCAP, MCA
Bernie Taupin				
6. Paul Simon	My Little Town	Simon & Garfunkel	Paul Simon, Art Garfunkel, Phil Ramone	Paul Simon, BMI, Columbia
7. Marty Balin	Miracles	Jefferson Starship	Jefferson Starship, Larry Cox	Diamondback, BMI, Grunt
8. Don Henley	Lyn' Eyes	Eagles	Bill Szymczyk	Benchmark/Kicking Bear, ASCAP, Asylum
Glen Frey				
9. Joseph Jefferson	They Just Can't Stop (The Games People Play)	Spinners	Thom Bell	Mighty Three, BMI, Atlantic
Bruce Hawes				
Charles Simmons				
10. Neil Sedaka	Bad Blood	Neil Sedaka	Neil Sedaka	Don Kirshner, BMI/ Kirshner Songs, ASCAP, Rocket
Phil Cody			Robert Appere	Casserole, BMI, RSO
11. Barry Gibb, Robin Gibb, Maurice Gibb	Nights On Broadway	Bee Gees	Arif Mardin	
12. Ary Barroso	Brazil	The Ritchie Family	J. Morali	Peer, BMI, 20th Century
13. Leon Russell	Lady Blue	Leon Russell	Denny Cordell, Leon Russell	Skyhill, BMI, Shelter
14. Benny Anderson	SOS	Abba	Bjorn Ulvaeus, Benny Anderson	Countless, BMI, Atlantic
Stig Anderson				
15. War	Low Rider	War	Jerry Goldstein, Lonnice Jordan, Howard Scott	Far Out, ASCAP, UA
16. Desmond Dyer	Sky High	Jigsaw	Chas Peate	Duchess, BMI, Chelsea
Clize Scott				
17. John Denver	Calypso/I'm Sorry	John Denver	Milton Okun	Cherry Lane, ASCAP, RCA
18. George Harrison	You	George Harrison	George Harrison	Ganga, BMI, Apple
19. Maria Grever	What A Difference A Day Makes	Esther Phillips	Creed Taylor	E. B. Marks, BMI/ Stanley Adams, ASCAP, Kudu
Stanley Adams				
20. Bruce Springsteen	Born To Run	Bruce Springsteen	Bruce Springsteen, Mike Appel	Laurel Canyon, ASCAP, Columbia
21. Sylvester Levay	Fly, Robin, Fly	Silver Convention	Michael Kunze	Midsong, ASCAP, Midland International
Stephan Prager				
22. Harry Wayne Casey	That's The Way (I Like It)	K.C. & The Sunshine Band	Harry Wayne Casey, Richard Finch	Sherlyn, BMI, TK
Richard Finch				
23. Fred Rose	Blue Eyes Cryin' In The Rain	• Willie Nelson	Willie Nelson	Milene, ASCAP, Columbia
24. Morris Albert	Feelings	Morris Albert	Morris Albert	Fermata International Melodies, ASCAP, RCA
25. Dennis Lambert	It Only Takes A Minute	• Tavares	Dennis Lambert	ABC/Dunhill/One Of A Kind, BMI, Capitol
Brian Potter			Brian Potter	Warner Bros., ASCAP, Columbia
26. Al Dubin	I Only Have Eyes For You	• Art Garfunkel	Richard Perry	Greasy King, ASCAP, Elektra
Harry Warren				
27. John C. Fogerty	Rockin' All Over The World	John Fogerty	John C. Fogerty	Ackee, ASCAP, Island
28. Pete Wingfield	Eighteen With A Bullet	Pete Wingfield	Pete Wingfield, Barry Hammond	Conrad, BMI, Atlantic
29. William Spivory	Operator	• Manhattan Transfer	Tim Hauser, Ahmet Ertegun	
30. S. Taylor	Peace Pipe	B. T. Express	Jeff Lane	Triple O/Jeff-Mar, BMI, Roadshow
M. Barkan				
31. Leon Haywood	I Want'a Do Something Freaky To You	Leon Haywood	Leon Haywood	Jim-Edd, BMI, 20th Century
32. Chuck Jackson	This Will Be	• Natalie Cole	Chuck Jackson, Marvin Yancy	Jaws Enterprises/Chappell, ASCAP, Capitol
Marvin Yancy				
33. David Bowie	Fame	David Bowie	David Bowie, Harry Maslin	Mainman, John Lennon, Deilidh, ASCAP, RCA
John Lennon				
Carlos Alomar				
34. Mike Chapman	Ballroom Blitz	Sweet	Phil Wainman	Chinnichap/Rak, BMI, Capitol
Nicky Chinn				
35. Curtis Mayfield	Let's Do It Again	Staple Singers	Curtis Mayfield	Warner-Tamerlane, BMI, Curton
36. Melissa Manchester	Just Too Many People	Melissa Manchester	Vini Poncia	Braintree/Rumanian Pickle Works, BMI, Arista
Vini Poncia				
37. Sammy Fain	Secret Love	• Freddy Fender	Huey P. Meaux	Warner Bros., ASCAP, ABC
Paul Webster				
38. Bill Martin	Saturday Night	Bay City Rollers	Bill Martin, Phil Coulter	Welbeck, ASCAP, Arista
Phil Coulter				
39. Bob Hilliard	Our Day Will Come	• Frankie Valli	Hank Medress, Dave Appell	Almo/Shamler, ASCAP, Private Stock
Mort Garson				
40. Gavin Sutherland	Sailing	• Rod Stewart	Tom Dowd	Ackee, BMI, WB

Songwriting

continued from page 15

view and a conflict. If it can stand as a capsule summary of the entire lyric, so much the better. "It only takes a minute, girl, to fall in love" is all one needs to know . . . the rest is adornment. This is equally true of "Fame" and "Daydreams About Night Things". Hooks are not repetition for repetition's sake. They should ideally be catchy, colloquially authentic and relate to the times. It is not a must, but wise when feasible to incorporate the title into the hook.

Hooks are the lifeblood of commercial advertising, a field that depends on selling a product without delay. Consider, "You deserve a break today at MacDonald's", "Fly the Friendly Skies of United", and "I'd like to teach the world to sing in perfect harmony", which succeeded brilliantly on its own terms and crossed over effectively onto the pop music scene.

Many songs begin, it is true, with story information, and then lead into the hook. They can, and do, become hits. However, you have an even better chance of gaining national attention if the hook can comfortably open the record. In the fast-moving, quick-acting world of pop music, it is to your advantage to make your statement quickly. Examine the charts and you'll see how totally this approach is utilized. Some of the best and most original thoughts are lost because the composers made a simple mistake of taking too long. ♪

Audio / from page 14

phone is that when we use the mike the way the manufacturer suggested (at a distance of two feet), we find that the mike frequency response reacts as the manufacturer desired it to. When we use the mike in close contact with the sound source, such as two to six inches, we note that there is a change in the microphone characteristic, causing an increase of low end. This reaction term is called proximity effect.

In the next article we will discuss such effects as type delay and echo devices made simply and inexpensively. ♪

Composition

The Rhythm of Chords

by Dick Grove

1) In my last article I discussed the basic definitive chords that define each key area or key center. Any composition is some combination of these definitive chords. The examples shown in the last article were all in the key of C Major. The following examples can serve as a reference table of the II-V-I in all major keys:

II — V — I	
(I may be major 6 or major 7th chord)	
KEY:	PROGRESSION:
C major:	Dmi7-G7-C
F major:	Gmi7-C7-F
Bb major:	Cmi7-F7-Bb
Eb major:	Fmi7-Bb7-Eb
Ab major:	Bbmi7-Eb7-Ab
Db major:	Ebmi7-Ab7-Db
Gb major:	Abmi7-Db7-Gb
Cb major:	Dbmi7-Gb7-Cb
G major:	Ami7-D7-G
D major:	Emi7-A7-D
A major:	Bmi7-E7-A
E major:	F#mi7-B7-E
B major:	C#mi7-F#7-B
F# major:	G#mi7-C#7-F#
C# major:	D#mi7-G#7-C#

The chords shown in parentheses indicate optional forms of the I major chord; the C, for example, is the triad form most used in simpler rock, country or R & B styles. The C6 or Cmaj7 forms are four-part harmony and are used in more sophisticated styles. Below you will find all the IV-V-I progressions in all major keys:

IV — V — I	
(I6 or I7)	
KEY:	PROGRESSION:
C major:	F (F6 or Fmaj7) — G7-C
F major:	Bb (Bb6 or Bbmaj7) — C7-F
Bb major:	Eb (Eb6 or Ebmaj7) — F7-Bb
Eb major:	Ab (Ab6 or Abmaj7) — Bb7-Eb
Ab major:	Db (Db6 or Dbmaj7) — Eb7-Ab
Db major:	Gb (Gb6 or Gbmaj7) — Ab7-Db
Gb major:	Cb (Cb6 or Cbmaj7) — Db7-Gb
Cb major:	Fb (Fb6 or Fbmaj7) — Gb7-Cb
G major:	C (C6 or Cmaj7) — D7-G
D major:	G (G6 or Gmaj7) — A7-D
A major:	D (D6 or Dmaj7) — E7-A
E major:	A (A6 or Amaj7) — B7-E
B major:	E (E6 or Emaj7) — F#7-B
F# major:	B (B6 or Bmaj7) — C#7-F#
C# major:	F# (F#6 or F#maj7) — G#7-C#

3) At this point you should refer back to my second article to refresh your memory regarding all the possible combinations of the three possible definitive chords.

4) Depending on your level of facility on your instrument, I would recom-

mend playing over all the progressions detailed above. As a Composer you should have complete awareness of the progressions and their important role in defining the key area of your compositions.

5) It would also be helpful to write the progressions out yourself, hopefully by memory . . . once you are clear on how the progressions are arrived at, starting from each major scale.

6) Try to analyse songs from the standpoint of finding possible combinations of the II-V-I and IV-V-I progressions. Use your ear to connect this change of key that is produced by using definitive chords from different key areas or scales.

7) Chords move in a rhythmic relationship that is much simpler than the rhythm of the melody. This chord rhythm is based on the primary beats of the measure. In 4/4 meter or cut time, the strong primary beats are the first and third. In 3/4 meter, the first beat of the measure is the strongest beat.

8) From a composer's point of view, chord changes should have a horizontal rhythmic relationship. This is to say that because of a chord's relationship to a key area, it makes a difference where you place a II mi7, V7 or I chord in a measure.

9) Normally, a IV Chord

and a V Chord (or IImi7 and V Chord) receive an equal number of beats. In many cases the combined number of beats allotted to these chords will equal the beats allotted the I Chords. Below are a number of examples of natural rhythmic placement of chords: see examples 1 to 8

10) Example #8 is a variation of this approach in that either version (the I to IV or I to V) represents basically the I Chord on each downbeat, with the IV or V chords functioning as alternate chords. The effect of this example of harmonization is that of a Vamp or repeating two alternating chords. The important factor here is the I chord of the downbeat.

11) Below are a group of examples which would be considered a weak placement of chords in the sense that they are not placed in their natural position in terms of the meter and their relationship in a tonal center: see examples 9 to 12

12) In slower tempos more chords a measure can be used. see example 13

13) The conclusions drawn from these examples show that chords should be placed on downbeats of the first and third beats of a measure in 4/4 meter, and on the first beat of 3/4 meter. Irregular versions of this 'Rule of Thumb' usually sound awkward. ♪

4/4 #1	Dmi7 ///	G7 ///	Cmaj7 ///	///	
#2	Cmaj7 ///	///	Dmi7 ///	G7 ///	
#3	F G // //	C ///	///		
#4				C F G /// // //	
#5	Dmi7 //	G7 //	Dmi7 G7 // //	Dmi7 G7 Cmaj7 // // ///	
3/4 #6	C ///	///	Dmi7 G7 /// //	///	
#7	Dmi7 ///	G7 ///	C ///	///	
4/4 #8	C F // //	C F // //	C F // //	C // //	
4/4 #9	C ///	///	Dmi7 G7 // //	C ///	
#10	C Dmi7 G7 // // //	Dmi7 G7 // //	C ///	///	
#11	Dmi7 ///	G7 C // //	///	///	
#12	Dmi7 G7 C G7 // // //	Dmi7 C // //	G C // //	///	
4/4 #13	Dmi7 G7 Dbmi7 Gb7 // // //	Cmi7 F7 Bbmaj7 // // //	///	///	

Songwriter Q&A

Editor's Note: Questions should be addressed to "Questions & Answers," SONGWRITER, P.O. Box 3510, Hollywood CA 90028.

Q What happens to the thousands of tapes sent in to the American Song Festival? Couldn't some dishonest person have a means of getting to them for his own use?

Dorothy H. Blanchard
Fairfield, Conn.

A We have been advised by a spokesman for the American Song Festival that the 1974 tapes were ground in waste. The 1975 tapes are being held in a bonded warehouse, to determine in what manner they are to be destroyed.

Q What are the chances of an instrumental composer (songs without lyrics) winning in the American Song Festival?

Ronald Gaboury
Brossard P.Q.
Canada

A A spokesman for the American Song Festival has advised us that in 1974 there were no winners in the top 36. In 1975 there was an Honorable Mention, but in 1976 there will be a special category for instrumentals.

Q What is the difference between publishers and record producers?

M.R.S.
Buffalo Grove, Ill.

A A music publisher's prime function is to publish songs in printed form when occasion demands, to exploit the song by trying to secure recordings by artists on the various record labels, and to try to expose the songs in all manner of promotion.

A record producer's function is to try and find the proper song for the recording artist he produces. He directs all the basic duties in the studio such as securing the proper arranger, hiring the musicians, and working with the recording engineer. The producer is like a "director" in the film industry where the

publisher is like the "literary agent". In the music business, however, a producer may also be a publisher.

Q Does Songwriter Magazine listen to songs, take lyrics, and find a composer for them?

A No — we regret it is not our policy to review songs, or have music set to lyrics — so we must ask our subscribers not to submit any such material to Songwriter Magazine. Our total efforts must be directed at producing the best magazine we know how.

Q What are the advantages and disadvantages of an unknown writer having his own publishing firm?

Michael Martin
Fortsmith, Ark.

A In most cases, it is to the writer's advantage to have his song placed with a professional publisher. He has the contacts with the recording artists and record companies, and usually has affiliations with publishers all over the world, where there is a tremendous source of income on songs that become established.

On the other hand, if you have the contacts and enjoy business, it of course makes sense to have your own publishing company. Writers like Jimmy Webb and Hoyt Axton have their own companies while writers like Carole King or Jim Weatherly prefer working thru a publisher.

Q I don't play an instrument but have the melodies in my head. What I would like to know, even though someone is needed to put my music on paper, can I consider myself a composer and lyricist?

Leila Craddle
Brooklyn, New York

A Many non-musician lyricists dictate their melodies to an arranger by singing to them. Whether they're actually composing or not is strictly a matter of opinion. However, we favor the opinion that creativity always happens in the mind before the song is composed, the picture put on canvas, or lyrics put to paper. It's also a matter of whether the arranger actually adds to your original thoughts. ♪

Nashville Songwriters Association

University
of Tennessee

by Ron Peterson

Editor's Note: Ron Peterson is the young, enthusiastic and most personable Vice-President of the Nashville Songwriters Association this year. He has served as Treasurer of the organization in 1974, and has been a member of the Board of Directors for four years.

He is an active songwriter, soaring to the top ten in all national charts with his first single — 1969's *Sittin' in Atlanta Station* with Nat Stuckey on RCA. *Touch The Hand* by Chuck Stewart has proved to be a great song for Peterson and his *Lonesome Almost Always Feels The Same* was recorded on MCA by Ronnie Sessions and is currently appearing in several albums.

Peterson is active as a full partner with Marijohn Wilkin in the publishing company Meredith Music, an ASCAP affiliate.

He has coordinated and conducted six courses over a three year period in the songwriter courses offered by the University of Tennessee at Nashville in conjunction with the NSA.

"The University of Tennessee is proud to award the degree of Bachelor of Arts with a Major in Commercial Songwriting to John Doe."

A dream? Perhaps, but closer to reality than you would believe. With the help of professional songwriters from the Nashville Songwriters Association, the University of Tennessee at Nashville is making great strides in bringing higher education and business of songwriting closer together. Note that it says "the business of songwriting" because that's exactly what professional songwriting is — a business.

People from all over the world come to Nashville to try their hand at songwriting as a profession, but very few of them are prepared for the competitive situation that exists in the industry. Eventually, if they stay long enough, they will become acutely aware of competitors and of the fact that, if they are going to succeed, they must write better songs than the best writers in the business.

When a producer goes into the studio to spend as

much as ten thousand dollars on a song, he must have songs in which he has total confidence. So, naturally he solicits material from writers who have a track record as "hit" writers. This means that a newcomer must really exceed the standards if he wants to get records — and that's what the business is all about — getting records. Now, we all know that we're hit writers long before we ever see that first publisher or producer, don't we? Our friends, neighbors and relatives have probably told us that we're "the next Harlan Howard" or "just the one to take Haggard's place", but, unless those friends and neighbors also happen to be major publishers or producers, these compliments won't put one penny in our pockets.

The normal procedure around Nashville is known as "payin' your dues," and this includes learning how to shoot pool and drink beer at the same time; stay up until four a.m. on a regular basis, and surviving at least one marriage and two road trips. All of this done with hopes of meeting that someone that can help get you going in the music industry. There are a lot of people in the business that really are willing to take the time to help a talented newcomer get started, but the influx of hopeful writers is just too great for the industry to handle.

The University of Tennessee course is in no way meant to be a short-cut around "paying your dues", but it does have a lot to offer a new writer (and some older ones too!) The most important of these being the opportunity to meet and talk with, on an informal basis, some of the greatest writers in the business. Guests at these classes have been writers Eddie Miller, Dolly Parton, Harlan Howard, Marijohn Wilkin, Kenny O'Dell, Dottie West, Mickey Newbury, Ted Harris, Eddie Noack, Dallas Frazier, Red Lane . . . and many name writers too numerous to mention. The best approach of these conversations has been a description of how these writers do their writing . . . where they find title ideas . . . what time of the day they do their best writing . . . how they pitch material . . . A newcomer could stay in

Nashville five years and not meet personally all of the people he will meet in eight weeks at the university. To be completely candid with you, in this writer's work with those classes I have learned more than most of the students, and I've been in the business ten years.

One of the most frequently discussed topics in these courses is the necessity to criticize your own material. This is a difficult thing for any writer to do, but it is a very necessary part of becoming a successful professional songwriter. Writing is fun but it is also a lot of work. Work that sometimes means hours of total creative frustration, followed by total elation when you think you've really got a great one . . . and often followed by tremendous emotional letdown when your publisher or a producer . . . "just can't hear it, chief". A good, honest critique of one's own work can really save great strain. Try this little trick on your songs. When you think a song is finished, put it away for a week or two and then play it and try to listen as if it was someone else's song. Ask yourself if you would put your job and a lot of money on the line for this song. If the answer is not a very positive YES, DON'T PITCH THAT TUNE TO ANYONE! Don't throw it away because it is still something that you have created. Play it for yourself and enjoy it . . . privately.

This dissertation is not intended to paint too dark a picture, but the music business is more competitive than any other business.

What the University of Tennessee really does is save a new writer a lot of time . . . and it also puts him in a creative atmosphere. It has progressed from the ideas of music industry leaders such as Clarence Selman, Buddy Mize and Eddie Miller with others, until now, under the Direction of Dr. Guy Alan Bockman and the Nashville Songwriters Association Board it is really an asset to the Nashville music community.

There is still nothing greater in the world than that warm glow we all feel deep inside when a producer or an artist says . . . "Man, that dude has just got to be a smash", and what he's talking about is YOUR SONG. ♪

SRS from page 14

instead of cultivating the record label moguls.

For the past ten years, Richland has represented virtually every label in the business, including the majors when they needed that additional drive. He also represents one-record and one-artist accounts. The demands of per-project business call for almost unflinching judgment of product.

The independent promoter offers the only industry exposure available to the limited budget publisher, artist or label, and at realistic fees. Tony Richland quoted a minimum rate for the use of his services at approximately \$125 a week, with a four week guarantee, the minimum time needed to gauge the results of his efforts. He works a song for a limited period of time; has a short term contract with the publisher or writer. His bread and butter money is derived from a solid base of several steady accounts.

All members on the panel agreed that, despite the sophistication in promotion, there is no substitute for inventiveness and ingenuity. A&M may have "found" Captain and Tenille, but the artists themselves paved the road to their success. They cut their own record, hired a van, and drove all over the country, stopping at every radio station they could find, charming the DJ's into playing their record and even giving them live interviews. And they won the heart, and branded their names on the memory of each DJ they had visited by sending an individual thank-you note to every one of them.

SECONDARY MARKETS

In 1971, when STEVE RESNICK joined ABC-Dunhill, he was confronted with an impenetrable market, a time when up to 600 promoters across the country were stampeding the 40 primary market stations. Stations had previously been playing 60 to 70 records a week; in 1971 their playlists had been cut to as low as 17 or 20 a week. And there are about 50,000 tracks of music released each year! Inundated with that much product, and locked into tight

playlists, DJ's wouldn't even consider an untried song.

With these factors in mind, Steve Resnick launched a one-man blitz on the virtually untapped secondary markets — and it worked. In ten days, with an expenditure of \$2200 for just car expense, he personally called on fifty stations in thirty secondary markets — and found it good! Not only did he get airplay, but was given personal interviews as well. ABC-Dunhill is now using secondary markets for both new and established acts and are forcing major stations to play the records that broke in the hinterlands.

PANELISTS' OBSERVATIONS AND RECOMMENDATIONS

Country Music labels are still receptive to new material. John Sippel observed that there were thirty different labels on a single country music chart. Receptivity is not limited to just labels — it is equally true of Country and Western stations and clubs. It's a good place to start.

Harold Childs feels strongly that songwriters, artists and groups can do well plugging their own material. Produce your own record with whatever money you have, and hit the road. Develop rapport with radio stations. It's not impossible! Despite all the roadblocks, the industry needs new input.

Tony Richland spoke of the conflict between the creative end and the marketing end of the business. Radio stations demand short records — "under three minutes, PLEASE!" Stations are oversold on commercials and have little time left for music. With anything over three minutes even the hit artists can't make it; the unknown doesn't stand a chance! He recommends we give them what they ask for, "They are the kissees and we are the kissors."

Harold Childs: "Keep pushing the record company to push your record."

With all the money and know-how being poured into promotion, the most important input is SHEER ENERGY.

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Terrific female lyricist-singer age 23 of Jewish background seeks composer partner for future making of record, especially need help with compositions. (516)775-6441.

Wanted a lyricist composer part-
continued on next page

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Young composer looking for lyricist partner in Philadelphia area. Thomas E. Stokes, 124 W. Chestnut Hill Ave., Philadelphia, Pa. 19118.

Composer partner wanted: must read and write music. Edward Armour, 6954 S. Calumet, Chicago, Ill. 60637.

I'm a country western writer looking for a composer partner. Al Penyak, Box 1107, Alpha, N. J. 08865.

Lyricist seeks composer of popular music for collaboration. Burt Bacharach, Jimmy Webb style. Richard Miles, 2428 North Linder Avenue, Chicago, Illinois 60639.

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ner. William Buchanan, 49 Harvey Street, West Helena, Ark. 72390.

I write lyrics need someone to write music. Mrs. Phillis LaRose, Box 243, Canal Flats, B.C., Canada.

I write you play. Frankie (Mrs.) Baxter, 1710 Hayes #208, Nashville, Tn. 37203.

Composer wanted, Box 45, San Fernando, Calif. 91341.

Need composer, composed of ambition, self-confidence. Soft rock. I have excellent contacts. M. Melissa Scharr, 230 Clocks Blvd., Masapequa, N. Y. 11758.

Composer partner wanted to write music for lyricist. Slow sensitive beat. Call or write Michael Regan, 2110 Stanley Terr., Union, N. J. 07083. (201)686-1954.

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