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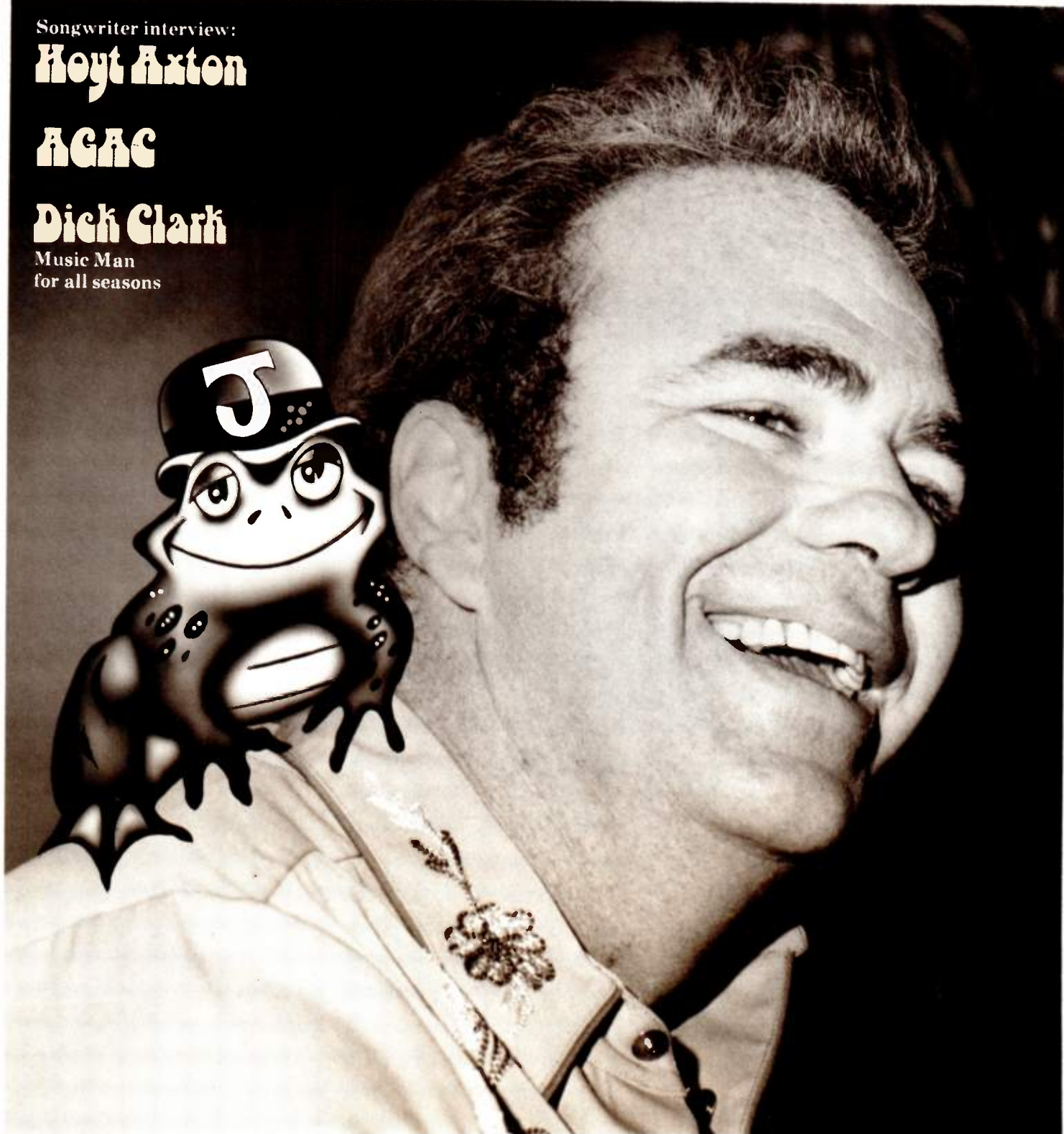
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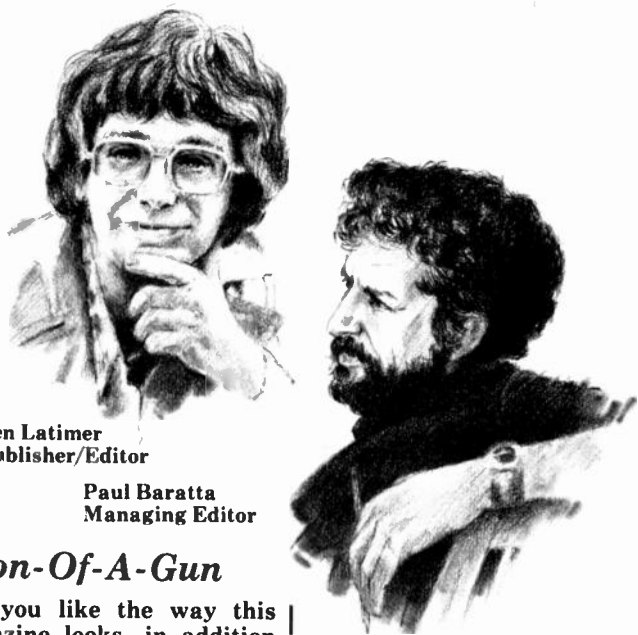
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Len Latimer
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Son-Of-A-Gun

If you like the way this magazine looks, in addition to the way it reads, take your collective hat off to our art director, Bill Reid. We've already taken our hats off because, frankly, we're fans.

Bill is a tall, lanky, transplanted Texan, who speaks in short phrases and paints in broad strokes. He designed the *Songwriter* logo. He's responsible for all the pencil sketches in the magazine such as the two characters you see sketched above, (or the two sketches you see characterized above). The graphic look of the book is entirely up to him. He listens to our suggestions very carefully and then does exactly what he wants which is fortunate for you who read it, and for us who put it together.

"Put it together" is somewhat of a misrepresentation. Actually, we *bring it together*, but then drop it on Bill and say, "make it fit and make it look nice."

You see, our background is in the music business . . . this is the first magazine we have ever been involved with. So the first idea we have off how it will look is when Bill puts it together. There is close communication and we know what to expect but our abilities don't extend to being able to appreciate a graphic idea until it is realized. Thus, the visual flow and concept, including the excellent cartoon in the December issue by Dennis Ellefson, and the magnificent oil painting of Gordon Lightfoot, by Larry Layton in January's issue are the result of the direction of our very talented art director, Bill Reid.

We view his work and appreciate it the same way you might. We're fans. Therefore, we can sit back and say, "son-of-a-gun . . . he's good." So we're taking this opportunity to say, "son-of-a-gun . . . he's good."

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Cover photo of Hoyt Axton by Frank H. Lieberman
Cover and Hoyt Axton Cartoons by Dennis Ellefson

Songwriter News

Bobby Weinstein, writer of such songs as *Goin' Out Of My Head*, *Hurt So Bad*, *It's Gonna Take A Miracle*, and *Sweet Cream Ladies Forward March*, has joined the executive staff of the writer relations department of Broadcast Music Inc. (BMI). His role will call for him to be active with writers in all areas of the department's concern. "My work with BMI," he notes, "will bring me into contact with a great many writers and I'm looking forward to the opportunity to help and encourage them just as I was encouraged as a new face on the scene many years ago." Bobby will be based at BMI's New York headquarters located at 40 West 57th Street.

A songwriting class created by Annette Tucker, and called The Composium, has been meeting every Monday night in Los Angeles with excellent results. Ten or twelve writers assemble, each performs a song, and everyone offers his opinion with Annette Tucker providing the summation. Record producers and publishers have been invited to attend sessions and successful songwriters such as, Arthur Hamilton, also might take part. Ms. Tucker who is a successful writer herself, formed the Composium to provide today's songwriter an atmosphere conducive to both self-examination and creative exchange with fellow songwriters.



The Beach Boys' Mike Love and Cellar Door Concerts recently hosted a preview party in Washington, D.C., of the television special "Fun, Fun, Fun," a documentary about the Beach Boys and Chicago, at Le Club Zanzibar. Pictured at the festivities are (from left) Susan Ford, Susan Oliver, Love and Washington radio personality Tom Curtis.



ASCAP's Nashville Chief, Ed Shea, (R.), smiles approvingly as he welcomes Merlin Littlefield to his staff. Littlefield has been named assistant director. Charlie Monk (L), was promoted to associate director of the southeast area.

The University of North Alabama began what is believed to be one of the first full time comprehensive degree courses in the music industry this past fall. A total of 52 students registered for the four year curriculum developed by Terry Woodford of Wishbone Inc., a leading Muscle Shoals producer and publisher, Henry Romersa, former head of NARAS Institute, and Dr. Frank McArthur, dean of Arts and Sciences, UNA. The course is designed to complement the already existing UNA course of music and business and will include music publishing, songwriting, record production, recording techniques, marketing, advertising, publicity, sales and studio management. Woodford, with his partner, Clayton Ivey, have produced and/or written for the Temptations, Supremes, Bobby Womack, Lulu, Delaney and Bonnie, Jerry Butler, Mavis Staples and others, including a 1974 Grammy nomination for Thelma Houston's *You've Been Doing Wrong For So Long*. For information contact Terry Woodford at (205) 381-1455.

Continuing expansion of his organization's publishing arm, Don Kirshner has signed additional writers to his staff. In addition to Phil Cody, who wrote the lyrics to *Laughter In The Rain* and *Bad Blood*, Kirshner has also signed the Tokens (Mitch Margo, Phil Margo, and Jay Siegel), Gene Allen & Gary Knight, Joe & Bing and Deame Hofheinz & Brad Burg.

The "We Goofed"
Department: Twice previously we have committed the most grievous error of stating that *Could It Be Magic* was written by Barry Manilow and Marty Panzer. We lied. We won't go into the reasons how we came by that piece of information because on the back of Barry's album it states in plain English that *Could It Be Magic* was written by Barry and the very talented Adrienne Anderson... was written by Barry and the very talented Adrienne Anderson. (It's only fair if we printed it incorrectly twice, we should print it correctly twice too.)

Continued on page 23

Album Reviews

Barry Manilow
TRYIN' TO GET THE FEELING
Arista AL 4060

Here's Barry Manilow's success formula: Start with excellent words and music, add a helping of Barry's special vocal talents, and top it off with his high-energy arrangements. The result is an entertainment package loaded with a variety of moods and feelings. Barry doesn't need to "try to get the feeling" — he's already got it, in such songs as *Why Don't We Live Together*, *I Write The Songs*, and *Tryin' To Get The Feelin' Again*.

Paul Anka
TIMES OF YOUR LIFE
United Artists' UA-LA569G

Something different. Instead of another 'greatest hits' album, here's Paul Anka's greatest hits from the last year. Anka is definitely a talent people are beginning to take seriously. In 18 years, he's come all the way from *Diana* to *I Don't Like To Sleep Alone* and *You're Having My Baby*. An excellent melodist, Anka's an effective, if not impressive lyricist. Take a listen. If you still only associate Anka with his "teenager-in-love" hits of the '50's, you'll be pleasantly surprised.

Eric Carmen
ERIC CARMEN
Arista AL 4057

This is an extremely commercial album. Eric is perhaps one of the most melodic songwriters writing in pop music today. His melodies succeed in giving his songs a great deal of feeling. Listen in on this one to some excellent material from this ex-member of the Raspberries who is now out on his own.
Best cuts:
Never Gonna Fall In Love Again
All By Myself
That's Rock 'n Roll



Nashville Connection

by Charlie Monk

PACE CAR

Nice and easy Ted Harris cleffed Charley Pride's "The Happiness Of Having You". Pride, Dottie West and many others have recorded Harris' great "Crystal Chandeliers"... Looks like Dallas Frazier and Whitey Shafer have written a hit for Tennessee Ernie Ford called "The Devil Ain't A Lonely Woman's Friend". Frazier is one of my favorite writers because of "There Goes My Everything", "Hickory Holler's Tramp", "Mohair Sam" and "Clawhammer Clyde". (He wrote a line about a woman so mean she could gargle peanut butter).

TRACK RECORD

The new Bill Anderson-Mary Lou Turner duet "Sometimes" was written by one of my oldest music biz friends, "Whispering Bill" Anderson himself. Anderson may be the most award winning country writer with things like "City Lights", "Mama Sang A Song", "Poor Folks", etc.

Don Gibson decided to record his own "I Don't Think I'll Ever (Get Over You)". Gibson classic compositions include "I Can't Stop Loving You", "Oh Lonesome Me", "Blue Blue Day", "A Legend In My Time" and more and more.

POLE POSITION

Johnny Wilson, Gene Dobbins and Rory Bourke have written a winner for Crash Craddock — "Easy As Pie". Wilson and Dobbins wrote Brenda Lee's "Rock On Baby"... Eddy Raven's pen is striking again with his own "Free To Be" and Randy Corner's "Sometime I Talk In My Sleep".

Want to hear a damn good country song? Listen to Jerry Lee Lewis sing "A Damn Good Country Song", written by Donnie Fritts.

GREEN FLAG

Barbara Fairchild can sing anything beautifully and

Continued on page 25



Barbara Fairchild Just Loves Being A Woman. I Know... I Heard Her Sing It.



Lynn Anderson Is In Paradise Standing Between Jim Weatherly (L), And Her Writer/Producer/Publisher/Husband Glenn Sutton.



Billy "Crash" Craddock — It's As Easy As Pie, Folks.

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SRS Open Forum

By Helen King

Women Sing Out!

Olivia Records, an All-Women music collective, a first in cooperative music production, has successfully challenged the All-American credo that, whether it's vacuum cleaners or art, the bottom line, the determinant of success or failure, is "commerciality." The dictionary definition for "commercialize" says it simply: "To sacrifice the quality of something for profit." The women of Olivia Records say this may be all right for deodorants or hair spray, but not for so vital and powerful a medium of human communication as music which, like poetry, is a reflection of the full spectrum of human emotions and thoughts. Olivia has refused to present these poignant emotions to

merchandisers to package, mass produce, vulgarize and dump on the market for human consumption. They know, and through their success have proven, that people have a great need for meaningful communication, and that there are many talented writers who, with words and music, can fill that need. Olivia is doing it through the collective concept.

The 'collective' lends itself to infinite possibilities and untapped resources, particularly in the music field. The input of each member of a group can expand the application of a song from a single viewpoint to virtually universal appeal. Although each member of the group has her own area of expertise, participation in a total organization provides a structure for sharing and expanding those skills. The members' deep commitment to their principle is the basis for trust and unwavering support, indispensable to meeting the inevitable challenges and crises encountered in a previously untried venture.

As Olivia Records expands, they will establish an apprentice program in each

department (engineering, promotion, graphic arts, etc.) so that members can learn new skills while receiving a salary. Salaries are determined on the basis of need, rather than the current business wage scale — mail clerk in the basement, up to the executives in the suites.

Olivia Records does not "own" its recording artists. Musicians have one-record contracts. Beyond that, the relationship of each artist to Olivia is up to the artist. Some may want to work with the company on a regular basis; some may prefer to work only once, or only occasionally. The recording artist participates in budget discussions and decisions concerning her record. In the studio, she always has final control of how her music is recorded. The only limitation placed on the kind of music recorded is that it not be sexist, racist, classist or ageist. Olivia wants to produce a variety of records reflecting all kinds of women's music and musicians.

In another area of the business, Olivia has a unique alternative to the established distribution systems

whose operations are, for the most part, locked into the music formats and playlists of the commercial AM radio stations. Olivia distributes its own, as well as other labels, through a country-wide independent distribution network of women who manage, retail, wholesale and promote in their own communities. These women are working on a commission basis until such time as Olivia can afford to place them on payroll.

Olivia maintains a tape library of demos submitted by any women songwriters. Any woman who wants a sample of material can send in a blank cassette indicating the kind of music she wants. In this way, women songwriters can get their music out to musicians and artists who perform, as well as to women who want simply to hear it.

Because in the so-much-an-hour rented recording studios artists find themselves listening to the ticking clock rather than their music, Olivia's next goal is to buy a recording studio, which will mean lower costs, better quality and a place to train technical personnel.

Olivia's first album, Meg Christian's *I Know You Know*, was recorded in October 1974 and, because of mastering lab problems, was not released until April 1975. During that period, Olivia received 2000 orders for the album, almost entirely by word of mouth. When the company wrote to its customers explaining the delay, the response was a flood of supportive letters saying, "We've waited all our lives for music we could relate to; we can wait a few more months." Only two people requested refunds!

Despite almost insurmountable problems — just \$1500 available for advertising, inexperienced distributors, and male record store owners whose reactions ranged from disinterest to outright hostility — the first pressing of 5000 records was gone two months after release. A second pressing of 5000 was sold out shortly thereafter, and the third batch is being sold faster than it can be pressed.

Meg's album, as well as Cris Williamson's *The*



Left to Right: Kate Winter, Jennifer Woodul, Judy Dlugacz, Meg Christian, Ginny Berson

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Legally Speaking

*When is
a new version
copyrightable?*

by A. Marco Turk

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

Under the copyright law, a new version of a composition in the public domain, or a new version of a copyrighted composition which has been created by the copyright owner or with his consent, is copyrightable as a "new work". The Copyright Office has said that "copyrightable 'new works' include compilations, abridgments, adaptations, arrangements, dramatizations, translations, and works republished with new literary, dramatic, musical, pictorial, or sculptural material." Furthermore, the Copyright Office has made it clear that the copyright in a new version "covers only the additions, changes or other new material appearing for the first time in the work. There is no way to restore copyright protection for a work in the public domain, such as by including it in a new version. Likewise, protection for a copyrighted work cannot be lengthened by republishing the work with new matter."

Therefore, to register a valid claim to copyright in a new version, the composition must either be so different in substance from the original so as to qualify as a "new work" or the composition must contain an appreciable amount of new material which is original and itself subject to copyright protection. Slight variations or additions of no substance, as well as revisions or additional material which in themselves are not subject to copyright protection, do not qualify for registration. Thus, if a purported compilation of material is the result of nothing more than a

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☐ I'm a lyricist ☐ I'm a composer

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Dick Clark...



music man for all seasons

He's been a newscaster, radio announcer, a television show host, concert promoter, music publisher, television and motion picture producer, performer, and has written two books and has a third in preparation called *Good Ol' Rock 'N' Roll*, a history of contemporary rock music.

Dick is an excellent example of a businessman-entertainer; someone who has the taste to sense an im-



“Parents were critical of the way kids looked in the music business and the way they sounded because it was unfamiliar to their ears.”

portant trend, the personality to “front” the idea, and the business acumen to implement and carry through on his ideas. But what makes him important to the songwriter, both historically and present day, was, and is, his awareness of today's music and his position in exposing that music to the public at large.

Dick Clark began his career in the late forties as an FM newscaster. “We had a listenership of 18,” Dick recalls. “I found out that the 18 listeners were the engineers of the various transmitters. A very prestigious job . . . like being mayor of the moon.”

From that lofty position

he became a hillbilly disc jockey in Utica, New York. “It was really hillbilly music in those days,” Dick notes. “It wasn't even called Country and Western. But that was an educational gig for me. I was a city kid and suddenly found myself thrust into playing music that was new to me. It gave me an appreciation of country music for the first time in my life. The program was called Cactus Dick and Santa Fe Roberts. I also did the WOLF Buckaroos in Syracuse, New York.”

In 1951, after four years of broadcast experience, the young newscaster/announcer came to Philadelphia to further his career. He had landed a staff announcing job at the local Philadelphia ABC radio and TV affiliate. “They thought I looked too young for TV newscasting,” Dick remembers, “so they assigned me to disc jockey and TV commercial duties.”

The decision that kept Dick Clark out of newscasting and close to music has proved, in retrospect, to be a fortuitous one for contemporary music. It encompasses the years between 1951 and 1956 which was the year



“The musical era that left me personally behind was the late sixties . . . the psychedelic era.”

Dick Clark was named host of the nation's first local TV dance party show, *Bandstand*, which was, shortly thereafter, picked up by the ABC-TV network and rechristened, *American Bandstand*.

“The beginning of the era was exhilarating,” recalls Dick, “because at the beginning, the new songwriters arriving on the scene . . . the conquering music writers who were all unaffiliated . . . all rose to the top suddenly and became very influential people in the music business. These were people who no music publisher would listen to, and artists who no one would record before that. I remember showing *Stranded In The Jungle* by the Cadettes as a top ten record and some of the old record pluggers were saying, ‘What the hell is that?’ That's when we began to create our own top ten because it didn't reflect what you would see in the normal music trade publications.”

“That was a very exhilarating era because you had people who couldn't read music, writing music. You had people who'd never written before . . . people who were publishing their own things. And they came from a lot of different places. It was like a latter day version of the gold rush.”

The form being so new, and so counter-culture, we imagined that he must have met with resistance from the people controlling the industry at the time.

“There was tremendous resistance,” he emphasizes. “All that will be reflected, incidentally, in a book that's just about to be released, and we can scratch the surface of it here.”

“The resistance can be characterized as a built in



“We were living cheek to jowl with the music business.”

prejudice of the old-fashioned music against the new form. Everybody who had made his living for years and years in the Brill building in New York which, at one time, was the tin-pan alley of the United States, were scared to death. I mean the Four Aces weren't going to sell records anymore? What happened to Guy Mitchell? Patti Page is not a hit? There is no Santa Claus? These people were listening to records by the Penguins, and the Cadillacs, and Dicky Do and the Don'ts. I mean, that's enough to scare the hell out of anybody.

“So that was the sort of thing we met in the professional music world. And in the outside world, parents were critical of the way kids looked in the music business and the way they sounded because it was unfamiliar to their ears. They were listening to rhythm and blues sounds, or race music as we used to call it in those days, and it was the first time in their lives they had ever heard it. It didn't offend the kids . . . just the parents. And it had nothing to do with black and white prejudices . . . it was a musical prejudice. They wouldn't



"The frustrating part about my life is that I know a little bit about a lot of things."

have known a black record if they heard one. They'd just say they didn't want to listen to that noise.

"I worked for a man once at a radio station who wouldn't let us play Nat King Cole records because he couldn't stand the sound of his voice it was unfamiliar. He said Nat Cole sounded as if he sang from his stomach. I said, 'But sir, you don't understand. A lot of people like that.' He wasn't a racist. He didn't know whether Nat Cole was white or black. The sound, to his ear, just bothered him. We had a lot of that sort of thing at that time.

"But the new music had arrived, and I guess a lot of us at that time discovered it, in a manner of speaking. You see, the radio business was undergoing a tremendous change. The television industry came along and cut the legs out of radio and there wasn't any more network. Consequently, radio was turning to records and these peculiar things called disc jockeys.

"Now each guy developed his own style and, along the way, picked his own music. Several people all at once began to discover that people wanted to hear the

same records over and over again. Alan Freed in Akron, Ohio and later Cleveland and later New York, discovered that white people would listen to black music. He gave it the name rock and roll. Bob Horn in Philadelphia, who established the Bandstand was discovering the same thing. And Joe Grady and Ed Hearst and Bob Clayton in Boston, and Buddy Dean in Baltimore all these powerful local disc jockeys were bringing this music that was only heard on juke boxes, to the air waves on white radio stations.

"So that was how you became aware of it. We were living cheek to jowl with the music business. The music business was in tune with what was happening in the young world, so all of a sudden you began to find a guy would come in with a record that formerly a white radio station would never play.

"For Your Precious Love, by Jerry Butler and the Impressions, was a record that never would have got on the air and didn't until a guy named Red Schwartz brought it to me. He was a white disc jockey on a black radio station and he and a man named Georgie Woods who was, and still is, a very

powerful black disc jockey in Philadelphia, and myself, began playing this record locally and nationally. Ooh, that did it! A rhythm and blues record, that you never would have heard on the 'better' stations in those days, getting airplay. So it was a pretty exhilarating era."

And through it all, the Bandstand has been on television through music's involvement for nearly 25 years. But the show has remained the same.

"Only the music has changed. The show's format hasn't changed since it went on in 1952. It's kids dancing to the popular music of the day. When it first went on, the artists whose records were played were people like I mentioned before Patti Page, Eddie Fisher, Perry Como, Joni James, the Four Aces they were the biggies of those days. They all appeared and did their lip sync's and sold records. The show is thought of in conjunction with rock and roll but, actually, there wasn't any rock and roll when the show first went on the air. The only things that have changed are the people, their dress, the music, and the fact that the country is of a different moral fiber now.

"And with all the changes in the music, the show's ratings always held. The musical era that left me personally behind was the late sixties the psychedelic era when the music got so dreadfully complicated. It was drug-oriented and I've never been into drugs. It almost created the same artistic suicide that jazz went through. The writers and musicians got so far into themselves and seemed so intent on impressing their colleagues, that they forgot that the musical public was out there. I've used a simile over the years using the Beatles who, I feel, led the way. The Beatles marched right to the edge of the cliff and then took a 90 degree turn while most of the dummies kept going forward into the abyss below leaving the audience upstairs asking, 'What happened to you?' The really bright people the *avant garde* leaders the Dylans, and the Beatles, and the Stones and so forth, veered off, came back and said, 'Hey, they're turning me off.' So I wasn't

all too wrong. I just couldn't understand it and I personally dropped out for a long time. I didn't understand the music, and it didn't please me.

"But while music has changed, American Bandstand hasn't, and neither has the audience that watches it. The demographic composition has never altered which is the only television show in the history of the medium that can say that. Of the people who watch, 52% are primarily women between the ages of 18 and 34. The reason for that is that older people are interested in younger people. They'll watch because it's like an open window on a world you don't see everyday. It's like going to a high school dance, or looking through the hole in a construction fence you watch them dig dirt. The popular concept is that Bandstand viewers are younger people who would want to be



"The only thing that's better about today than yesterday, is there's a wider choice."

on the show, but it's not so. Only 25% of the people are sub-teens, 25% more are teens, and 50% are 18-34. That's the way it's been since 1952. It's never changed more than a point or two.

"And we've exposed a lot of talent on the show. There's been some 8300 artists who have appeared on Bandstand in its history. And many of those got their first exposure there. Probably the biggest single of last year was *Love Will Keep Us Together* by The Captain and Tennille. Very first time they were seen on television was on Bandstand. The same with the Carpenters, Creedence Clearwater, Mamas and Papas, Johnny Mathis, Dionne Warwick, Fats

Domino I mean it's a hell of a spectrum.

"As an outgrowth of the show, we have the longest running concert company in the business; we've been on the road since 1956. Probably the only concert company in the world that has shown a profit for 20 years. And the list of people we've presented is four pages long, ranging from Laurence Welk to the Ringling Brothers Circus, to



"You know what the biggest piece of advice to a songwriter is? Don't sit on your ass!"

the Loretta Lynn Rodeo, the Beatles, the Rolling Stones, Creedence Clearwater, Average White Band, Johnny Mathis, the Osmonds, Jackson Five, Paul Revere the list goes on, and being involved in that area has given me the opportunity to know what a concert audience is all about.

"And Bandstand has given me an opportunity to learn television. Probably the next step is for us to do something in prime time with a piece of musical talent, and hopefully do it in a different way. That's the criticism I have of the way these summer shows have been done. It's a tired format. They obtain the services of a popular recording artist, stick them with a producer, and employ 'format eight.' They feel that that's their insurance. If you're the television buyer, you say, 'Oh, they've got Joe Glutz and the Hub Caps . . . fine. Who will we get to do that show?' And they go to a list of six men who've done variety musical television shows. What I'm saying is personally sour grapes because I want to do that. All we can do is fall on our ass can't fall on our ass any worse than anybody else has been doing.

"The frustrating part about my life is that I know a little bit about a lot of things. I know a little about the radio business, little about the television business, little about the music business, a little bit about the advertising business, little about the promotion business, little about the concert business. I can put all that input together and make sense out of it. But if I go and talk to a concert promoter about the value of television, or to a record executive about marketing records through the medium, or to the television executives about contemporary music on prime time, I'm not always successful in transmitting that cross index of information to someone who may have worked in one medium all his life.

"And yet, with all the things I've been involved with, I often wished I could write. If I were a songwriter, I would first try and decide what area of music I was going to tackle. I think you have to ask yourself, 'Am I a better country writer, or am I pop-oriented? Am I a classical writer, do I translate foreign songs into English, or what?' There's an awful wide choice out there today as there has never been before. It isn't a question of are the songs better today than yesterday? That's a useless point like trying to argue the merits of hot dogs versus hamburgers. It's a personal taste situation. The only thing that's better about today than yesterday, is there's a wider choice. You can find basic rock and roll music in today's spectrum. There are some people still playing that very elementary I'm not a musician so I don't speak the language playing those very few basic chords with simple lyrics and a heavy dance beat. But then, on the other hand, you can find extremely lucid, literary poetry, and some of these magnificent, almost classical, arrangements, called rock and roll. So that's quite a change. You couldn't have done that in the early days. So, from that standpoint, it's better. I don't mean artistically better, but a better choice for the listener.

"And for the songwriter, I'd be tremendously encouraged by the fact that there are so many people around I could write for. Let's just

take a bizarre example: suppose I wrote modern country music. That would not be suitable for Ernest Tubb. Now, at least, I've got the Amazing Rhythm Aces. I've got the Burrito Brothers. I've got Linda Ronstadt, Waylon Jennings, Conway Twitty I've got people I can go to with my wares whereas before, there wasn't anybody.

"Suppose I write white music for black artists. Lot of people I can go to now because there are a lot of black artists singing white style. Suppose I were a black artist writing something that would be oriented to a white artist. Got white people now who sell records to black people. You've got a better field to plow now. In the old days, it was very narrow. That should be very encouraging. But you've got to make something of it. You know what the biggest piece of advice to a songwriter is? And to a musician or to any artist? Don't sit on your ass! It seems that every artistic person I know in the world enjoys resting their ass. And it bugs me because I'm not capable of writing music. I can paint a little and I could play piano if I worked at it, but I can't write songs. If I could, I would then have learned from my business experience that sitting down, waiting for the lightning to strike, or God to bless you with success, is not what happens. The old line, 'The sweet smell of success is the smell of perspiration,' is true. Unfortunately, most artistic people are inherently lazy. They sit at the keyboard, either a typewriter keyboard or a piano, or with guitar in hand, and wait for the good things to happen. They write when they feel like it, and get up when they feel like it. They do, when the inspiration comes. But when it comes to taking the material on tape or disc, and banging on some guy's door who says, 'Get the hell out of here,' they can't take that.

"So success comes to the person who raps on doors and gets 19 turn downs and finds the 20th guy who says, 'Oh my God, where have you been I've been waiting for you.' It's positioning yourself to be at the moment and time when everybody says, 'Oh boy, is he lucky.' You bet your ass he was lucky, because he thought enough to

get himself to New York City, or to Nashville, or to Chicago, Muscle Shoals, Los Angeles, or someplace, and get himself to place his music. You ain't gonna have him sitting there and dreaming while all the time he's listening and hating the songs he hears on radio and television and saying, 'I can do better than that.'

"So many people sit around and moan, 'How do I get a break?' Hey man, you get a break by making a break. That's called positioning yourself to be in the right time. If you write lyrics, find someone who writes music. Don't sit around and just send people lyrics because they don't want to read lyrics. They want to hear a song in it's entirety. Then go make a demo record. Most people can't read music so you've got to play it for them in some form or another. And the next thing is to get up off your ass and go bang on doors until such time as you find somebody who's interested in what you do.

"Probably the biggest problem we have in the entertainment business is that the creators the artists the talented people, are not business-oriented. That's why there's so many thieves and cut throats and ne'er-do-well managers and agents, and hairy edged business-oriented con-men, to take advantage of all the artists of the world. It almost seems to be a parasitic sort of existence that will never change. People want success so bad that they're almost willing to pay for. Or maybe they are just lazy. You know the American Dream. I'll mail him my songs and they'll make me a star. If it happens for you that easy, God bless you. But chances are, you're going to have to work for it."

Dick Clark has worked hard on his career. In the two decades since he first became host on that local TV dance party show he has maintained, broadened, and strengthened his position as a powerful, innovative force behind contemporary music. And what started as a one-man operation in Philadelphia, has blossomed into a national organization with projects in all phases of the entertainment industry under the tireless direction of the music man for all seasons.

P.B.

Nashville Songwriters Association

Editor's Note: Liz Anderson is a lovely lady — and a great writer of songs. She and Casey with their daughter, Lynn, moved to Nashville about ten years ago from Sacramento, California. Liz proudly possesses BMI awards for her songs *All My Friends Are Gonna Be Strangers*, *The Fugitive*, *Ride, Ride, Ride*, *If I Kiss You* and others. She was a successful recording artist for RCA and EPIC Records but, wishing to devote her time to writing, gave up her recording career.

Liz was among the first organizational members of the Nashville Songwriters Association, and in the organization's first year acted as its Secretary. She has in later years served as a very capable member of the Board of Directors of NSA and is a nominee for the election to the Board in February of 1976.



Hi, Fellow Songwriters:

By Liz Anderson

I know you wouldn't be reading this unless you are a songwriter, or at least are very interested in the writing of songs. It gives me great pleasure to be asked to write one of these articles because it wasn't too many years back that I was trying to find a way of getting my first song recorded. I would play and sing the songs I wrote for anybody who would listen — relatives, friends, neighbors — how I must have bored them to death with some of the things I thought at the time were "hits." Now I look

back on some of them and say "Ugh, did I write THAT?"

The songwriter — as I pictured him or her in my mind — was somebody very talented and very rich (of course — that's what everybody thinks); one who just lolled around thinking up fabulous hit tunes and meaningful lyrics and living in complete luxury. Well, that is true for SOME of the writers who really make it big — I mean REALLY BIG, but never so at the beginning of their careers, unless they inherit money from someone.

In my case, I fell into the songwriting field quite by accident while pursuing a hobby — the thing I liked to do more than anything else in the world. Every spare minute I had was spent working on one song or another — usually five or six at a time. I'd get tired of one and start another — then gradually finish up the ones that stuck in my mind and seemed worth it. Many I just threw into the bottom of a drawer and there they still are today.

When I finally did write that first hit song, I found my songwriting interspersed with dishes to wash, cooking, clothes to iron, PTA, Brownies, horse-shows, and all the little things that were everyday living for me and my family.

When I started to write, it was really out of necessity (I'm not talking about money). The one thing my family, Casey and Lynn (yes, the singer Lynn Anderson), brothers and sisters, liked to do best was sit around in the evenings and sing country songs and harmonize. Oh how we would enjoy singing those old country songs. The trouble was, we weren't hearing any of the new ones to learn. At that time, in Sacramento, California, where we lived, there were no country music stations at all. So, in order to have some new songs to sing, I started writing a few myself. After a while I got to thinking, "Gee, maybe someone would record some of these if I could just get them to someone in the business." So I started local, at first getting known around my own town as a writer and having some of the local singers that played in clubs to sing them here and there.

I don't know exactly how many songs I wrote and got

recorded — mostly on small labels by "young hopefuls" looking for a start. At least fifty, I guess. When Merle Haggard came to our area to play one of the clubs and liked one of my songs, *My Friends Are Gonna Be Strangers*, and made a hit with it, everyone thought it was my first record. It sure wasn't.

The fact that I had about fifty previous records that didn't go anywhere never really did bother me because I had decided that if I never did make it, at least I was doing something I liked to do, and was having a good time doing it. I do think a lot of luck is involved, too. What if I had never met Merle and he hadn't done *Strangers*? He would have made it with or without my song — just a matter of time, so that's where I feel my luck was coming in.

Having a good song is no guarantee of having a hit. You need the wedding of the singer to the song, then that's only half the battle. Next you need a publisher who is sold on the song and will promote it to the D.J.s — D.J.s have to play it so the public can hear it and can buy the record, and the record company has to be in a position to press the record and make it available for sale.

So you can see, lots of things are involved. On top of all that, a power much higher than any of these must approve. Personally, I think the Good Lord put his hand on the shoulders of both Merle and me and said, "Now it's your turn."

In addition, you must remember that the songwriting field is very competitive. The best songwriters in the world — Felice and Boudleaux Bryant, Billy Sherrill, Bill Anderson, Tom T. Hall, Dolly Parton, Ben Peters, Harlan Howard — the list goes on and on — are turning out great songs all the time. In order for yours to get noticed, you must really have something special that never has been said quite that way before.

At this point, I can say, almost for certain, that if you really have a burning desire to write — if you just can't keep from it — then you have what it takes to be a writer. Abraham Lincoln said, "Get your tools ready and the Lord will find the work;" and I've

always thought that if a person does something long enough, and tries hard enough, eventually someone will pay him or her for doing it. This I believe.

There is no set way to write a song. Some writers like to work at night, others in the daytime — like me. I find my mind thinks better when I'm not tired. Most of my good ideas have come to me either while riding in the car or lying in bed half asleep. Then, I work on the finishing at my leisure. One song I wrote that was recorded in Charley Pride's first album took me two years to write — *In The Middle of Nowhere*. The song was never singled but the pleasure I get from listening to Charlie sing it is worth the whole two years.

Fugitive was written in the car while travelling, and Casey and I wrote it together in eight hours — the shortest time I've ever spent, maybe because I had a good co-writer. *Strangers* took a month of concentrated effort, and *Ride, Ride, Ride*, my daughter, Lynn's, first hit took six months — one verse every two months. So work on a song the way it is best for you. Let yourself enjoy it.

Please keep in mind that all the things I have said here are only my very personal opinion. Every writer is different and each must do it his own way. There is one thing, however, that is common to all of us. This plaque on the wall of the Four-Star Music Company here in Nashville, sums it all up. It is a good thing to remember no matter what you do:

"Persistence
Nothing in This World Will
Take the Place of Persistence

Talent Will Not
Nothing is More Common
Than Unsuccessful Men with
Talent

Genius Will Not
Unrewarded Genius is almost
a Proverb

Education Will Not
The World Is Full of Educated
Derelicts
The Slogan "Press On" has
solved, and always will solve,
the problems of the Human
Race."

Some new writer is always popping up on the horizon. Who knows? The next one may be you.

Composition

More about melodic continuity

by Dick Grove

1) This article will deal with continuing possibilities of developing melodic continuity. In my previous article I discussed the use of Melodic Sequence (both diatonic and strict), diatonic inversion of the melody and rhythmic variation. Some further variations are as follows:

RETROGRADE FORM

2) When applying the *Retrograde Variation* to a melody, the original melodic idea is reversed; i.e., played backwards, see examples 1 and 2.

3) This variation is very

valuable in developing a melody, particularly when applied to short fragments of a melody, those containing 2, 3 or 4 notes, see example 3.

RETROGRADE INVERSION

4) *Retrograde Inversion* means a combination of varying the melody by:

1) Using the original idea backwards

2) *Reversing the direction of the melody* — or playing it upside down, see examples 4 and 5.

5) Example #5 is, therefore, in a backwards and upside down position of Example #4.

6) Example #6 shows all four positions of the original melodic idea: original position, inversion, retrograde and retrograde inversion, see example 6.

OCTAVE INVERSION

7) One very simple

variation is that of the *Octave Inversion*. This means that the register of a note is changed from the original version to another octave as shown in Example #7.

HORIZONTAL LINES

8) One of the most difficult aspects of composition is that of developing melodies over a series of several measures. The difficulty is partly be-

cause of the tonal relationships that are automatically established in a phrase of music. Often we are not aware of these horizontal tonal relationships and, because of this, are not able to incorporate them into a phrase in the most effective manner. Example #8 is a typical four measure phrase.

9) The horizontal tonal relationship that helps make

Songwriting

Movie song, a hit song ... sometimes

By Al Kasha
in association with
Joel Hirschhorn

It is possible to write a hit song for a motion picture without losing the flavor and meaning of the film and what it is trying to say. Let's take the Academy Award winning songs from 1969 to 1974: "The Way We Were" by Marvin Hamlisch and Alan and Marilyn Bergman; "The Morning After" (From "The Poseidon Adventure") by Al Kasha and Joel Hirschhorn; "Shaft" (From "Shaft") by Isaac Hayes; "For All We Know" (From "Lovers and Other Strangers") By Fred Karlin, Robb Wilson and A. James; and "Raindrops Keep Falling on My Head" (From "Butch Cassidy and the Sundance Kid") by Burt Bacharach and Hal David. All these songs have two things in common — they served the needs of the picture, and all became *Number One* records.

A major — perhaps the major — mistake of composers writing for films is their tendency to tell the



entire story in detail. However, the script has already done that, and if the song is placed at the beginning of the film, you will be revealing all the surprises and diminishing the suspense; if it is placed over the ending credits, you are reiterating what the audience already knows. The crucial thing is to embellish the mood and express the overall philosophy in general terms. In "The Way We Were" (1974), the music was nostalgic and bittersweet, and the words gave a feeling of lost love and youth, but never too specifically: "Memories, like the corners of my mind — misty water color memories — of the way we were".

"The Morning After" (1973) dealt with an impending crisis, and the lines indicate

Continued on page 28

The musical notation examples are as follows:

- Example 1:** Original melody (treble clef, 4/4 time) with notes G4, A4, B4, C5.
- Example 2:** Retrograde of Example 1 (treble clef, 4/4 time) with notes C5, B4, A4, G4.
- Example 3:** Original melody (treble clef, 4/4 time) with notes G4, A4, B4, C5.
- Example 4:** Retrograde of Example 3 (treble clef, 4/4 time) with notes C5, B4, A4, G4.
- Example 5:** Retrograde of Example 4 (treble clef, 4/4 time) with notes G4, A4, B4, C5.
- Example 6:** Original melody (treble clef, 4/4 time) with notes G4, A4, B4, C5.
- Example 7:** Retrograde of Example 6 (treble clef, 4/4 time) with notes C5, B4, A4, G4.
- Example 8:** Original melody (treble clef, 4/4 time) with notes G4, A4, B4, C5.
- Example 9:** Retrograde of Example 8 (treble clef, 4/4 time) with notes C5, B4, A4, G4.
- Example 10:** Original melody (treble clef, 4/4 time) with notes G4, A4, B4, C5.
- Example 11:** Retrograde of Example 10 (treble clef, 4/4 time) with notes C5, B4, A4, G4.
- Example 12:** Original melody (treble clef, 4/4 time) with notes G4, A4, B4, C5.
- Example 13:** Retrograde of Example 12 (treble clef, 4/4 time) with notes C5, B4, A4, G4.
- Example 14:** Original melody (treble clef, 4/4 time) with notes G4, A4, B4, C5.
- Example 15:** Retrograde of Example 14 (treble clef, 4/4 time) with notes C5, B4, A4, G4.
- Example 16:** Original melody (treble clef, 4/4 time) with notes G4, A4, B4, C5.

Who's Who?

by Pat and Pete Luboff



NEW YORK

Abby Schroeder, V.P. and International Business Administrator
A. Schroeder International, Ltd.
Arch Music Co., Inc. (ASCAP)
January Music Corp. (BMI)
25 West 56th Street
New York, N.Y. 10019
(212) 582-8810

Other Offices: Los Angeles, Australia, Belgium, England, France, Germany, Italy, Japan, Mexico, Netherlands, Spain and Sweden.

Also: Past, Present and Future (Record) Productions and Mainstay Management Corp.

Aaron Schroeder started this business fifteen years ago because he was a successful songwriter with many contacts and he thought it would be a good vehicle for sharing his good fortune with other writers. The company developed the United States market first, then went on to concentrate on expanding internationally. Now they have the distinction of being an independent publisher with wholly-owned foreign offices throughout the world.

Abby says, "We don't limit our talents' exposure to just the U.S. market. We give them an outlet for world-wide use of their material. We sometimes find it's best to break an artist in another country; for instance, Randy Newman was started in England."

Abby began in the music business 18 years ago working for a recording studio. Her interest in learning more about the field led her to several jobs for various record companies. She began work at A. Schroeder in 1961, where she has learned all facets of the international business of publishing.

"There are many representatives who deal with the young artist: attorney, manager, record company agents, etc. But none can offer what a good publisher does: an interest in development of the talent of the writer, not just the development of a commodity for sale.

At A. Schroeder, we never sign more artists than my husband and I can personally talk to, because we want to give each person individual attention, so he or she can create to the maximum potential. A writer may not be able to judge his own material and needs an editor to reflect possible improvements. We've proven through the years with our success with various artists that our method works."

Some of the past and present artists associated with A. Schroeder are: Burt Bacharach and Hal David in the early years, Jimi Hendrix, Randy Newman, John Stewart, Barry White and Al Cooper (they also were the first managers of Blood, Sweat and Tears).

They specialize in the development of writer/performers. If you would like to submit material, call or write and tell them you read about them in Songwriter. Tapes can be dropped by or mailed in and don't have to be professionally recorded. A home cassette recording of voice and guitar or piano is acceptable. Include lyric sheets and a self-addressed, stamped envelope. You will receive response with comment after your tape has been heard.



Paul Adler, Director of Membership American Society of Composers, Authors and Publishers - ASCAP One Lincoln Plaza New York, N.Y. 10023 (212) 595-3050

Other Membership Offices: Los Angeles, Nashville.

ASCAP is a performing rights society, owned and ruled by its members. The Board of Directors of 12 writers and 12 publishers is elected from the members and by the members. The current President, Stanley Adams wrote "What A Difference A Day Makes", which was recently re-made as a disco hit.

Paul Adler was with the Department of Justice before he came to ASCAP's legal department in 1967. Moving to Distribution, he was first assistant to the Manager and

then Manager of that department. After a brief leave, during which he had a music law business, he returned to ASCAP and his present position, which was newly created in the early part of 1975.

Paul's job is to get across the ASCAP message to the music world at large. To this end, he makes the rounds of industry gatherings, concerts, clubs and studios, explaining how the ASCAP survey of performances works, how the distribution of royalties is calculated, and the advantages of joining ASCAP. The ASCAP roster of members includes not only great standard writers like Irving Berlin, Cole Porter and Richard Rogers, but also today's Superstars like War, John Denver and Stevie Wonder. Paul tries to meet and attract people before they become famous. Besides seeking new members, he is concerned with helping present members deal with problems.

He says, "Performance rights' income can be a very important part of any writer's total share of income. A writer should make sure that he has some say in where his performing rights are licensed. Don't blindly follow your manager's or publisher's lead — research the situation and choose for yourself."

"The thing I find most interesting in today's market is that music isn't being categorized as much as it has been in the past. We now hear the standards hitting again in new production styles. I think there's enough room in music for the standards to be recognized as the roots of today's sound, and re-made and at the same time for new roads to be found by today's writers."



LOS ANGELES

Rick Shoemaker, Professional Manager
Portofino Music (ASCAP)
Savona Music (BMI)
8732 Sunset Blvd. Suite 600
Los Angeles, Ca. 90069
(213) 652-8700

International Representatives in: France, Germany, Japan and Spain.

Owned by: Schiffman and Larson, Inc. Personal Management

Rick was a drummer in rock and roll bands until he decided to get into radio where he was a disc jockey on several stations. Then he tried the business end of records functioning as merchandising liaison for Elektra Records. He liked it and went on to take his present post at Schiffman and Larson three years ago.

This company started as personal managers for acts like Poco, Iron Butterfly, Blues Image, Maureen McGovern and Loggins and Messina. They branched out into publishing for some of their acts and put Rick in charge of finding new material for the publishing company.

If you are in Los Angeles, call Rick for instructions. Your maximum of four songs should be on tape (cassette or reel to reel), no live auditions. Unsolicited material that arrives in the mail will not be accepted. They are very selective about signing songs, so if you do have a song signed you know it won't just be another in a great bunch of tapes collecting dust on a shelf. At the moment, Rick is interested in "hit" commercial material, especially in the country vein. They offer the unusual combination of both publishing and managing services to the writer/artist. Rick says: "One of the most necessary things for songwriters to develop is a good presentation of themselves and their songs. Put your best foot forward when you go into a listener's office. To show your best material, select songs that reflect a knowledge of present trends on the charts."



NASHVILLE

Danny Darst, Staff Writer and Listener
Al Gallico Music Corp. (BMI)
1207 16th Avenue South
Nashville, Tenn. 37212
(615) 385-2922

Other Offices: New York, Hollywood, London

It wasn't too long ago that Danny was out beating

the streets trying to get his songs heard. Born in Oregon he "always hung around the pickers" and left home to make music his life. He played in a lot of bands, drove a lot of trucks and the result was his song, "Roll On Big Mama", which was a hit by Jo Stafford. Danny joined Al Gallico in Nashville a year ago.

The founder of the company, Al Gallico is a self-made man with an ear for talent and a reputation of being for the "little man". Norro Wilson, their General Manager in Nashville, is BMI's most awarded writer this year. He co-wrote "The Most Beautiful Girl" with Billy Sherrill and Rory Bourke. Other awarded songs this year in the Al Gallico catalog are "I Love My Friend" by Billy Sherrill and Norro Wilson, "Get On My Love Train" by Carmol Taylor and Norro Wilson, and "If You Love Me Let Me Know" and "Let Me Be There", both by John Rostill. They have ten staff writers and activities are geared around which artist is recording at any particular time.

Your material will be listened to if you send your best 1 or 2 songs and enclosed lyric sheets and a self-addressed, stamped envelope. Be patient; a response will come but may take some time if their schedule is hectic when your tape arrives.

Danny advises writers, "It's important to keep a tight subject and strong construction throughout the song. It's so easy to get into a song and start to wander all over the place. Simplicity is the thing. All the great songs that have hung around for years have done that because they are simple and to the point. Also, keep it short — 2 minutes and 30 or 45 seconds is plenty of time.

"Everybody is looking for a hit but nobody can tell you what that is. Personally, I like songs about gutsy, real things like tractors and bars and streets. I don't like flowery subjects."

"Also, cultivate as many contacts as possible. If you continue to return to only one person because he or she is nice to you, you may be missing out on other opportunities for song outlets and you may be dealing with someone who isn't up on what's

happening in the business. Each person in that kind of position has his or her own pressures to deal with and connections with artists and/or producers. So get out and find out as much of who's doing what as you can. You can use the song showing process to your educational advantage.

"When I listen to a song, I look for something repetitive in it that I can latch on to the first time I hear it. Also, I want the structure to be clear so that I can follow it. A repeating verse and chorus form makes a song easy to pick up on."



SAN FRANCISCO

Neil Anderson, V.P. Performing Rights
Broadcast Music, Inc. — BMI
680 Beach Street
San Francisco, Ca. 94109
(415) 441-7255

Other Membership Offices: New York, Los Angeles, Nashville

BMI is a performing rights organization. They collect monies from people who use music for profit, like nightclubs and radio and TV stations. They have a system to log what is being performed and they pay the writers and publishers of the songs used according to how many and what kind of performances are logged.

Neil Anderson is BMI's San Francisco liaison between their artists and publishers. In this capacity, he visits studios where he checks in on BMI artists while they are recording to make sure that they are satisfied with how their royalties are being paid. While he's there, he also recruits new members and keeps up with what's happening in San Francisco music. He lectures at schools and music gatherings, explaining what BMI is and what it has to offer to songwriters and publishers. He's proud to say that BMI is the only performing rights organization with offices functioning this way in San Francisco.

Neil says, "There are more artists and writers

based in San Francisco than most people think. Some of them are: Jefferson Airplane, Santana, the Pointer Sisters, the Doobie Brothers, Shel Silverstein, Terry Garthwaite and Herbie Hancock. I recently signed three new acts to BMI here, Pablo Cruise recording on A&M, Journey on Columbia and Heart's Field on Polydor."

Neil was with BMI for 7 years before he left in '67 to be the Vice President of publishing for Columbia Records. While there, he worked with Clive Davis and was involved with artists like James Taylor and Laura Nyro. He returned to BMI to head their San Francisco office in 1971.

He thinks "New writers should explore the possibilities of performing or producing their songs or associating with an artist who will sing their tunes. Find some way to have power over how and when your songs are released. Because 80% of the charts are closed to outside writers, it's tough to get songs used. Offering a writing/performing or writing/producing or writer with built-in artist package will get you going when just writing won't.

"When I listen to a song, I keep three questions in my mind: Who am I? What kind of song is this? and What are the possibilities of performances? I know that personally I'm attracted to the unusual and unique. If I'm not attuned to the type of song I'm listening to, there's a chance I won't know if it's good or bad for the kind of song it is. If I think that is happening, I get someone else who likes the style to listen. Now, when I listen to a Top 40 song, I look for the hook, simple lyrics, clean structure, and a melody that builds to tell a 3-minute or less story. But if a Joni Mitchell-type song is presented to me, I don't look for any of that. Then there are some artists who are very successful in selling a lot of albums but who get very little air play. In my position, I have to think in terms of potential for radio and TV play. Actually, I think there are a lot of exciting possibilities for radio programming that haven't been tried. Songwriters need more opportunities to have their songs heard."

AGAC

Knocking on doors

by Eddie V. Deane

Editor's Note: Eddie V. Deane has been a writer for television and radio-music publisher representative-record producer and songwriter. He is a member of ASCAP & AGAC. His writer credits include: *The Men In My Little Girl's Life*, *Movin' In The Right Direction*, and *Rockabilly*. Recently involved with the careers of Tim Moore (1974 American Song Festival Winner) and Stephanie Mills, star of the Broadway hit "The Wiz". Currently teaching a course on songwriting at AGAC.

One of the most often asked questions by students of A.G.A.C.'s Pop Shop classes is — "How do you go about getting an appointment with a publisher, producer or artist?" They complain that as a neophyte songwriter nobody knows who you are and therefore are reluctant to make appointments with unknowns.

I suppose that's partially true. As a publisher and producer I seldom make an appointment with a writer that I don't know or who isn't recommended by someone in the business whose judgment I respect. However, I do listen to every tape and cassette that comes in and if I hear something interesting I do not waste any time contacting the writer.

So — my first suggestion is to send a tape or cassette — put some thought and extra effort into preparing it. Make sure the sound of your presentation is audible. Include a lyric and/or lead sheet. Try to keep everything neat and legible.

If a letter is to be included
continued on page 28

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Songwriter Interview

by Paul Baratta

Hoyt Axton

is a serious man but he doesn't take anything seriously, do you know what I mean? To listen to him describe his travels through the music business, one gets the impression that there were lots of bumps along the road but that he smiled through every one of them.

We had scheduled a one o'clock interview with him and he arrived promptly, deposited his large frame in a comfortable chair, and made himself at home. At first glance, he gives the impression that he might be a lumberjack, or an offensive center, or a bouncer. We exchange greetings and Hoyt asks us, "Jesus Christ, do you guys always get up this early in the morning?" We offer him a cup of coffee and he accepts enthusiastically.

"Tell us how it all began, Hoyt. Just go back to the beginning... we just wanna know the facts, man."

"Okay", he says, "here's Hoyt Axton. Born March 25, 1938 — Duncan, Oklahoma. Weight 155 pounds." His big frame rumbled with laughter as he appreciated our laughter as much as he did his "155 pounds" quip. And suddenly, he wasn't any of those things his hulk deceived you into believing he might be. He had an enormously mischievous twinkle in his eye and an ear-to-ear boyish grin that made you feel happy and brought you up. He was 'Jeremiah the bullfrog.'

He continued his travels. "I've been kicking around a long time. My parents are school teachers. Mom taught English and drama. My old man was a football coach and taught history.

"My old man always sang. Never had radios. He just sang because he always dug singing. My mother wrote songs as a hobby. Started in 1949. I grew up with my brother. He's younger than I. He's the black sheep of the family. He's an attorney.

"We had a good family trip going. We all liked each other and that's important. I grew up in that atmosphere

of people that got into music because they loved it.

"As I said, Mom wrote songs as a hobby and in 1950, she was doing little publicity jobs and she got involved with Colonel Tom Parker. She wound up doing promotion and publicity on Presley's first southern tours... the first big ones. And she wrote *Heartbreak Hotel* although she is only listed as co-writer.

"This is something songwriters should know. In 1910, when records sold for 10¢, the writer got a penny and the publisher got a penny. In 1975, records sell for what... a buck, buck and a quarter? And still the writer gets a penny and the publisher gets a penny. And then people still come along and say, 'give me a rate!' That's really jive, man. You know, Congress said they didn't want to raise the rate because it would be inflationary but inflation hasn't stopped them from voting themselves seven or eight substantial raises since 1910.

"But what goes round comes round and when Elvis cut *Never Been To Spain* and *Heartbreak Hotel* on that 'Live in Madison Square Garden' album, and they sent in a request for a ½ cent rate, I just wrote back and said, 'I publish my own material and it's not my policy to give rates.'

"Have you always published your own material," we asked him, "even at the beginning of your career?"

"No," Hoyt replied, "I wrote for Screen Gems for three years. We parted com-

"If you think of yourself as a songwriter and you can write songs, then that is success."

pany by way of mutual agreement. Lester Sill, who is the President of Screen Gems is a good man and we have a good personal relationship. What happened there was that after the second year of the contract, I went in and asked Lester why they were resigning me. I was making good money and had a good escalating clause in the contract, and I was writing one song a month. I had an incredible deal and it was all based on the success of *Greenback Dollar*. And I

probably could have continued for the full seven year term.

"Well, after two years, I said, 'What are you picking up the option for; you haven't had any songs recorded?' Lester kinda grinned and he said, 'Well man', he said, 'we figure you're either ahead of your time or out of phase. If you're ahead of your time, we'll get ours later... if you're out of phase, that's show biz.'

"So after the third year, I left Screen Gems and formed my own publishing company and went broke that next year. I had cars repossessed and houses repossessed and the whole thing. And I always answered the phone and I'd say, 'Yea man, I'm young, I'm half bright, I'm gonna keep on working, I'm healthy... you guys just back off a little, you'll get paid! And it worked out. No one gave me any static. Took me about a year to get back on my feet.

"When I formed my own publishing company, the first song I put in it was *The Pusher*. I used to work at the Troubadour a lot and John

"I stay close to the language of the street people and that's who I hope my songs communicate to."

Kaye was washing dishes there at the time. I'd sing that song everynight and he used to come out of the kitchen and sit there and listen to it. Later, he went to Canada and formed a group called Sparrow and they recorded an album which was later released as Early Steppenwolf.

"It's funny how material gets recorded sometimes. John Kaye is washing dishes in a club, he hears *The Pusher*, forms a group that later becomes Steppenwolf, and that song most identified the group until they hit with a couple of singles. It never got any AM airplay, but was played a lot on FM and sold albums for the group.

"I came to know the guys in Three Dog Night, because I traveled with them for about five months. The way that happened is that we had the same manager and it was standard procedure... if

you have a hot act, send your new acts out on the road with them. Now I never should have been opening a show for Three Dog Night. There I am, a solo folk singer, walking out on stage with my guitar, and I only had two songs anyone would have been familiar with: *Greenback Dollar* and *The Pusher*.

"Well, most of Three Dog's crowd was so young, they must have been age four when *Greenback Dollar* was a hit, so forget it man. So all I could do was *Pusher*, right?"

"Well in Memphis, the promoter of the concert comes over to me and says, 'I understand you wrote *The Pusher*. I said yes I did. He says, 'Well you can't do that here.' I said, 'Look man, that's the only song I have they can identify with. Do you want me to walk out there and do nursery rhymes, or what?'

"So I went out on stage and told the crowd, I said 'see this guy right here in this coat... he's the promoter and he told me I couldn't sing this song. Here it comes. So I just sang it. The crowd dug it. In the beginning of the set they were talking so much I finally had to yell at them. I stopped in the middle of my first song and said, 'Hey... I'm up here bustin' my ass and you people are out there rappin' and jivin'. That got their attention, and before they had a chance to get antsy again, I did *The Pusher* and things went pretty smoothly after that."

Things didn't always go smoothly for Hoyt. He went to college at Oklahoma State but was kicked out in his freshman year. "ROTC was mandatory", he explains, "and I didn't go". He then joined the Navy, got kicked out, and joined the civilians. "Actually" he says, "I wasn't kicked out. I did my time but wasn't recommended for reenlistment. I don't know what the story was but I didn't communicate with them that well. I ran poker games... had a good time.

"Let me make this one statement and then we'll get on with the music. I grew up in the deep south so I was pretty much a red neck for the first half of my life. But in the last fifteen years or so I've done a complete 180 and picked up a social conscience along the way. And I think

Here's Hoyt Axton ~ Bringing Joy to the World



it's unholy that in 1974, the nations of the earth spent more money every 24 hours on war and war related causes than UNICEF had available to feed, clothe, educate and medicate 700,000,000 children in developing countries in an entire year. And spent more money on war in the year 1974, than UNICEF has had since its inception. And now, back to music folks."

Do you enjoy performing on stage more than writing songs or is it the other way around," we asked?

"I'll tell you," responded Hoyt, "my basic fundamental reason for performing has always been to test material, I consider myself a songwriter... always have, always will. That's how I derive my greatest pleasure and my most honest and continuing pleasures. When I'm writing a song and it's right, I know it. I just sit there and shine and glow... all by myself. I live in the mountains in Lake Tahoe and I just sit in the living room and write songs. And when they're coming, they really flow, and when they don't, I don't get uptight. I don't set aside time like eight hours a day or whatever. I can write in a hotel or a parked taxi with the meter running.

"But in terms of performing, that's been a big help to me. With me it's all one ball of wax. I write songs and I go out and perform them. I make records and I publish my own material. I probably have about as much autonomy as anyone in the music business because I also produce or co-produce my own albums."

"You've had lots of other artists record your songs," we mentioned.

"Greenback Dollar was written by a dude named Ken Ramsey and was originally a Marty Robbins gunfighter type ballad. He sang it to me one time and it stuck in my ear. Barry McGuire and myself and a few other guys were all pooling our money doing our laundry at the laundromat and sitting around drinking wine. Barry reminded me of that song but we couldn't remember it so I took it and rewrote it on the spot.

"I played it in the Troubadour a few days later

and John Stewart, who had just joined the Kingston Trio, heard it and asked if they could do it. And I said hey man, you guys can do a whole album. I checked with Ken Ramsey and he approved the rewrite so it was copyrighted as a dual writing effort, but we actually didn't write it together.

"And, as I mentioned, John Kaye heard *The Pusher* when I did it at the Troubadour so I can't knock performing... it's all tied together.

"Like the five months I traveled on the road with Three Dog... we became good friends and still are. About a year after the tour, I was shooting pool in my house with Joe Shermie and Mike Allsup who were playing bass and guitar respectively for the group. At the time, I was just about broke... that's another time I was going broke... I've been broke about three times come to think of it. Anyway, I had made this demo tape and was playing it in the other room and one of the songs on it was *Joy To The World*. When that song came on the guys said to me, 'Hey, have the singers heard that?' I said I didn't know. I assumed they had because I had a guy working my publishing at that time and I thought that he had run it over to their office. Well, he had, but they hadn't heard it because they had a screening process set up. Three Dog Night had three guys that sat there all day long listening to songs, and *Joy To The World* had been screened out in the process.

"Another time I was hanging around the studio waiting for a session to start and the guys asked me if I had any new tunes and I said yes and played them *Never Been To Spain*. Ron, Chuck Negron and Cory Wells liked it and put it on a cassette to take with them to a gig and then a vacation in Hawaii. When they came back, they recorded it."

"How do you write," we asked? "Is it all inspiration? Do you have a theme in mind, or an idea?"

"Normally," he replied, "the music comes first. I play guitar and play piano, and all of a sudden, I hit on a structure that gets me off... makes me feel good. And then I'll put the words to it.

SORRY!
BUT YOU
MUSTN'T
SAY
CARS!



"But there have been about half a dozen times that a song has just popped out of me... boom, like laying an egg. One time, at a party, I sat down and wrote an entire song in about four minutes and there was all this hectic, chaotic noise going on all around me.

"I wrote *Joy To The World* somewhat like that. I walked around for four months with the chorus in my head and I kept trying to fit the other pieces to it. Well, I'm in the studio with David Jackson who co-wrote that song with me and he was playing piano for me and helping me cut a demo on another song. We were paying \$25 an hour and we still had about eight bucks worth of time left and he said, 'Hey, let's not waste that eight bucks, man... let's do something.' I said, 'You got it... just leaned over on the Leslie speaker... and wrote all the verses of *Joy To The World* in five minutes... right off the top of my head. For four months I'd been putting little segments together to try and make the song work, and finally, pressed for time to save eight bucks, it comes right out.

"I remember Mike and Joe brought an acetate of Three Dog Night's version of the song up to my house the day they cut it because they were really excited about the record and wanted me to hear it. They played it for me and I didn't like it. I tried to not let it show but they could tell I didn't dig it. That really hurt their feelings. What I felt was that the record really wouldn't make it. I thought

they wrecked the song. I'd written it as a really loose, kinda small churchy gospel tune. Then when I heard their version, it was very thin and high and just an off-the-wall kinda sound. I didn't think it would go at all. That just illustrates what a great judge of our own songs we songwriters can be.

"I liked that song. Not because I wrote it because I'm not a Hoyt Axton fan. I'm a song fan rather than a songwriter fan. But I like *Joy To The World* because of the reaction... of what it did... it lifted people's spirits. And it also nailed some of the dudes I consider bad guys.

"For instance, when the group sang that song on the Grammy Awards ceremony, this dude with a brief case, and a mohair suit who represented himself as being an attorney for General Motors, came over to the guys during the afternoon rehearsal and says, 'We don't like that song.' And the boys said, 'You don't like *Joy To The World*? He says, 'We don't mind that part; that doesn't bother us. What we don't like is that part in there about 'if I were the king of the world I'll tell you what I'd do,' throw away the cars, and the bars, and the wars.' He said, 'Look, cars are our business and Chevrolet is sponsoring the Grammy's... either change that line or don't sing it.' The guys couldn't believe it so they asked, 'What do you suggest we change it to?' He said, 'Look, I don't care... don't be smart... change it to bicycles.' So in rehearsal, Three Dog Night sang, 'if I were a king I'll tell you what I'd do, I'd throw away the bicycles, the bars, and the wars, and it makes me love you, and the guy was satisfied. Then that night, on live television in front of God and everybody, they sang *throw away the cars*, and the mohair suit went bananas but it was too late."

"You don't strike us as a person who has any emotional problems," we noted. "You seem very level-headed."

"Oh, I go bananas all the time, man," Hoyt responded. "I just get rid of it; I unload it right away."

"What about when success came?", we asked. "Money, fame, recog-

... was it hard to handle?"

"Well, I don't know if I'm a famous dude or not," Hoyt offered. "Seriously... I never listen to the radio so I don't hear Hoyt Axton songs. Even as a kid I didn't listen to the radio that much 'cause we had a lot of music happening in the house. But I whistled a lot. I've always whistled... just walking along as a kid I'd be whistling classical music 'cause you don't have to remember the words. I probably know the first verse to 200,000 songs and that's all... melodies and the first verse."

"But if you don't listen to the radio and you're a songwriter, it's hard to know you're famous. The only barometer I have is the immediate reaction to live performance of my material. And of course I understand that a lot of people have recorded my songs. I mean the list just puts me away. I just sit there and grin."

Writing songs sounds like it gives Hoyt great pleasure. We asked if he felt he wrote better when he was up or if he wrote best when he was down and out, and broke?

"I don't write better in those periods," he answered. "In fact I don't believe there is any correlation between neurosis and creativity. Psychosis, maybe. But I don't have any real problems and none as a songwriter. The only problem I

have is that there is just not enough time to do all the things I'd like to do or that need to be done. I work all the time. Last year I was home for about six weeks cumulatively. That's on a two or three day at a time basis. I stay out on the road and I'm in constant contact with what's going on in the streets. That's important because I stay close to the language of the street people and that's who I hope my songs communicate to... not the briefcases and mohair suits."

Hoyt is involved as a producer not only with his own albums, but has produced albums for Commander Cody and His Lost Planet Airmen and John Davidson. He's a self-taught musician who owns a "fake Baldwin" baby grand piano (someone stenciled "Baldwin" on it but it's not), and a few guitars, as he describes.

"I had a couple of Alvarez', but I broke both of them a few months ago. One's in the shop and the other is in the grave where all good guitars go. So I'm back to my old war horses... I have a couple of old Guild F-50's that I've had for ten years. They're great guitars for a drunk because you can fall on them and they bend and pop back out. They're made like freight cars."

His being a self taught musician has had some interesting moments for Hoyt.

"Someone sent me a lead sheet recently and I went

bananas. I sat down at the piano and wrote the notes out on the white keys and started playing this melody. Some of the notes were wrong... they were wrong man, flat out. And I'm sitting there making red marks all over the lead sheet and I was furious. I'm paying good money for guys who are supposed to know what they're doin', and they're writin' the music wrong. So I called up a buddy of mine and said, man... listen to this. Now this is not right... right? And I started hummin' this thing and he says to me, 'Look at the front of the lead sheet.' I said okay, I'm lookin'. He says, 'Now what do you see?' I said alright, I see a treble and a bass clef. He said, 'Are there any sharps on the treble lines?' I said yea. He said, 'How many?', and I said five. He said, 'Ya dummy... that means that every time ya hit those notes, they're supposed to be sharp.' So I went and washed the egg off my face, spat out the crow, and got both feet out of my mouth."

"Do you have any theories about creativity?" we questioned. "About where talent comes from?"

"Yea", he responded, "I think it comes from the will to create and I believe that songwriters get the ideas for songs from the same place that the computer designer gets his idea to design a computer element... the same place that Edison got his

ideas. Out of the ether, from God, whatever... primarily from just the will to create. And if that will is strong and true, then you're gonna create or recreate some original ideas."

"I think it's important for a songwriter to have the right attitude towards writing songs. I think that starting out to make a buck writing songs just to see if they can make a buck, they're just wasting their time. I really believe that. You have to really love what you're doing... you have to be able to get that feeling. Starting out to make money is the worst thing you can do. You have to do what you enjoy doing... what you have a flare for doing. If you're good enough at it, the money will come rolling in eventually. And even if it doesn't come in... what the hell... you're doing what you like to do. You should really get your kicks out of writing songs. I mean that's the basic thing. "Success" is a funny word. If you think of yourself as a songwriter and you can write songs, then that is success... right there. Maybe it's totally self-contained and private, but it's successful. And if you take that song and perform it for your friends, and then take it further, ya know?... every time you perform it for a larger audience, or a larger audience is exposed to the song, then the song itself grows."

"I love writing songs. Ya know, I'm not really that nice a dude. I been drunk on my ass in alleys, been in fist fights and all that... I probably caused as much trouble as I've alleviated in my life. I'm getting up there... I'm 37 now... I gotta back off a little. But writing has really been a calmativ for me and has given me a great deal of pleasure in my life. If I were to try and picture where I would want to be ten years from now I'd say I hope I'm just about where I am now, man. I'm not interested in being a star. I've seen that go down too many times. I don't know a lot of stars that are really happy. No, ten years from now I want to be able to look and say here's Hoyt Axton... just about where I was ten years ago, man... just cookin' right along."



AGAC...

the American Guild of Authors and Composers

Bob Dylan, Richard Rogers, Melanie, Cole Porter, Chuck Berry, Sammy Cahn, Barry Manilow, Johnny Mercer, Johnny Cash, Alan J. Lerner these are just a few of the songwriter members of AGAC. But what is AGAC? What does a guild for authors and composers do?

To be able to give you a clearer insight into an organization which dedicates itself to the betterment of the writers of song, we conducted an interview with three members of the Guild: Ervin Drake, president; Lew Bachman, executive director; and Alvin Deutsch, general counsel for AGAC. This article is a result of that interview.

"By way of some background information," says Ervin Drake, "the American Guild of Authors and Composers was born in 1931. The original name was SPA which stood for Songwriter's Protective Association. The founders were Billy Rose, Edgar Leslie, and George Meyer, and their purpose in founding the organization was to improve the circumstances of the songwriter. They became aware that writers were being paid in the area of 16% to 25% on mechanicals and averaging about a penny on sheet music.

"The first basic minimum songwriters contract put together under the SPA banner called for the writer to receive 33-1/3% on mechanicals. It may sound dreadfully low today but it was met with loud hurrahs at the time it was negotiated. And the way it was negotiated was on the strength of a

six month strike by the better New York songwriters. They simply refused to sell songs to the leading publishers for half a year while they were battling for acceptance of both the Association, and its new basic minimum contract. They also instituted the 3 cent payment for sheet music. Seven years later in 1938, they formulated a new contract which called for 50% of mechanical royalties and that contract endured until 1947 when AGAC worked out a brand new one. One of the new and most significant clauses called for a guarantee that at the end of the first copyright period of 28 years, the writer could retest the second 28-year period for himself not only in this country, but for the first time, was able to retest the copyright for the rest of the world. Some publishers really objected to that clause in our contract but we maintained that 28 years is a long period for any businessman to have a hold on somebody else's talents, let alone a second 28-year period.

"I'm really proud of the contract we've put together and have had plenty of encouragement in those feelings. About a year ago, JASRAC, which is the Japanese equivalent of putting ASCAP, BMI, SESAC and Harry Fox together and then adding elements of our writer's guild, sent a delegation to various countries to examine different organization's contracts in an effort to gain ideas that would prove helpful in drawing up a new one for themselves. The

JASRAC gentlemen came by with an interpreter and Lew and I read through our entire contract for them in an afternoon's time. They returned the next day and told us that they had previously been to England, France, Italy, Germany, and all of the common market countries to try and determine the best format for a contract that would be the most protective, most remunerative for the songwriter. They considered ours to be the best of all they had seen throughout the world and asked, since they were in the process of putting together a new songwriters contract for the guild in Tokyo, if they could use ours as a model. Of course we gave them our consent."

We had heard that some publishers regarded the contract as too severe and asked Lew Bachman what some of the terms of an AGAC contract were.

"First of all," explained Lew, "the AGAC contract provides that the writer will have the renewal rights throughout the world after the 28th year. Next, with respect to the fixed rate of sheet music royalties, our contract stipulates that when a publisher increases his wholesale price, the fixed rate will escalate in proportion. In fact, paragraph 4(p) of our contract calls for escalation to reflect changes in the economic situation.

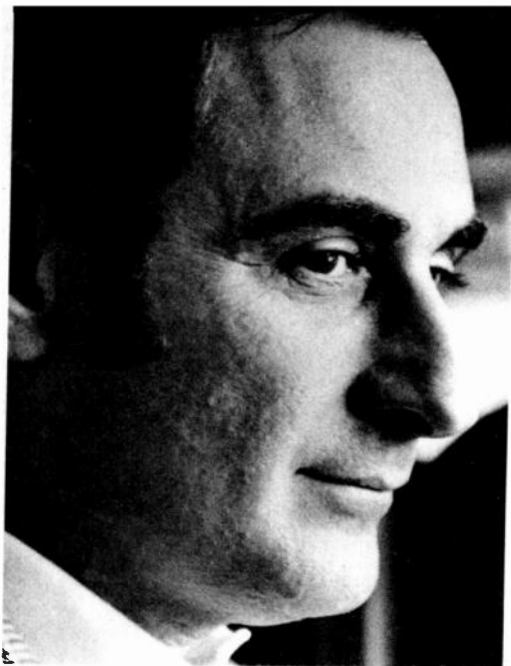
"The AGAC contract calls for payment to the writer on all sources of income. In some publishers' contracts, if the source of income is not spelled out, then the writer is not paid.

Some publishers give a flat rate for folios, but ours calls for percentages. For synchronizations and some other uses, the publisher must seek permission of the writer. Now some publishers have stated that this is an obstacle because they must notify the writer by telegram or registered letter and wait 72 hours for an answer. Usually though, no deal will be broken because of a delay of 72 hours.

"Our contract also calls for the publisher to cause a commercial phonograph recording within one year and sheet music be made available for sale, or the writer has the right to reclaim his composition. If the publisher does not secure a recording, he may pay the writer \$250.00 to be able to keep the contract in force.

"Then we go into detailed areas of royalty collection. Many publishers will give a writer a one line (Ed. Note: no details) royalty statement. Our contract provides that a writer has the right to demand a detailed statement so he can get an idea of where his income is coming from. Also to determine when he will receive his statement. What I mean by that is if the contract says royalty statements will be issued "on or about August 15th", the writer can pinpoint how many days "on or about" constitutes.

"Then we go into the right of arbitration or the right of audit. A publisher cannot sell a song without the writer's permission; cannot assign a song; can assign a catalogue but cannot pick



Lew Bachman



Alvin Deutsch



Ervin Drake

and choose a few songs and sell them to anyone. I say 'anyone' because the way these conglomerates are attempting to diversify, some into the music publishing area, one day a writer is going to have to drive up to a Shell Oil gas pump to get his statement.

"But the bottom line is that whatever virtues have accrued to the standard popular song contract are in no small way due to our unrelenting efforts over the last 44 years to improve it. We advise our members if they are offered a non-AGAC contract, and are not sure about it, to send it to us or call or see us, and we'll advise them. We can't insist that a member sign an AGAC contract, but we can inform them as to what it is they do sign."

Ervin Drake added some

of the services that the Guild provides its writer members. "An important department we operate is our copyright renewal department. We notify every member for each of his compositions that starts its 28th year. We tell them that their song is coming due for renewal and that if the member wishes, we will obtain the renewal certificate. I must add here that by doing this, it is not our intention to align ourselves against the publishers. Not the knowledgeable old line publishers who are really part of the music business. But we do want to protect the writer against some of the 'stranger' people who have entered the music publishing field. They own a string of shoestores or parking lots and know nothing about this business. We want to make

certain that someone does file for the renewal in Washington so the song . . . the copyright . . . doesn't go into public domain. In all the years we've been in existence, we've renewed tens of thousands of copyrights and never allowed one to fall into public domain.

"We also collect royalties for our members. That's publishing royalties and has nothing to do with performance rights or talent agencies or anything but publishing. We have an ongoing audit and over the years, our auditing of royalty statements has 'found' more than 1.2 million dollars. I say 'found' because the writer never realized the money hadn't been paid.

"The work of AGAC also includes our rap session program both in New York and Los Angeles. We run a series of sessions where we invite personalities in the industry to come and meet and talk to the members and non-members. It's open to the writing public.

"We have a foundation which is currently raising funds to start music scholarships all over the country. We presently have four of these

going: one at the University of Indiana (Dorothy Fields); another in Washington, D.C. (Duke Ellington); a third at the Curtis Institute in Philadelphia; and the fourth at the University of Michigan.

"We've started a Pop Shop in New York which will encompass small 20-25 writer classes. We charge a small fee for that but it's run as a non-profit function of the Guild. We will teach them techniques for the different areas such as pop, country, rhythm & blues, theatre, etc.

"We run a collaborative listing. We sent a circular to all our members about a year and a half ago, and asked everyone seeking a collaborator to fill out a worksheet so that we had a list of composers, a list of lyricists, and a list of lyricist/composers. We've had a number of successful collaborations as an outcome of this program. We keep this list constantly updated.

"We operate a catalogue evaluation service. This is important to the more established writer. It is a financial evaluation and not an artistic one, of a members' catalogue for any purpose such as renewal, a deal, a sale of a catalogue, or even in the event of a divorce or in estate planning. We have this last service available at a reasonable fee.

"We have what is known as CAP; Catalogue Administration Plan, for a writer member who wishes to be his own publisher and cannot take care of the financial administration of his cata-

continued on next page

AGAC Continued

logue. For a reasonable fee, AGAC will take care of it. The fee is 7½% of gross except on performances where it's 2%. Now this does not include professional exploitation of a writer's catalogue but it does include filing E forms, registering songs with a performing right society and all the other paper work to free the writer to do his writing."

We asked how one went about joining AGAC and what did it cost?

"One joins AGAC by writing to either the New York or Hollywood office and asking for an application," responded Lew Bachman. "As far as the fee is con-



"Songwriters are still fighting to get a raise on a mechanical royalty that was put into law 66 years ago."
—Alvin Deutsch

cerned, we have two classes of membership. An associate is a writer who has not as yet signed a songwriter contract with a publisher. The annual dues for associate membership is \$20 a year. The regular membership annual dues costs \$37.50 and, in seven steps, escalates to a maximum of \$250. It's a pay as you go plan in the sense that the more a writer earns, the more his dues climb with a top of \$250.

"Incidentally, the fee for collecting royalties is 5%. We charge 5% on the first \$20,000 and ½% on the next \$80,000, so the maximum a writer pays on \$100,000 worth of collections is \$1400. Also, many members receive dividends in the sense that they get back many times the annual dues through our audit recovery program."

Alvin Deutsch added at this point: "Let me throw in one more service and that is our active politicking in Washington for the Copy-

right revision bill. Our lobbying began in earnest during 1975 because we felt that the problem was Congress and that they didn't understand the plight of the songwriter. And it's not as effective for myself or another attorney from Washington to speak to the members of Congress . . . it's songwriters that should be discussing these problems with Congressmen directly. So while we have retained a law firm from Washington to assist us in meeting congressmen and senators, we have brought songwriters down there. Marvin Hamlisch and Eubie Blake have appeared before the House committee. We had Sheldon Harnick who wrote *Fiddler On The Roof*, and Sheila Davis and Kenny Jacobsen meet with some of the senators or their legislative aides in an attempt to make them understand that most songwriters are not living off the fat of the land. You might be interested to know that the average songwriter member of AGAC earns between \$2200 and \$2500 a year from all sources. This includes our most successful member down to the writer who is not earning anything as yet. Most songwriters must moonlight in order to remain songwriters. For instance, some teach part-time, others have to work full-time outside the profession because they just weren't making enough from songwriting. Now that's not an unusual circumstance in



"The AGAC contract calls for payment to the writer on all sources of income."

—Lew Bachman

the arts, granted. The stories of actors working as dishwashers while waiting for their big break are commonplace. But there's a big difference between the starving actor and the starving song-

writer the starving actor has a right, through the free bargaining process, to negotiate any contract his talent and audience appeal warrant once he's made it. But once a songwriter makes it, he's still locked into the 2c decided on in 1909 by Congress.

"Congress seems to be angry at the publishers. In the Congressional record of 1972, it shows that various representatives referred to publishers in disrespectful terms referring to them as slick promoters and businessmen, and took the position that it was they who were really making the gold and not the writers. That allusion to protecting the writer frightens me. I say to them, please don't protect songwriters out of their existence. Writers can negotiate with publishers within the free bargaining process. The problem isn't in writer-publisher relations. It's the record companies that are protected by law. We cannot negotiate with the record companies, and while the price of records has steadily risen, songwriters are still fighting to get a raise on a mechanical royalty that was put into law 66 years ago."

"Something I'd like to say to writers," pointed our Ervin Drake, "is if they're thinking in terms of joining any organization that will operate in their interest, I urge they study the background of that organization and determine if it's a free assembly of writers.

"AGAC is a membership organization. We are governed by a council of 21. The council members are writers elected for a three-year term by the membership. One-third of our council is up for re-election every year and we have regular members and alternate members 21 full council members and 27 alternate members who represent our total membership of 3000. The 3000 figure encompasses regular members, associate members, and estates. When a writer passes away, his heirs, who probably are not familiar with the music business, are given assistance in that we continue the important services of the Guild for the estate members.

"One more point that I'd like to mention," continued Drake, "is that when it

comes to the songwriter who is earning a substantial income, we recognize that we need him more than he needs us. A lot of these songwriters are members of AGAC because they realize they have an obligation to the songwriting community and by lending their name to our organization, they are upgrading its level. More importantly, all the writers that are in the economic bottom half of our membership, rely heavily on those people for their prestige and for constant discussion.

"I think one of the nicest things that happened in the last couple of years was the lyric writer of 'Raisin', Bob Britton, mentioned in his bio in the show's Playbill, that he was honored by his fellow writers by being elected a member of the council of AGAC. That sort of endorsement from an important writer, who might have a manager, a lawyer, and an accountant, and can realize a lot of these services without coming to us, helps us to work toward raising the economic outlook of the songwriter. And he does this be-



"We feel that if a songwriter is going to be born, AGAC is the obstetrician for those who may become pregnant."
—Ervin Drake

cause he understands his obligation as a writer. He knows that our work begins at the start of a writer's career before he has signed a contract. We feel that if a songwriter is going to be born, AGAC is the obstetrician for those who may become pregnant."

This, then, is the American Guild of Authors and Composers AGAC and the people who direct it. We hope this article gives you an idea as to what the Guild is all about and an understanding of how they function. P.B.

Songwriter News

continued from page 4



Mr. Jim Fogleson, (pictured right) President of ABC/DOT Records, Nashville, Tennessee was elected Chairman of the Board of the Country Music Association for 1976, while Mr. Ron Bledsoe, (pictured left) Vice President of Nashville Operations of CBS Records, was elected to serve as President.

In the "We also Goofed" Department: our article on Steve Cropper in the January issue listed the four MG's as being Booker T. Jones, Al Jackson and Steve Cropper. Mathematics will tell you one person is missing . . . Donald 'Duck' Dunn, their very talented bass player. With a

name like Donald "Duck" Dunn, how could we have left him out?

Class III of the AGAC's Pop Shop will start on February 2nd, 1976. Two classes are presently rolling along in high gear and the demand for additional classes increases. The new class will be smaller in size than the first two so as to give more personalized attention to the individual student.

Four U.S. colleges and conservatories have been selected to receive \$8,000 in this year's Raymond Hubbell scholarships, President Stanley Adams of the American Society of Composers, Authors and Publishers (ASCAP) announced. The institutions that will each receive \$2,000 to assist young composers, performers and future teachers are: Appalachia State University in Boone, North Carolina; the Cincinnati Conservatory of Music of the University of Cincinnati in Ohio; the University of Nevada in Las Vegas; and Middle Tennessee State University at Murfreesboro, Tennessee. d



Rounding out almost two decades as an affiliate of Broadcast Music Inc., James Brown, often called "Soul Brother Number One," recently renewed his contract with BMI. Brown, who first joined BMI in 1958, is the writer of 8 pop and rhythm & blues award-winning songs, among them "Papa's Got a Brand New Bag." Brown is shown here in BMI's New York headquarters with Stanley Catron, executive director, Writer Administration.

WHERE DO YOU GO TO BUY A GOOD MICROPHONE FOR RECORDING?

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Come see us at our new 9,000 sq. ft. location opening January 5th at 7138 Santa Monica Boulevard in Los Angeles. We will have even more merchandise in stock, more people to serve you personally, and even extended evening hours. We want to help you do it right the first time.

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Legally Speaking

continued from page 7

mechanical process without any element of editorial selection by the "author," or if the abridgment is the product of only a few minor changes or deletions, the Copyright Office will refuse registration.

Usually, mere arrangements prepared for phonograph recordings do not qualify as compositions subject to copyright protection. However, some music publishers do employ arrangers to create new versions which may then qualify for copyright protection in the name of the music publisher. Similarly, foreign language versions of lyrics to musical compositions usually do qualify for copyright protection because they are the result of what the Copyright Office calls the "writing of an author" as opposed to simply a "purely mechanical task."

The key factor in determining whether a purported new version may be copyrightable, even if otherwise qualified by statutory definition, is the degree of creativity and originality sometimes referred to as "creative authorship." In the event of a conflict, many times

"creative authorship" must be determined judicially. If, for example, the original melody is preserved in the purported new version, the resulting musical composition would not be a substantially new and original work which qualifies for copyright protection because "creative authorship" would be lacking.

In 1971, the U.S. Court of Appeals for the Ninth Circuit, in the case of *Runge v. Lee*, pointed out that, while the standard of "novelty" is applicable to patents, the copyright standard is one of "originality." The Court went on to explain:

"The requirements for the 'originality' necessary to support a copyright are modest. The author must have created the work by his own skill, labor and judgment, contributing something 'recognizably his own' to prior treatments of the same subject. However, neither great novelty nor superior artistic quality is required."

Subsequently, the decision of the Court of Appeals in the *Runge* case was appealed to the U.S. Supreme Court. However, the Supreme Court refused to grant a hearing and, therefore, the

decision of the Court of Appeals was left standing.

The appropriate Copyright Office application form to be used for application for registration of a claim to copyright for a "new version" is Form E. Item 5 of that form specifically inquires as to whether there is any substantial *new matter* in the version. If the answer is in the affirmative, the applicant must give a brief general statement of the nature of the *new matter* in the version. By parenthetical reference, the applicant is informed that "New matter may consist of compilation, arrangement, adaptation, editorial revision, and the like, as well as additional words and music."

In the absence of special agreement, once a new version has been copyrighted, the mechanical license provisions of the copyright law are fully applicable. This is so even though the author of the original composition did not have the right of mechanical reproduction under the U.S. Copyright Act. (Prior to July 1, 1909, copyright owners of musical compositions did not have the right of mechanical reproduction, nor did copyright owners of literary or poetic

compositions possess such a right prior to July 17, 1952.) In addition, copyrighted new versions are subject to public performance licensing by the performing rights societies.

It is essential to remember that all published copies of the new version must contain the correct statutory copyright notice if the copyright in the new version is to remain effective. The notice must be legible and must appear on the title or first page of the composition, as for example: © John Doe 1976. The Copyright Office suggests that, in many cases, it is advisable to add the year date of publication of the original composition, as for example: "© 1963, 1974 John Doe." The Copyright Office emphasizes:

"If the work contains material which was *originally copyrighted in unpublished form and is now published for the first time*, the proper notice depends upon whether or not the original work has been changed. If the published edition is essentially the same as the unpublished version, the notice should contain the year date of original copyright registration. However, if the work as published also contains substantial revisions or new matter, the notice may include either the year date of first publication alone or, preferably, both the year dates of registration and of publication."

In any event, 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.

In closing, the reader should understand that the contents of this article do not relate to copyright for sound recordings or new versions of sound recordings. Information on that subject may be covered in a subsequent article. ♦

EDITOR'S NOTE: This article has been prepared by a member of the State Bar of California as a public service for information on a topic of general interest to songwriters. The reader is cautioned to seek the advice of the reader's own attorney concerning the applicability of the principles discussed in the article to the reader's own activities.

Sharps and Flats

By Butch Krieger



"So . . . what's so special about another duet?"

Nashville Connection

continued from page 5



Larry Gatlin —
Heading For The Top

make it distinctively Fairchild. She and Penny Lane wrote her new single "I Just Love Being A Woman". I love to hear Barbara sing Don McLean's "And I Love Him so" . . . Chip Taylor (Jon Voight's brother) composed and produced "Blackbird" by Stoney Edwards . . . Billy Ray Reynolds has written some good songs, but his biggest may be "Don't Believe My Heart Can Stand Another You" sung by Tanya Tucker.

POINT LEADERS

Dottie Rambo not only sings great solo, blends marvelously with husband Buck and daughter Reba as part of the Singing Rambos, but is one of the all-time great Gospel writers. Her "Tears Will Never Stain The Streets Of That City" was nominated song of the year . . . I'm impressed with Dottie's "By Love Possessed".

Looks like singing telephone commercials, producing hit records and writing will put **Larry Gatlin** where he should be — on top. My favorite Gatlin song is "Help Me", re-

corded by Elvis and lots more. **Gatlin** has just released his self-penned "Broken Lady".

I hope you've heard The Lefevres sing **Danny Lee's** "Keep On Holding On".

YELLOW FLAG

Be wary of answering ads in magazines concerning songwriters. Most are come-ons for "song sharks".

ROOKIES

Two of the most talented young people in Nashville are **Marie Cain** and **Chris Christian**. Marie wrote "Give Me A Reason To Be Gone" for Maureen McGovern and sang the "Look Up America" Coke campaign. Chris has had songs recorded by Jeannie C. Riley, Elvis and is a member of a hot new group called Cotton, Lloyd and Christian.

BLACK FLAG

If you've given money to a "song shark" or a custom record company and they haven't lived up to what they verbalized, chances are you can kiss your coins goodbye. People are supposed to pay for your talent always!!

CHECKERED FLAG

Lynn Anderson does a great job with **John Prine's** great "Paradise" . . . **Sharon Vaughn** sings background on a lot of hits, but sings out front on the **Will Jennings-Troy Seals** song "You and Me" . . . '76 may be the year for **Linda Hargrove**. She wrote "Let It Shine" for **Olivia Newton-John** and "Love Was" for herself . . . **Donna Fargo** has authored and recorded another winner called "What Will The New Year Bring?" . . . **Guy Clark's** wife **Susanna** is proving she can write hit songs too. She is the sole creator of Dotts's "I'll Be Your San Antone Rose".



That's Tanya Tucker Dueting Along With
Bill Anderson, BMI's Award
Winningest Country Writer/Publisher/Artist

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).

We guarantee satisfaction! If after your first issue you do not feel **Tunesmith** will help your songwriting career, notify us promptly and we'll refund your money in full!

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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. C. W. McCall B.H. Fries Chip Davis	Convoy	* C. W. McCall	American Gramophone, SESAC, MGM
2. Earl Conley Mary Larkin	This Time I've Hurt Her More Than She Loves Me	Conway Twitty	Blue Moon, ASCAP, MCA
3. Starting Whipple	The Blind Man In The Bleachers	Kenny Starr	Tree, BMI, MCA
4. Linda Hargrove	Let It Shine	* Olivia Newton-John	Window, BMI, MCA
5. Bob McDill	Overnight Sensation	Mickey Gilley	Hall-Clement, BMI, Playboy
6. Lola Jean Dillon	When The Tingle Becomes A Chill	* Loretta Lynn	Wilderness, BMI, MCA
7. Hugh Moffatt	Just In Case	Ronnie Milsap	Pi-Gem, BMI, RCA
8. Rory Bourke Johnny Wilson Gene Dobbins	Easy As Pie	* Billy "Crash" Craddock	Chappell, ASCAP, ABC/Doc
9. Ted Harris	The Happiness Of Having You Sometimes I Talk In My Sleep	Charlie Pride	Contention, SESAC, RCA
10. Eddy Raven		Randy Cornor	Milane, ASCAP, ABC/Doc

Easy Listening Top 10

Songwriter	Title	Artist	Publisher, Licensee, Label
1. Linda Hargrove/ Bob Russell Bobby Scott	Let It Shine/He Ain't Heavy . . . He's My Brother	* Olivia Newton-John	Window, BMI/Harrison/Jenny, ASCAP, MCA
2. John Denver	Fly Away	John Denver	Cherry Lane, ASCAP, RCA
3. Richard Kerr Will Jennings	Somewhere In The Night	* Helen Reddy	Almo, ASCAP/Irving, BMI, Capitol
4. Hoegle Carmichael	Stardust	* Johnny Mathis	Belwin Mills, ASCAP, Columbia
5. Neil Sedaka Howard Greenfield	Breaking Up Is Hard To Do	Neil Sedaka	Screen Gems-Columbia, BMI, MCA
6. Benny Davis Harry Akst	Baby Face	Wing & A Prayer Fife & Drum Corps	Warner Bros., ASCAP
7. Alexander Courage	Star Trek	Charles Randolph Grean Sounde	Bruin, ASCAP, Ranwood
8. Roger Nichols B.H. Lane	Times Of Your Life	* Paul Anka	Three Eagles, ASCAP, United Artists
9. Dennis Lambert Brian Potter	Country Boy (You Got Your Feet In L.A.)	* Glen Campbell	ABC/Dunhill/One Of A Kind, BMI, Capitol
10. Bruce Johnston	I Write The Songs	* Barry Manilow	Artists/Sunbury, ASCAP, Arista

R&B Top 10

Songwriter	Title	Artist	Publisher, Licensee, Label
1. John Whitehead Gene McFadden Victor Carstarphen	Wake Up Everybody (Part 1)	Harold Melvin & The Blue Notes	Mighty Three, BMI, Philadelphia International
2. George Moroder Pete Bellotte Donna Summer	Love To Love You Baby	* Donna Summer	Sunday/Cafe Americana, ASCAP, Oasis
3. Maurice White Al McKay	Sing A Song	Earth, Wind & Fire	Sagittfire, BMI, Columbia
4. Ohio Players	Love Rollercoaster	Ohio Players	Ohio Players/Unichappell, BMI, Mercury
5. Charles Kipps	Walk Away From Love	David Ruffin	Charles Kipps, BMI, Motown
6. Dan Hartman	Free Ride	* Tavares	Silver Steed, BMI, Capitol
7. Joseph Jefferson Charles Simmons	Once You Hit The Road	* Dionne Warwick	Mighty Three Sacred Pen, BMI, Warner Bros.
8. Errol Brown Tony Wilson	You Sexy Thing	Hot Chocolate	Finchley, ASCAP, Big Tree
9. Larry Graham	Turning Point	Tyrone Davis	Julio-Brian/Content, BMI, Dakar
10. Chuck Jackson Marvin Yancey	Inseparable	Natalie Cole	Jay's Enterprises/Chappell, ASCAP, Capitol

Songwriter Top 40

Songwriter	Title	Artist	Producer	Publisher, Licensee, Record Label
1. C. W. McCall B.H. Fries Chip Davis	Convoy	* C. W. McCall	Don Sears Chip Davis	American Gramophone, SESAC, MGM
2. Michael Masser Gerald Goffin	Theme From "Mahogany" (Do You Know Where You're Going To)	* Diana Ross	Michael Masser	Jobete, ASCAP/Screen Gems, BMI, Motown
3. Bruce Johnston	I Write The Songs	* Barry Manilow	Ron Dante Barry Manilow	Artists/Sunbury, ASCAP, Arista
4. Ohio Players	Love Rollercoaster	Ohio Players	Ohio Players	Ohio Players/Unichappell, BMI, Mercury
5. Kenny Gamble Leon Huff	I Love Music (Part 1)	O'Jays	Kenny Gamble Leon Huff	Mighty Three, BMI, Philadelphia International
6. George Moroder Pete Bellotte Donna Summer	Love To Love You Baby	* Donna Summer	Pete Bellotte	Sunday/Cafe Americana, ASCAP, Oasis
7. Dennis Lambert Brian Potter	Country Boy (You Got Your Feet In L.A.)	Glen Campbell	Dennis Lambert Brian Potter	ABC/Dunhill/One Of A Kind, BMI, Capitol
8. Charles Kipps	Walk Away From Love	David Ruffin	Van McCoy	Charles Kipps, BMI, Motown
9. Roger Nichols B.H. Lane	Times Of Your Life	* Paul Anka	Bob Skaff	Three Eagles, ASCAP, United Artists
10. Maurice White Al McKay	Sing A Song	Earth, Wind & Fire	Maurice White Charles Stepney	Sagittfire, BMI, Columbia
11. Paul Fraley Gene Klein	Rock And Roll All Night	Kiss	Eddie Kramer	Cafe Americana/Rock Steady
12. Errol Brown Tony Wilson	You Sexy Thing	Hot Chocolate	Mickie Most	ASCAP, Casablanca
13. John Denver	Fly Away	John Denver		Finchley, ASCAP, Big Tree
14. Paul Simon	50 Ways To Leave Your Lover	Paul Simon	Milton Okun Paul Simon & Phil Ramone	Cherry Lane, ASCAP, RCA
15. Jeff Lynne	Evil Woman	Electric Light Orchestra	Jeff Lynne	Paul Simon, BMI, Columbia
16. Bill Martin Phil Coulter	Saturday Night	Bay City Rollers	Bill Martin Phil Coulter	Unart/Jet, BMI, United Artists
17. Harry Wayne Casey Richard Finch	That's The Way (I Like It)	K.C. & The Sunshine Band	Harry Wayne Casey Richard Finch	Jeff Lynne
18. Brian Connolly Steve Priest Andy Scott Mic Tucker	Fox On The Run	Sweet	Sweet	Unart/Jet, BMI, United Artists
19. Neil Sedaka Howard Greenfield	Breaking Up Is Hard To Do	Neil Sedaka	Neil Sedaka Robert Appere	Weibeck, ASCAP, Arista
20. Pete Moore Billy Griffin	Love Machine Pt. 1	Miracles	Freddie Perren	Sheryl, BMI, TK
21. Christine McVie	Over My Head	Fleetwood Mac	Fleetwood Mac Keith Olsen	Sweet, BMI, Capitol
22. Soudleaux Bryant	Love Hurts	Nazareth	Manny Charlton	
23. Dan Hamilton Ann Hamilton	Winners And Losers	Hamilton, Joe Frank & Reynolds	Dan Hamilton Joe Frank Darollo	Yellow Dog, ASCAP, A&M
24. John Whitehead Gene McFadden Victor Carstarphen	Wake Up Everybody (Part 1)	Harold Melvin & The Blue Notes	Alan Dennison Kenny Gamble Leon Huff	Spittfire, BMI, Playboy
25. Richard Kerr Will Jennings	Somewhere In The Night	* Helen Reddy	Joe Wissert	Mighty Three, BMI, Philadelphia International
26. Benny Davis Harry Akst	Baby Face	The Wing & A Prayer Fife & Drum Corps	Harold Wheeler	Almo, ASCAP/Irving, BMI, Capitol
27. Bob Dylan Jacques Levy	Hurricane (Pt. 1)	Bob Dylan	Don DeVito	Warner Brothers, ASCAP
28. Linda Hargrove/ Bob Russell Bobby Scott	Let It Shine/He Ain't Heavy . . . He's My Brother	* Olivia Newton-John	John Farrar	Wing & A Prayer
29. Peter Townshend	Squeeze Box	Who	Glyn Johns	Ram's Horn, ASCAP, Columbia
30. David Finnelly	Let's Live Together	* Road Apples	David Kershenbaum	Window, BMI/Harrison/Jenny, ASCAP, MCA
31. Hans Bouwens	Paloma Blanca	George Baker Selection	Hans Bouwens	Towser Tunes, BMI, MCA
32. Barry DeVorzan	Theme From "S.W.A.T."	Rhythm Heritage	Steve Barri	Landers-Roberts, ASCAP, Polydor
33. David Bowie	Golden Years	David Bowie	Michael Ornartian	Warner Brothers, ASCAP, WB
34. Dave Peverett	Slow Ride	Foghat	David Bowie Harry Maslin	Spellgold, BMI, ABC
35. Randy Meisner Don Henley Glen Frey	Take It To The Limit	Eagles	Nick Jameson	Bewlay Bros./Chrysalis/Mainman, ASCAP, RCA
36. Peter Dinklage Mitchell Parish	Deep Purple	* Donny & Marie Osmond	Mike Curb	Knee Trembler, ASCAP, Bearsville
37. Eric Carmen	All By Myself	Eric Carmen	Jimmy Ienner	Benchmark/Kicking Bear, ASCAP, Asylum
38. Larry Groce	Junk Food Junkie	Larry Groce	Randolph Nauert	Robbins, ASCAP, Kolob
39. Barry White	Let The Music Play	Barry White	Barry White	C.A.M.-U.S.A., BMI, Arista
40. William Robinson	Tracks Of My Tears	* Linda Ronstadt	Peter Asher	Peaceable Kingdom, ASCAP, Curb/Warner

Audio

by Brian Ingoldsbey

Demo Versatility

Have you ever wondered if there was a way to use one demo tape instead of two when presenting your song to a prospective client? There is a way, and it's surprisingly simple! It's possible to process the tape so that your client can sing along with the track or play the track with the vocal, utilizing one tape instead of two. Here's how you can do it with any tape recorder, whether home or professional. Figure 1 A & B illustrates the components necessary to construct a junction box and gives a diagram of how it is connected into the system.

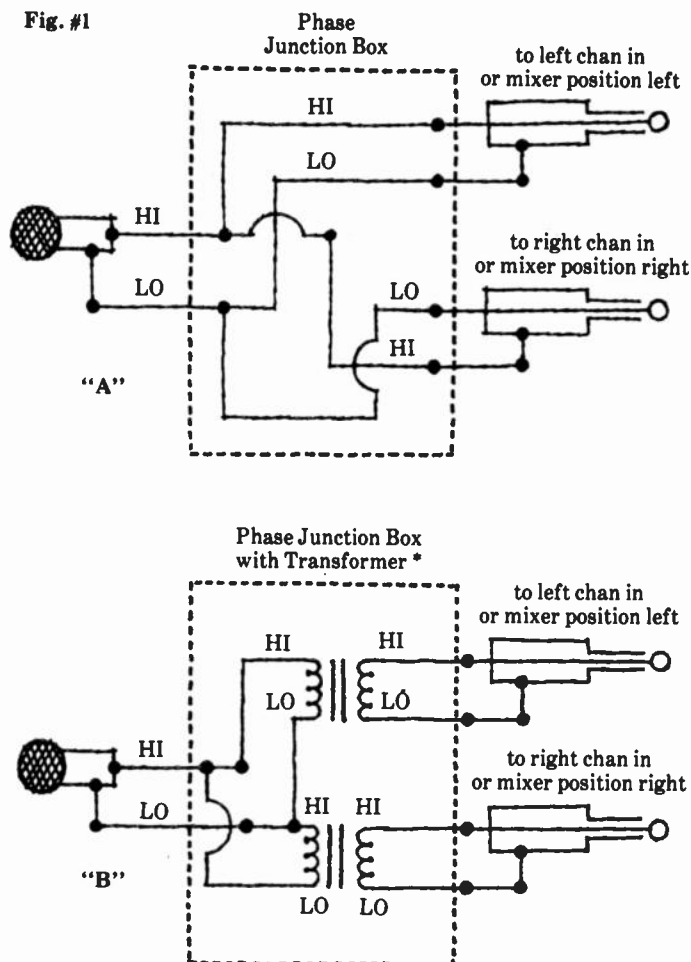
The basic requirements are any two-track or four-track stereo tape machine and your junction box. The latter supplies you with a means to split the signal from the vocal microphone. In this way, one channel sees an in phase signal and the other channel sees a signal 180° out of phase. When these two signals are combined to monaural, the vocal will disappear. This occurs due to the phase relationship that has

been processed through the junction. Any time we combine two signals, one in phase and one 180° out of phase, the end result is the cancellation of the originally processed signal — the vocal. Do not process the instrumental portion of your tracks through the junction box. This way the instrumental remains, but the vocal is blocked. Now you have full instrumental background, enabling the prospective client/artist to vocalize with the track. This is practical from an economic as well as a creative aspect. Whenever you wish, the original vocal reappears when your demo tape is played in stereo.

All playback equipment is able to play stereo program monaurally just by switching the selector function switch from stereo to monaural. On your tape box insert these instructions: "For complete instrumental tracks with vocal, play stereo; for instrumental only with no vocal, play monaural." This is basic and is built into all playback amplifiers.

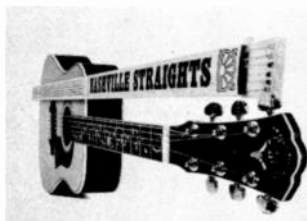
Now your tapes are versatile, allowing the prospective artist to work with the tape and learn the vocals. Also, he can check his phrasing and intonation. You'll probably find even more advantages to this process. Treating the demo tape in this manner facilitates creative experimentation. ♪

Fig. #1



* Use high impedance transformers for microphones—25k ohms or higher, with primary of 50k ohm and secondary of 50k ohm — for low impedance microphones and low impedance inputs to mixer use primary on transformer of: 250 ohm and secondary of 250 ohm.

New Products Corner



Pictured here are Nashville Straights and you folks that compose on guitar will be interested in this. The concept behind them is that coiling a finely-wound guitar string can slightly impair intonation so Nashville Straights are shipped and sold straight to protect tonal brilliance. Check them out at your dealer. They come packaged as you see them... straight!

Dokorder's new Model

1140 4-Channel tape recorder features an automatic multi-sync feature which simplifies the process of overdub recording.

Commenting on the automatic sync feature, Barry Goldman, Dokorder Vice President of Sales, said, "The problem with most multi-track recorders is just knowing where you are. There are so many knobs, buttons and switches to worry about when you're building tracks, it's easy to get lost, especially when you've got your music to worry about at the same time. We've taken a more logical approach to the sync function so our customers can concentrate more on their artistic performances without having to spend so much time on their performances as engineers." ♪



Classified Ads

LYRICIST/COMPOSER PARTNER WANTED:

Established composer seeks published lyricist, Chicago area. Donat Vandenhousten, Melody Productions, 720 N. Wabash, Chicago, Ill. 60611, (312)337-5664.

Lyricist wanted for MOR songs and special material to be submitted to Minnelli, Goulet. Write: Jim Carey, 610 Coddington, Ithaca, N.Y. 14850.

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

Beginning young rock lyricist needs music fix fast. Looking for Elton/Lennon. Into EJ/BT, Springsteen, Joel, Who. ONLY THOSE Together personally, musically. Write Box 45571 Houston, Tx. 77045.

Composer wanted to act as partner for joint development and mar-

keting of songs. Have cassette recorder and lyrics suitable for pop, folk, or country fields. Not interested in buying services. Barry Jedrick, 1231 Clearfield Circle, Lutherville, Md. 21093.

Composer wanted for lyricist. Reply to Alberta Ryan, 2206 Plymouth, Uniontown, Ohio 44685.

Blues Composer — I write lyrics to finished music. If you are into the blues & want lyrics, write or call P.J. Goody, Box 232, Shingletown, Ca. (916)474-3883.

Continued on page 30

Songwriting

continued from page 13

this, but no mention is made of the S.S. Poseidon luxury liner of the identities of the various passengers — "There's got to be a morning after, if we can hold on through the night — we have a chance to find the sunshine — let's keep on looking for the light". There is a mood a hope without ignoring the perils of the situation, and the lyrics can be read in broad terms or on an interpersonal basis. The music is deliberately quiet, as a contrast to the melodramatic texture of the film.

"Shaft" (1972) is a vivid, contemporary song, with a raw ethnic feeling and rhythm that captured the pulse of New York City, and the lyrics, though minimal, dramatized the personality and essence of the title character, a reckless, hard-loving, black Superhero who works on his own, bypassing the police establishment.

"For All We Know" (1971) is a song about strangers trying to relate. The lyrics begin: "Love, look at the two of us, strangers in many ways". These words sum up a mood of searching for love, which is the main conflict of all the characters, the young couple about to be married, the groom's unhappily married brother, the bride's father involved in an extra-marital affair. Again, none of the specifics are mentioned, but the overall emotion is captured.

"Raindrops Keep Falling On My Head" (1970) points up many values in the film. Musically, it is buoyant, carefree, has a western feeling and underlines the roving irresponsibility of the two main characters. The lyrics: "Raindrops keep falling on

my head, just like a guy whose feet are too big for his bed, nothing seems to fit"... suggest the inability of these men to fit into conventional society. You know from the tone of the words that they are footloose, easy-going rebels, rather than the hardened criminals of the James Cagney, Edward G. Robinson movies.

The general content of these songs is a strong factor in their becoming hit records. "The Way We Were" touches upon the universal feeling of love lost and remembered. If it had dealt with a politically conscious girl and a WASP playboy in the 1940's, its appeal would have been tremendously curtailed.

"The Morning After" speaks of a common anxiety that love affairs won't work out beyond one night of lovemaking. In an uncertain time, it can be read also as an expression of hope that tomorrow will be better, that national disillusionment will vanish.

"Shaft" is musically a strong dance record, with an intriguing title that contains hostile, anti-authority elements. It summed up a national mood of restless youth, feeling "shafted" and exploited. Further, "Shaft" provided a long-awaited hero for black audiences.

"For All We Know" was romantic, and dealt sensitively with a new relationship. It had an optimistic tone, but also allowed for the realistic and honest possibility that love could fade.

"Raindrops Keep Falling On My Head" has a contagious, happy feeling which communicated itself to everyone, along with an auda-

cious, fun-loving quality. The approach was lighthearted rather than preachy, but it said in essence, "Enjoy life and do your own thing".

Many times, producers hire rock groups for their films, and are disappointed in the results. The rock group adheres to its own sound and image, rather than integrating itself with the mood and storyline of the picture. Thus, loud, pounding tracks call attention to themselves, and the music attempts to be the star. It is not — at most it is a valuable element in the total structure. It can become the star independently of the movie, but rarely within it.

Your "song" should have a musical flexibility which enables the scorer to utilize it in many different tempos.

In conclusion, film lyrics should deal with philosophy rather than content. Musically, the tune should portray environment, atmosphere, period and character.

To increase your chance of a hit, the song should live away from the film and state a universally felt emotion or point of view. It takes a great deal of double-edged thought, but as you can see from the above, the results will more than justify the effort.

Some other recent songs which became hits and worked within the structure of the movie:

MOON RIVER — Henry Mancini/Johnny Mercer

THE WINDMILLS OF YOUR MIND — Michel Legrand/Alan & Marilyn Bergman

DAYS OF WINE AND ROSES — Henry Mancini/Johnny Mercer

WE MAY NEVER LOVE LIKE THIS AGAIN — Al Kasha/Joel Hirschhorn

BORN FREE — Don Black/John Barry

* The above hits — were all "Academy Award" winners. ♪

Composition

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this phrase work is the relationship of the circled notes in Example #8 to each other. In a sense this line (moving by scale degrees) has simply been embellished, or added to. The basic line, therefore, is as shown in Example #9.

10) Utilizing this particular line, one can find countless different ways to embellish it, all based on the same line.

11) The embellishment of the line can be quite flexible, meaning you do not have to always use the note in the line as the first note in the measure, as shown in the previous example. Example #10 shows a version which illustrates this point.

12) Horizontal lines are very effective in either an ascending or descending direction. Example #11 uses an ascending line.

13) In this example the ascending line is based on the F major scale.

MELODIC EXTENSION

14) In this variation a basic melodic germ or idea is developed into an entire phrase. Example #12 represents the basic idea.

15) We will now refer to Example #12 as the "A" phrase. Next, the "A" phrase will repeat with an extension added on to the end of the repeated "A" phrase. See Example #13.

16) This extension will be labeled "B" for reference. Next we will add the "A" phrase once more, AND the "B" phrase and then add a sequence of the "B" phrase. See Example #14.

17) Finally, an ending is added, or "C" phrase. The "C" fragment in this instance is taken from part of the original "A" phrase, see Example #15.

18) This approach to developing a melody produces the following type of growth:

"A" "A-B" "A-B-B1-C"

19) It would not be unusual to rhythmically vary the phrases when repeating them. This could be motivated partly because of the rhythmic needs of the lyric or because a less literal repetition is desired for variation. Example #16 shows possible rhythmic variations applied to Example #15. ♪

SRS

continued from page 6

Changer and the Changed, are now sold not only in every feminist store in the United States, as well as Canada, England, France, Germany, Australia, New Zealand, Denmark and Sweden, but in many of the male-owned chains, like Tower, Licorice Pizza, Discount, and New England Music City.

Like Holly Near, Meg tours constantly. She recently completed a two-month 16-city tour of the east coast and the south. The tour took her to places as diverse as Harvard University and an apartment building lounge in Columbia, South Carolina. Olivia Records' tape library affords Meg a wealth of material submitted by women. On tour, Meg sings her own songs as well as those of other women. Her repertoire includes songs by Annie Dinerman, Margie Adams, Cris Williamson, Diane Zimmerman, Holly Near, Sue Fink and Joelyn Grippio, and Theresa Trull. Some of these women have been recorded; most have not. On tour, Meg exposes the songs of women who do not have the freedom to travel.

One of the most powerful elements in the success of Olivia is the devotion of its members to their common objective, to reach out and touch all women, to disseminate relevant and entertaining music. Their devotion and uncompromising purpose transcends counterproductive jealousy, competition, personal ambition. The support and encouragement they give to each other, and those who identify with their music, is their strength.

Holly Near and Olivia Records answer the questions most frequently asked of SRS. How can I make my music commercial? What are the elements of success in the music business? If you have confidence in your music, if you have more to say than what has already been said, or if you have the Magic of Meaningful Music, there is a world out there waiting to hear it!

SRS welcomes feedback and requests for information

Write or call: SRS, 6381 Hollywood Boulevard; Hollywood, CA 90028; Phone: (213) 463-7178. ♪

AGAC

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cluded, try to say what you want to say intelligently and creatively. I think following these few simple suggestions will increase your chances of receiving the phone call or letter asking you to come in for an interview.

If this happens — come prepared. Be impressive. Introduce yourself confidently — grab the person's hand in a good firm handshake. Say something flattering about the person's clothes or office decor. Break the ice! Try to make him or her more receptive — without overdoing it, of course make sure you have extra copies of lyrics and lead sheets on hand in case he has misplaced the ones you sent him originally. If he seems relaxed and not rushed for time and you have a few remarks to make about the song to be played, do so. If you have a few well thought out costing ideas, add them to the conversation.

Plant the person's name and image firmly in your mind — try to plant your name and image firmly in his. You're ahead if he remembers you next time you call for an appointment.

Learn his secretary's name. Develop a congeniality with her if possible. She can be a great help to you in setting up future appointments and letting you know what her boss' up-coming projects are. Taking her to lunch can be a pleasant experience and very helpful to your future dealings.

A few last things. While your tape is being played there is no need to act like a maniac. Don't start banging on the desk or climbing the walls in excitement.

Let the listener listen! If he begins to react favorably a show of enthusiasm and an "Oh, Man, isn't that great!" attitude won't be out of place. Don't try to play him every song you ever wrote at one session.

And, oh yeah! Let's hope you have the right song. ♪



Songwriter Q&A

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

Q What is a lead sheet?

Shirley Osborne,
Lancaster, Penna.

A A lead sheet is a simple musical representation of a song. Normally the lead sheet shows the musical melodic line, chord changes, and lyrics. Lead sheets are many times prepared by hand by professional "copyists" who by listening to a demo of the song can "take down" the melodic line. However, many songwriters are capable of writing their own. A lead sheet can be used for filing with the copyright office and also to "show" your tune to publishers and artists.

Q What specific format is there for a lyric sheet? Do most publishers listen with "much" imagination — so that only the song counts? Would you also spell out all of the commonly used abbreviations of ASCAP, BMI, and SRS?

Barbara Meislin
Tiburon, Ca.

A Just type out the lyric in the manner you have written the song so the story and rhyme pattern can be followed easily, in the same manner a poem is written. Most professional publishers listen with a great deal of imagination and what counts to them is only the song as a lyric and melodic entity. ASCAP is American Society of Composers, Authors & Publishers. BMI is Broadcast Music Inc. SRS is Song Registration Service.

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Classified Ads

continued from page 29

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Beginning lyricist wants composer of soul music. Write to exchange information E. Grey, P.O. Box 767, Corona-Elmhurst Station, Corona, New York 11373.

Prolific Lyricist Seeks BMI or ASCAP composer, with credits only. De Gregory, 158 W. 15th St., (2D), New York, N.Y. 10011.

Need someone able to write lead sheets from my melody or yours. Singer, play guitar, or organ could be helpful. Marty Engel, 408 Ann, Apt. #6, E. Lansing, Mich. 48823.

Wanted: Composer/Lyricist/Musician to work regularly with same. Call Judy: (213)392-1721.

Trained composer/pianist with contacts seeks skilled lyricist. Kent Hewitt, 160A Collins St., Hartford, Conn. 06105.

Want composer partner for lyrics in Spanish and English. Florence de Riano, 431 S. Burnside, 1D, Los Angeles, Ca. 90036.

Composer partner wanted — Soul. Bernie S. McBride, 56 Outlook Dr., Worcester, Mass. 01603.

Lyricist/Poet needs arranger/composer partner for super good lyrics. 50/50. I write you play. We split the pay. Country, rock, pop. Have contacts. Let's get together. E. L. Herrera, P. O. Box 29007, L.A., Ca. 90029. (213)465-8275.

MOR Lyricist wanted. Hart, LaTouche, Mercek are good examples. Robert Lenn, 980 Second Ave., N.Y., N.Y. 10022.

Lyricist, versatile, varied styles, seeks composer partner. For more info phone (215)739-8598, Philadelphia, Pa.

Lyricist composer partner wanted. Write Paul Marks, Route 1, Box 66, Fordyce, Ark. 71742.

Contemporary words seek music with style and imagination. Lee Heller, 1 Huntington Quadrangle, Huntington Station, N.Y. 11746.

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In March our
Songwriter interview
will headline

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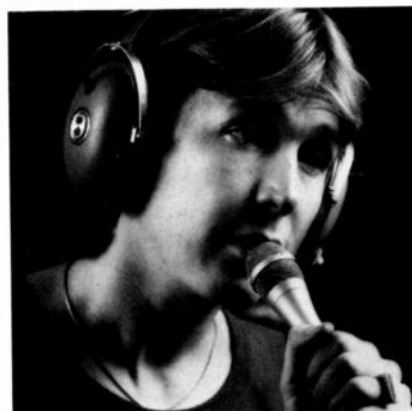


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