

March, 1976

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# Songwriter

Magazine



Songwriter Interview:

**Jimmy Webb**

Poetical Terms  
for the Lyricist

**Karen Hodge**

Behind the Desk

Plus :

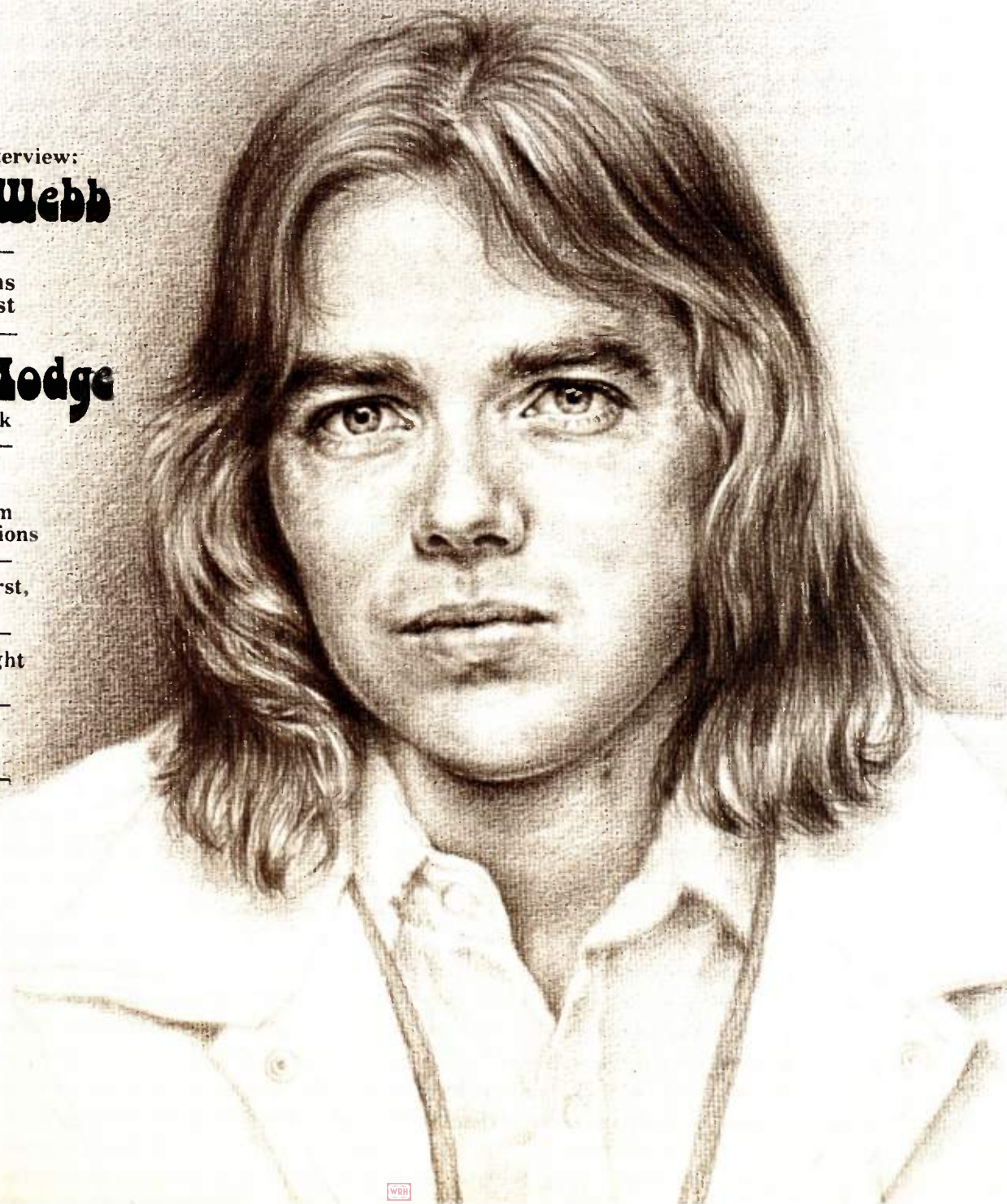
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which comes first,  
words or music

What is copyright  
infringement

How to get a  
good mix

and much more



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Len Latimer  
Publisher/Editor

Paul Baratta  
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## Accentuate the Positive

If writing songs is a passion with you, then it has to be a most rewarding endeavor. The ability to be able to express your feelings and observations in words and music is a creative art that has a built-in success factor. To quote Hoyt Axton in our last issue, "If you think of yourself as a songwriter and you can write songs, then that is success."

The above mentioned success is private and fulfilling, but most writers do not feel totally satisfied unless their efforts are publicly accepted and economically rewarded. For those of you that fall into the latter category, there is a greater chance for disappointment and discouragement. You mail tapes to publishers and have some of them returned unopened and stamped, "Unsolicited material not accepted." You try to set up appointments to meet people who might be in a position to use your songs and are told by some that they don't take appointments.



The business of placing your songs can be a difficult one. In the process of making the rounds, you are sure to find your own grievances and do not need a magazine such as this to suggest that there are other gripes you had not yet heard of.

And so, to the point. We are aware of the difficulties inherent with bartering your creativity with the business world that is the music industry. But *Songwriter* is not, and never will be, a wailing wall of inequities. Success as a songwriter is possible on all levels from minimum to moderate to maximum. Our intention is to strengthen people's hopes... not encourage their doubts. Staying power... the ability to persevere until your turn comes up, will do more to bring you success than talent consumed by antagonism about the hurdles one has to deal with.

To quote a most famous lyricist, we want to "accentuate the positive, and eliminate the negative."

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P.O. Box 3510  
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Cover Illustration Of Jimmy Webb  
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## Songwriter News

For you songwriters that are musicians and live in the New York area, the following are some talents showcases where you might be able to work in your own material:

Seafood Playhouse — 209 W. 48th St. NYC; 582-0966 — they showcase on Monday nights.

Trude Heller's — 9th St. at 6th Avenue, NYC; 254-8346 — they too have Monday showcases.

OLunney's — 915 Second Ave., NYC; 751-5470 — new talent night is Monday. C&W music.

Grand Finale — 210 W. 70th St., NYC; 595-4206 — also Monday

Paxton's Back Room — Second Avenue & 74th St., NYC; 879-3475. They have showcases Thursday through Sunday.

Show-Offs — Al & Dick's Restaurant, 151 W. 54th St., NYC; P1 7-0095-6. New talent only contact Ed Sommerfield

Peter Thom



Phil Galdston



A check for \$30,500 was presented to Phil Galdston and Peter Thom, winners for the "Best Song of the Festival" in the 1975 American Song Festival. The New York based duo was presented the Grand Prize award for their song, *Why Don't We Live Together*, and had originally been judged the best professional rock song entered in the annual songwriting competition. Barry Manilow has recorded the composition on his latest album, *Tryin' To Get The Feeling*. The song was judged by a panel of music industry experts including Marvin Hamlisch, Al Kasha, Merle Haggard, Loretta Lynn, Johnny Mathis, Van McCoy, Kenny Loggins, Jim Messina, Jim Stafford, Mary Travers, and Glenn Yarbrough.

Neil Sedaka will be co-hosting the Mike Douglas Show sometime this month. Neil's albums, *Sedaka's Back* and *The Hungry Years* have been certified gold. His third album, co-written with Howard Greenfield and Phil Cody, is scheduled for release this spring.

Salvatore T. Chiantia, president of the National Music Publishers' Association, (NMPA), anticipates that the Copyright Revision Bill will finally be enacted this year and vows that NMPA will continue to understate every meaningful effort within its power to make the new law one which protects the fundamental rights and interests of writers and their publishers.

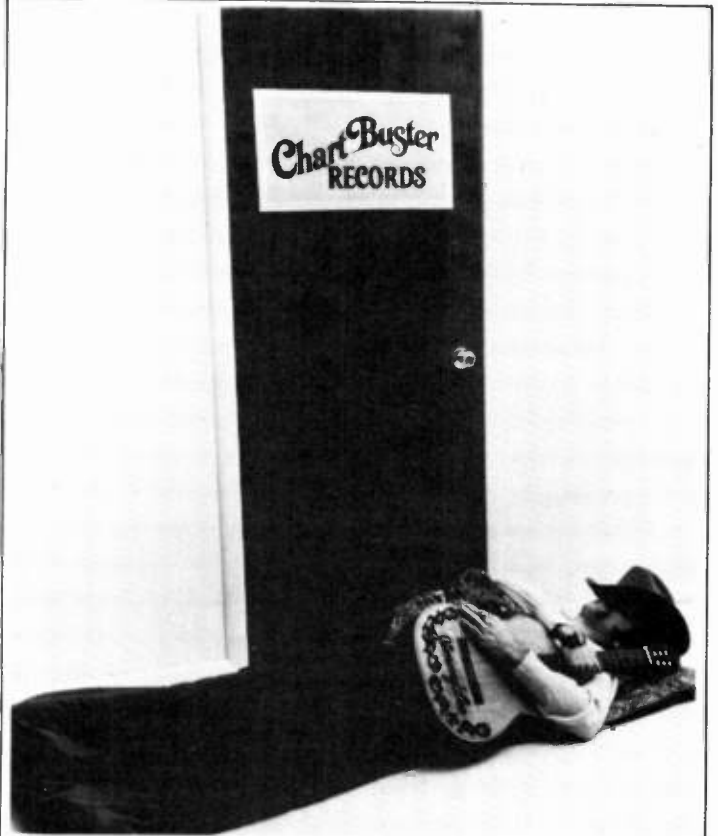
The Chappell country music division in Nashville completed a banner year for themselves holding the #1 positions for publishing and print on all national country charts. Some of the songs that helped them get there are *Easy As Pie* recorded by Billy "Crash" Craddock and written by Chappell writers Rory Bourke, Johnny Wilson and Gene Dobbins . . . . . *Where Love Begins* written by Ray Griff and recorded by Gene Watson, and print rights to the C.W. McCall blockbuster, *Convoy*. Adding to the company's growth have been the addition of the Hill and Range songs to the Chappell catalogue, the Ray Griff catalogue which Chappell administers, and the acquisition of 471 Tom T. Hall songs.

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# Four ways to get someone in the music business to listen to your song.



## The sure way is the 1976 American Song Festival.


Instead of going to ridiculous lengths to get a music business heavy to hear your song, enter it in the 1976 American Song Festival songwriting competition. We'll guarantee your song will be heard. At least twice. And by the "right" people. Because the right people serve as our judges. They're A & R pros, music executives, artists and publishers.

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If you've been dreaming about being in the music business instead of just reading about it, this could be the break you've been looking for.

Over the past two years, more than \$250,000 in cash prizes have been awarded. But even more important, there's a chance to advance your career with recording and publishing contracts. That's what happened to many of our past entrants. This year it could happen to you.

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## Nashville Connection

by Charlie Monk

**BREAKER, BREAKER . . .  
FOR THE MUSIC CITY  
MONK . . .**

Darrel Statler just may strike as a record act with his own *Willie Sing Your Song*. He had a hit record a few years ago called *Blue Collar Job*. Statler wrote Crash Craddock's *I Love The Blues And The Boogie Woogie* . . . Don Gibson had a hit with Eddy Raven's *Country Green*. Raven has done well with Jerry Foster-Bill Rice material — but — this time it's Raven doing Raven on *Free To Be . . . Jimmy* (''Jimbeau'') Hinson's *Find Yourself Another Puppet* has been selected for Brenda Lee's new single. Lynn Anderson did it for an album . . . "Little David" Wilkins' *The Goodnight Special* was co-written with his lead guitarist Tim Marshall. Wilkins wrote *Put A Little Loving On Me* for Percy Sledge . . . Bobby Springfield has been plugging songs for Bobby Goldsboro's publishing company, but wrote a winner for Roy Clark, *If I Had to Do It All Over Again*. Gospel Music's outlaws, The Oaks, did a fantastic job with Springfield's *Heaven Bound* . . . Jack Blanchard and Misty Morgan (Mrs. Blanchard) are back in the mainstream with Jack's *I'm High On You*. Blanchard wrote their monster hit, *Tennessee Birdwalk* . . . Advertising/TV production genius Bill Graham wrote *Morning* — a big hit for Jim Ed Brown. Brown's latest is a Graham goodie called *Another Morning*.

### CHECK THEM BEAVERS

Susan Raye has cut John Schweers *Honey Toast and Sunshine* and it's the title of her latest album . . . Michael Clark has written a great ballad for one of the sweetest gals around, Melba Montgomery . . . the Larry Butler-Roger Bowling gem, *Play Me No Sad Song* may be just the record to start Rex Allen Jr.'s career rolling . . . You gotta hear Emmylou Harris sing the

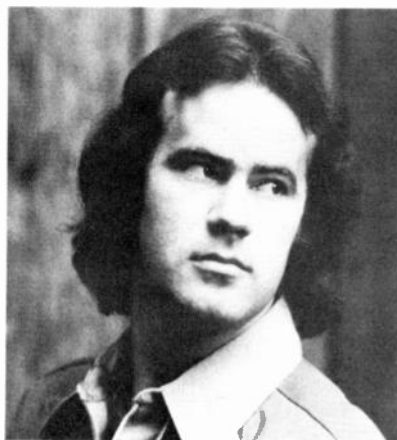
*continued on page 28*



Mrs. Blanchard (Misty Morgan) is high on her writer husband Jack Blanchard



Jim Ed Brown's favorite time of day is Morning



Tanya Tucker has Dave Loggins new song to hold on to

# Who's Who?

by Pat and Pete Luboff



## NASHVILLE

Roger Sovine, Director of Writer Administration  
Broadcast Music, Inc. — BMI  
10 Music Square East  
Nashville, Tenn. 37212  
(615) 259-3625

Other Offices: New York, Los Angeles and San Francisco.

The Nashville office of BMI handles a 15-state area which contains about 13,000 writers. Some of the music centers this involves are Miami, Atlanta, Muscle Shoals, Jackson, Miss., Dallas, Tulsa and Memphis. Roger says, "I'm like a banker, a psychiatrist and a teacher to the writers I deal with."

In the banking department, Roger is responsible for arranging for advances to writers. He says, "A writer could be hungry and have a Number One song on the charts that normally won't bring in any money for 6 to 9 months. Meanwhile, he's getting hungrier, so he comes to me for help in the form of an advance."

In his psychiatrist role, Roger makes the rounds of studios and nightclubs talking and listening to the new writers he meets. He encourages them to continue and he helps them by giving them needed information about the music business.

In his capacity as teacher, he travels to many colleges and universities in his territory to speak about BMI and the music business in general. "When we get to talking and answering questions, they want to know all about record contracts and how much of a cut the producer gets and what is scale payment for a musician and how are copyrights administered, etc. It means I have to keep up on everything that's going on." Recently, he spoke at Vanderbilt, Peabody, U of Alabama, U of Georgia and at the armory-turned-nightclub, Armadillo World Headquarters in Austin.

BMI is a performing rights organization that acts

*continued on page 11*



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☐ R&B ☐ Other

☐ I'm a lyricist ☐ I'm a composer

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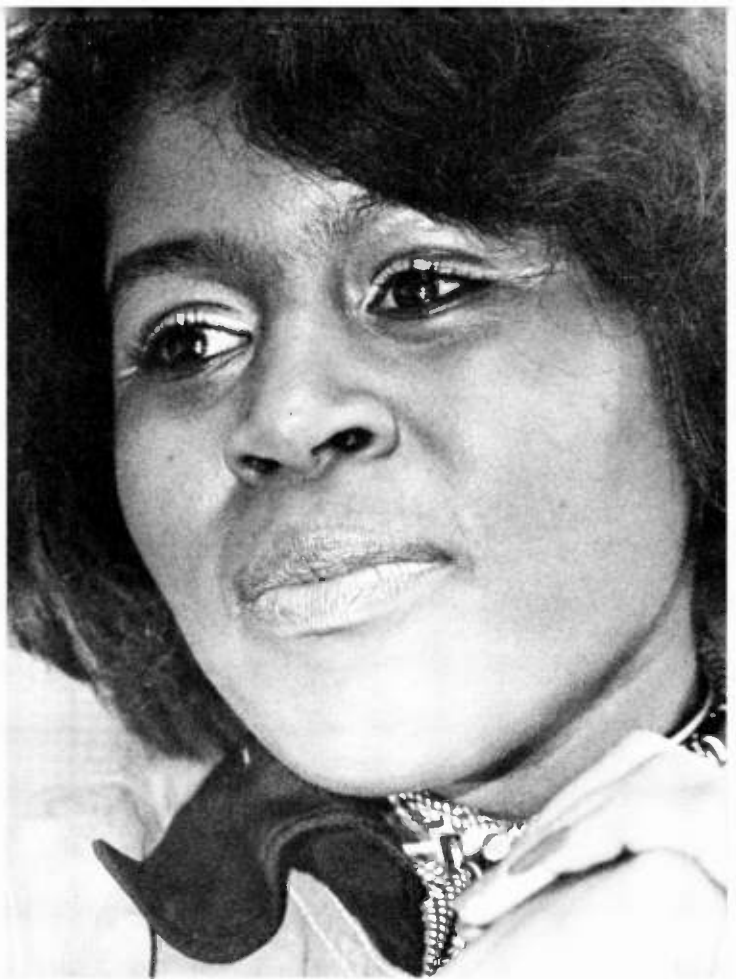
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☐ R&B ☐ Other

☐ I'm a lyricist ☐ I'm a composer



# Karen Hodge

~ behind the desk



*Photographs by Richard DiLello*

The world can look cold and imposing when you're seated on the side of the desk facing the door. Have you ever had that feeling? You're on "hostile" ground, your rear is unprotected, and you can't quite reach the person across the desk.

However, if the person behind the desk comes across like Karen Hodge, you're in luck. She's warm and friendly, knowledgeable and intelligent, and recognizes her fallibility. Let me give you an insight into the person you would be dealing with were you to walk into her office at Jobette in Los Angeles:

"When I first started in the music publishing business with Jobette in Detroit eleven years ago, I knew nothing about publishing at all. I was born in the Virgin Islands, moved to Detroit with my family at an early age, and was a math major at Wayne State University. I went to an employment agency for a job and they sent me out on an interview at Jobette where Miss Sylvester Edwards, who is now senior vice president, interviewed me and asked if I could type. I said no. She said take the test anyway. I did. When she saw the results she told me, 'Guess what . . . . . you can't type! So she made me a glorified file clerk and trained me. She was very secure in her position and took me everywhere with her. I was like her shadow. Everything she was responsible for, she exposed me to, and when it came time to get heavy into the publishing end, I had to leave her because her area of responsibility was no longer publishing. So I learned foreign publishing, went from there to the domestic publishing wing, and eventually became office manager of the publishing department. Then I moved to the administrative department where I was responsible for the copy-righting aspect and the mechanical licensing and then became the administrative assistant to the general manager. From there I was director of administration and, for the last two years, I've been assistant general manager. My aim is to drop 'assistant.'"

"I knew when I started I had a lot of studying to do. I've seen too many people go from rung two to rung three

on the ladder never having known rung two. I didn't want that to happen to me. I have command of my responsibilities because I've worked and studied hard at it. I feel less than I should be if someone asks me a question I should know the answer to, and don't. I had a hang up for a long time feeling that I was supposed to know everything. It took me quite awhile to realize that I'm not supposed to know everything. When I finally had that realization, I had a little more relaxed approach to learning. It always used to be cram cram, cram . . . . . everything must be learned immediately because if a question came up in my area, I felt I should know the answer. But I still work hard at learning what I'm supposed to know because . . . . . well, maybe it's my ego. I like for people, after talking to me, or after counseling a writer, to . . . . . well, what I hope they come away with is that the person on the other side of the desk does not know any more than you do on a given topic, and was willing to say so. I think we go through life assuming I know, and you know, and both are afraid to let the other see what it is we don't know. I prefer beginning, 'Okay, you don't know, so what's your question?' And my thing is, 'I don't have that answer but I'll get it for you.' A lot of people behind the desk hurt themselves because they don't want to say *I don't know the answer*. What results from that is someone comes back and gives you different information and the credibility of the person behind the desk is shot because they threw out an answer to save face, and the answer was erroneous. I find it much easier to recognize the fact that I don't know everything. I think it's helped me mellow a whole lot faster."

Karen Hodge is an articulate lady who enjoys her profession and the company within which she practices it. The following excerpts are taken from an interview we conducted with Karen at her office at Jobette in Los Angeles. Motown music is being played over the office soundsystem in the modern office complex of the companies that Berry Gordy built from modest surroundings in Detroit.

"Taking Motown from Detroit to Los Angeles was a big move. We had about 100 employees at the time . . . . . about five or six in my section. A lot of our writers were living in Los Angeles at the time. Proximity makes it easier but the administrative aspects of the company really do not have to be side by side with the creative. For what we're doing, we could perform our function on the moon with no serious loss of overall quality to the performance of our creative publishing."

When I talk about administration, I refer to what I like to call the cycle . . . . the creation of the song, the protection of it, the exploitation of it, and then the accounting aspects. Administration takes in that whole cycle. And it includes following along with what is happening in order to justify your collection of monies.

"If somebody is going to record your song, he can record it if it has already been recorded once, but it does the writer no good if he doesn't get paid for the use of his song. So if someone is going to administer your catalogue for you, you can employ them on various levels . . . . strictly the paper work; the business end of it, or you can combine that with the creative end; really taking your song and casting it for different artists. Making new arrangements of it; really tailoring it to certain markets . . . certain kinds of exposure.

"So, as you get into negotiating for an administrative relationship, you'd want to know whether or not you're only expecting someone to count your money for you, or someone to come up with ideas to make your product more saleable. And someone who is going to be able to take you not only into the domestic market, but someone who is recognized internationally and can give your songs some overseas exposure."

Jobette has about 10,000 copyrights although only a few hundred receive an active, concentrated push. But our catalogue is so dynamic that the older copyrights sell themselves. Jobette was named the num-

ber one publisher in 1975 and one of our number one songs last year that helped get us that number one standing was *Please Mister Postman* which was originally a number one song for us in 1961. So it's not just a matter of the new things that are coming in. Linda Ronstadt had a hit with *Heat Wave* and another with *Tracks of My Tears*. That's our catalogue. That's what came out of the Motown Studios. Holland-Dozier-Holland, Stevie Wonder, and performing groups that made their own songs because they also were the writers, wrote songs that we're having success with by groups and artists outside the Motown/Jobette family. A good song doesn't die; it goes on and on. Whereas the function of Jobette at one time was to publish the songs of the writers who wrote their own material and recorded on Motown, or staff writers writing for Motown artists, the Jobette catalogue is currently used 60% by Motown, and 40% by outside users."

I think the biggest problem a young writer has in attempting to establish his own publishing company, is one of concentration. A writer's business is writing. Although the writing of songs is an art form, very few people do it merely as a form of art. Very few writers are writing for the joy of writing. They're writing for an economic reward. If they are successful in expressing their creativity in two hours of the day, it leaves the rest of the working day to work on the business end of it if the writer has a business mind. One advantage is that nobody believes in the song like the writer does. But I believe that if a writer is good at writing, he can earn more by concentrating his energies on writing the best he can, and let someone who is secure enough administratively and professionally to sell his wares. If a young writer asked me to advise him about starting his own publishing company, there are factors that I would want to know . . . . . does he have the finances to foot the bill while he's trying to establish himself? A big company is already geared up and can sustain itself while a new

continued on next page



Motown started with these historic buildings on West End Boulevard in Detroit

writer is going through growing pains.

"A writer will probably not have the time to devote to being a good publisher and consequently might end up being a mediocre writer and even less of a publisher. He won't be able to cover enough ground and get his material exposed to everyone who should see it. It's a wise business decision to couple your creativity. The higher the level of creativity, the better coupling you'll need."

"At Jobette, we have over 100 exclusive writers. The majority of them record their own material so we have about a dozen writer writers . . . they are the ones a publishing company should concentrate on because the writer/artists, or the writer/producers, have outlets for their material. The 'writer writer' is limited in his exposure and exposure is one of the aids a publishing company offers such a person. But, in his limitation, his writing may be better because his concentration has increased. He may be at an advantage because he may be writing songs; writing copyrights rather than writing a record because his producer wants a particular groove or a dance thing or whatever.

10 **A**nd we're not a closed shop, especially since we've been in California. In Detroit, it wasn't so much that we were a closed shop, but there weren't a lot of places to go. But we attract writers now because of our record of success and because writers have the confidence that if they come to Jobette, they'll have a professional job done on their material."

"In the old days in that historic old building on West End Boulevard in Detroit, we

really had it going. We had what was called artist development in a building across the street. The downstairs area was lined with mirrors and was utilized by all the Motown acts as a rehearsal hall. You could walk in and see the Temptations going through their routines, and on the other side of the room, Martha and the Vandellas. The company offered instruction to these artists from the standpoint of control. They were investing large dollars in recording this talent and they wanted to insure that when the act went before the public, they represented themselves well. Berry Gordy's philosophy is that you give a person a shot. And he made sure that they were well tutored to maximize their chance of making the shot count."

**I**f I write a hit song, how much money do I get to put in my pocket? Okay, let me try to answer that question. It's a complex question but I'll try and give you a general idea of what it might be.

"If, ummm . . . let's say a writer writes a song that is recorded and sells a million copies. It's on the charts (top 100) for a period of 15 weeks, is in the top 20 for six of those 15 weeks, and eventually goes to number one. All that means is its received pretty good exposure, airplay-wise.

"The writer can expect to take home about \$10,000 from the domestic mechanical royalty. (Ed. note — that's the writer's one cent share of royalty from sale of a million singles.) He can probably expect to take home about \$30,000 in performance money. (Ed. note — monies paid to writer for airplay.) If it goes to number one, he might have other artists recording the song whose records will also

generate a certain amount of sales and airplay of their own from which the writer also gets paid. And he may generate successful cover records in foreign markets and these combined incomes can equal or exceed the original recording. I think that gives a general idea of what to expect.

"Now, on a super successful song like *You Are The Sunshine Of My Life*, we could all retire on that one, because that's a song song. It would be hard to put a dollar figure next to it because the monies overlap so much. Stevie will be collecting on that song for the next 15 years. A standard like that has a million dollars coming in from the cover records before Stevie earns a million on his own version. It's the type of song that has stature to it. It begs artists so say, 'Okay, what would I do with this song? How will I interpret it?' So that increases the performance of it. He can earn good money from sheet music because people want to play it on their guitar and their kids want to include it in their high school repertoire. That's the kind of song our grandkids might still be humming, and that's what I feel songwriters should be striving for."

"I think the music business is basically an honest, reputable business. I like to think so because first, it gives me something to get up and come to work for in the morning. I like to take a positive approach. If I find something I feel is not up to par, I like to take the approach, 'Oh, you missed this.' Then I don't have a battle because a battle Monday morning can kill my whole week. I don't shy away from conflict, but I feel fairly certain that the business is a reputable one because it takes so much to cheat. I mean you have so many bases now to cover. You can't tell one little lie and have it isolated. You've

got to cover yourself in a dozen different places.

"Like a lot of songwriters I've met are overly concerned with being ripped off. The key is knowing what you have to sell. If you don't know what it is you have to sell, you don't know when you're selling short. If you know what you have, and you know what you want to get, and you know what you're willing to give up to get there, you can't be ripped off. It doesn't take a genius to read a sample songwriter contract and know what the norm is. So if you know what an average person would give up, if you're willing to give up more, then that's your decision. And if not, that's your decision too. But the norm is available to anyone and I don't like to hear people saying that 'He took this from me and I didn't know he was taking it.' You're going into a situation on a one-to-one basis and you owe it to yourself to know on what basis you will make a deal. It's a lack of preparation when approaching important career situations that makes a writer regret the decision they make later on."

**L**ack of preparation has never been a problem with Karen. The administrative aspects of the publishing business fascinate her and she is further preparing herself by studying to be a lawyer. At one point in time, Jobette had all men in their publishing department but that didn't deter Karen. She moved ahead confidently and has not yet reached the point she set her goal at. She's "two slots" from where she aimed to be and feels that she's a little behind in her schedule. "I should have been there a year ago," she explains. "I thought by the time I was thirty, I would reach my goal, so I guess I goofed off a little."

If you're out there making the rounds, and sitting in publisher's offices with your back to the door, I hope you can find yourselves a Karen Hodge behind the desk from time to time. It will not only be a helpful, enlightening appointment, but also one where the ground will seem friendly, the conversation informative, and the person behind the desk more than within reach.

—P.B.

as a steward for monies collected and paid for TV, radio and live performances of music licensed with them. In Nashville, the list of BMI writers is too long and full of top names to mention all of them, but a small selection would include Billy Sherrill, Norro Wilson, Tom T. Hall, Kris Kristofferson, Waylon Jennings, Tanya Tucker, Donna Fargo, Mel Tillis, Conway Twitty, Ray Stevens and Loretta Lynn.

Roger got into the Country Music business by osmosis. His dad, Red Sovine, is a long time BMI Country writer and recording artist. After graduating high school and serving 4 years in the Marines, Roger went straight into the music business with his first job at Cedarwood Publishing, mailing out records. His duties expanded as he learned the job and he got into running the studio, taking pictures, doing artwork for publicity folders and finally was promoted to professional manager. He left Cedarwood to write and sell advertising for Country Music Magazine for a year, after which he began a publishing and record company called Showbiz, Inc. Next, he did independent film work for a BBC show on Motown acts entitled "Top of the Pops" and followed that with a production company in co-operation with Bobby Russell. He came to BMI four years ago and says, "There's no place better than BMI and I'm tickled to death to work with the good people here, especially our Vice President, Frances Preston."

"Everybody says the music business is political, but anyone who has a hit song can get it recorded. If it's just a medium-strong song, you may not be able to get it recorded because of politics like self-contained writer, producer, artist situations. But everyone wants a hit."

"Keep writing whether you are successful or not. If the Lord sends you songs, you owe it to yourself to write them down, but don't give up a day-job to strike it rich in the music business. It takes too long because the competition is mammoth. Even the good, established names are struggling just like the un-

continued on page 25

## Songwriting

*What comes first — the words or the music*

By Al Kasha  
in association with  
Joel Hirschhorn

People frequently ask the question — "What comes first — the words or the music?" More often than not, it is the opposite of what the creator is specifically doing. A good melody writer has an unconscious but well-developed scenario in his mind, either through a title, a phrase or a mood. He then matches his music to it. A skilled lyricist also has a rhythmic phrase or a melodic one which guides his words and suggests their development.

If someone hears your lyric or melody and gets no specific images or feeling of atmosphere, you have not created an individual portrait. *Personality* is lacking.

Certain obvious examples illustrate this. In *Honky Tonk Woman* by The Rolling Stones, the melody and rhythm would be ludicrous coupled with a sentimental love story. The lyricist knew enough to match these ingredients with a picture of a vivid, earthy, sensual woman, but the melody led him to this approach.

*Up, Up, And Away* musically takes flight in a series of pyramiding phrases that give a sense of freedom. Jimmy Webb, as composer/lyricist, realized that his words had to convey openness, space and buoyancy. It is practically impossible to set another mood to either the tune or the lyric of this song.

In the Broadway musical arena, the lyric of *Climb Every Mountain* by Oscar Hammerstein (From "THE SOUND OF MUSIC") was written first. Certain things are immediately evident. The words have a somber, religious quality. Richard Rodgers' music captures this church-like feeling. The words gain in optimism ("Follow every rainbow, till you find your dream"), and the music swells along with it. The melody climbs up the scale to match the mood of the title.

Many classical composers were also uncon-



scious lyricists. Chopin undoubtedly had a feeling of military intensity and authority when he composed *Marche Militaire*, even though the exact title may not have been conceived. *Appalachian Spring* by Aaron Copland, has an outdoor atmosphere; the music makes us see the rural beauty, the wonders of nature and the farmfolk. Copland, consciously or unconsciously, devised the verbal equivalent of his music when he sat down to write.

*An American In Paris* by George Gershwin, is music that pulsates with the excitement of a city, even to the point of including car horns in the orchestration.

Can you take *The Lord's Prayer* and put some frivolous, bubble gum melody to it? Of course not. It needs importance and universality. Paul Simon adapted the poem "RICHARD COREY" and his music was hard driving and up tempo, conveying the below-the-surface desperation of a man who had everything and

nothing, leading him to suicide. The poem, "TREES", became a major standard because a melody writer caught the height and majesty of its subject. Returning to the rock and roll market, Gerry Goffin and Carole King's *Locomotion* was a perfect marriage. The melody dictated movement and danceability. You could literally feel the movement of a train. The lyric precluded anything but a throbbing, exciting beat.

*I Got Rhythm* through its title, forces the tune writer in a certain direction, and vice versa. A picturesque, atmospheric and actionable title is of major importance in leading a melody writer. *You've Got A Friend* projects sensitivity. The minor mode which opens the song gives a feeling of someone in trouble, longing for love and companionship. The "hook" or repetitive chorus, is in a major mood, and becomes more positive and hopeful.

Therefore, it would be fruitful to keep in mind an identity, a personality; a specific picture should come to mind when creating a lyric or melody. It is equally wise when you are given a lyric or tune, to work with it, and to bring out the values it requires, rather than playing against it. Then a harmonious whole can be achieved.

For practice, it would be useful to take a melody or lyric from the Top 100, depending on your speciality and write to it, trying to convey the required meaning and mood.

### Sharps and Flats

by Butch Krieger



"Listen . . . They're playing our song . . ."

# SRS Open Forum

*Ed Bruce picked  
the wrong market!*

By Helen King

SRS OPEN FORUM received a letter from a reader in New Jersey, enclosing two beautifully written, meaningful songs which had been rejected by producers with comments like, "I love it, personally. But I'm not sure it's commercial." His letter reads, in part:

"It is heartening to find someone speaking out for quality and depth in popular music. But a quote from another article in the January issue of SONGWRITER underscores the difficulty faced by anyone who tries to inject aesthetic 'quality' into what is essentially a commercial enterprise . . ."

He quoted Ed Bruce's classic line, "ART don't check out nothing at the A&P!"

My answer to the reader is that we, Ed Bruce and I, are both right. I take exception only to Ed Bruce's choice of stores. ART may not check anything out at Tiffany's, but it most certainly can at the A&P, with an extra bonus even Tiffany's doesn't carry, the rewards of achievement, integrity, and live human response.

As long as music remains a business, a big business, over two billion dollars worth of business a year, it is the height of folly to even entertain the thought of grafting a beating heart into that enormous computer. One must accept the realities. The bottom line of business, even the business of presenting and selling art, is profit! To insure that profit, industry personnel, for survival, must have an instinct for the "sure thing." When one considers the almost astronomical budgets for recording, high powered promotion and 'executive suite' salaries, profit or loss depend on the executives' batting average of

'hits'. Indulging one's personal tastes can spell disaster. The formula for success includes basic components. A song must appeal to the broadest common denominator of tastes, established scientifically through demographics. Successful pop songs can be analyzed and patterns established. The successful A&R person is the one who is conditioned to react reflexively to a song containing those essential elements. It becomes "a gut level reaction," or "a song does (or does not) knock me out."

However, this hard reality of the music business does not spell doom for the creative songwriter who either cannot or will not write formula songs.

## SRS IS WORKING BOTH SIDES OF THE STREET

On behalf of songwriters, SRS is working both sides of the street. For those of our members who are trying to find a common ground for the work they feel is valuable and music industry standards, we are publishing "Open Ears," the findings from our interviews with industry executives. "Open Ears" details where the companies are; whom to talk to; the kinds of music they want (although the most frequent answer to that question is, "a hit," or "top forty" songs); how they want the material presented; the kinds of contracts they offer and the negotiable and non-negotiable areas of those contracts.

SRS is conducting an ongoing workshop called, "I Wrote A Song — Now What?" This course is designed to acquaint songwriters with the basic workings of the industry, to arm them against inequities and inform them of their rights, to familiarize them with the

sometimes incomprehensible terminology and, above all, to help them overcome timidity and fear of asking vital questions lest they reveal their inexperience.

For those who want to venture out into the greener pastures of "Jingles and Commercials," SRS is conducting a workshop in that lucrative area of commercial music.

## THE OTHER SIDE OF THE STREET

In our January OPEN FORUM, we introduced readers to Holly Near, a singer-songwriter who, because of her commitment to "conscious entertainment," chose the rough road of doing it herself, and is succeeding. Again, in the February issue, our story described Olivia Records, founded by five courageous women who felt there was no place in the commercial arena for "Women's Music." The scornful superciliousness that greeted them when they first tried to get record stores to carry their albums has now turned to respect. Olivia proved that their records were indeed commercial. BILLBOARD's July 26, 1975 and December 6, 1975 issues reported on ten groups that are now doing it on their own. The January 24, 1976 issue carries a heart-warming story, "Persistence Pays Off," describing how Nauert and Groce made it. These successes are truly encouraging and inspiring.

On the other hand, there are those who are embarking on such precarious ventures daily, knowing nothing but an overriding need to be heard. They are not that successful. Few individual writers have the financial resources, business and legal experience, or the time to create as well as produce, record and promote their own music. For these writers the answers are COOPERATION, EDUCATION and EXPOSURE.

## COOPERATION

A committed writer need not be a lone voice in the wilderness. Many songwriters are suffering the same frustration and desperation. SRS is trying to create the climate of trust and unity so essential to effective cooperation. Through our or-

ganization that climate is emerging. This is the primary purpose for our "Sunday in the Park," where writers gather to rap, share experiences, find collaborators and, above all, overcome their destructive alienation from each other, suspicion, and competitiveness. Our workshops too contribute to bringing songwriters together. They are realizing that they have a common interest and a common goal. Together they can expand their horizons, play vital supportive roles, and breathe new life into the creative process.

## EDUCATION

Al Schlesinger, an acknowledged authority on copyright, music contracts and licenses, and every area of the industry's activities both in the United States and abroad, will give a series of bi-monthly three-hour seminars on the "Legal and Practical Aspects of the Music Business." Karen Hodge, Assistant General Manager of Jobete Music, will give a second series of weekly workshops on the "Paperwork of the Music Business." In the fall, Alan and Marilyn Bergman will again conduct a series of workshops on Lyric Writing. Thanks to Alan and Marilyn Bergman, we are acquiring books on and about music for our SRS Bergman Library and will make these treasures available to all who want to learn.

## YOU CAN BE HEARD NOW

We contend that if writers believe in their music and cannot or will not compromise their integrity to become the skilled employees or servants of the music industry, there are exciting possibilities for exposure, alternatives to the inundated top-40 radio stations with their shrinking playlists.

There is a virtually untapped resource in their own communities. There are city and state funded live concerts in schools and parks that charge nominal admission fees. Going directly to the audience is a consciousness-raising experience for the listeners, and an invaluable indicator of audience response.

SRS has started a  
*continued on page 29*

# Composition

## Composing from chord progressions

by Dick Grove

1) One approach to composition that can be very effective is that of composing melodies to established chord progressions. In one of my first articles I detailed all of the II-V-I progressions which can be used to define a tonal center. This article will concern writing to the more typical rock-styled progressions.

2) Each of the possible progressions illustrated in this article can be used as compositional exercises for you to practice writing melodies to progressions. It is important therefore to play each of these examples on a chord instrument such as piano or guitar to familiarize yourself with the individual sound of each progression.

3) Progressions 1, 2 and 3 are interesting possibilities:

### PARALLEL PROGRESSIONS

4) These progressions have a *Parallel Root Relationship* in common. Sequential melodies are a natural approach to use when adding a melody. Example #4 illustrates a sequential melody applied to Example #2. This type of progression lends itself very well to the *horizontal lines* explained in my last article.

### CIRCLE OF 5th PROGRESSIONS

5) These progressions have as their primary relationship roots moving in fifth intervals. These do not have to be consistent as the strength of the fifth movement gives the progression its character.

6) The natural tendency when adding a melody to progressions of this type is to strive for diatonic melodies.

Example #8 is a possible handling of Example #5.

### LINE PROGRESSIONS

7) This next progression has as its dominant characteristic a *Half Step Bass Line* which provides a natural leading from chord to chord. To accomplish this it is necessary to use *Inversions of the Chords* to provide the proper leading in the bass voices. In the notation, each diagonal

slash refers to the specific note to be used in the bass. The smaller noteheads shown in Example #9 below brings out the particular line that is used in this progression.

8) Example #10 is a possible melodic treatment of this progression:

### PROGRESSIONS USING THIRD INTERVALS BETWEEN ROOTS

9) Example #11 is a symmetric progression in that there is a *minor 3rd interval* between each chord root. The effect of this is modulatory and creates an emotional effect of building as the chords ascend. A practical approach melodically is to use sequential ideas in one or two measure phrases. Example #12, which is based on the progression shown in #11 uses two measure phrases for its sequences.

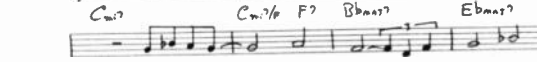
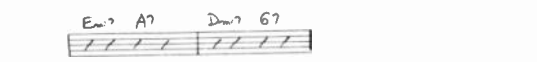
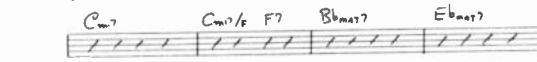
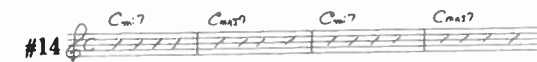
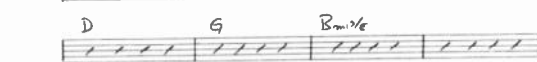
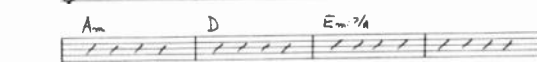
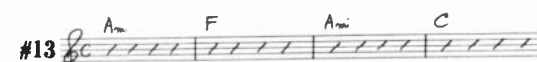
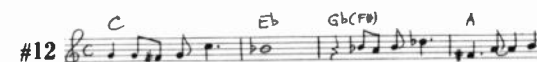
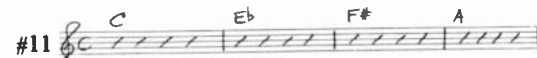
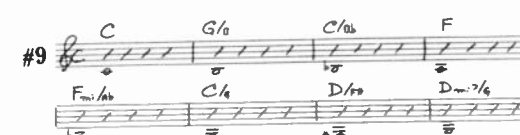
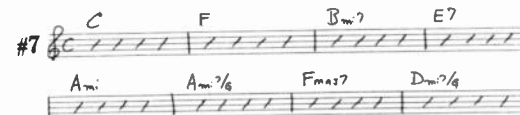
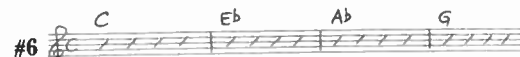
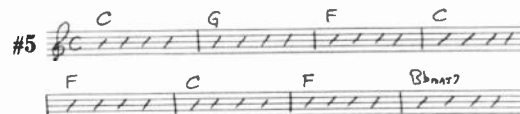
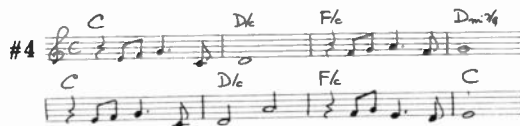
### PROGRESSIONS UTILIZING COMBINATIONS OF 3rd, 5ths AND PARALLEL MOVEMENT

10) The interest that is achieved in these progressions comes from the hybrid mixture of different root relationships. Because the roots are not moving in sequences and patterns the effect is less obvious.

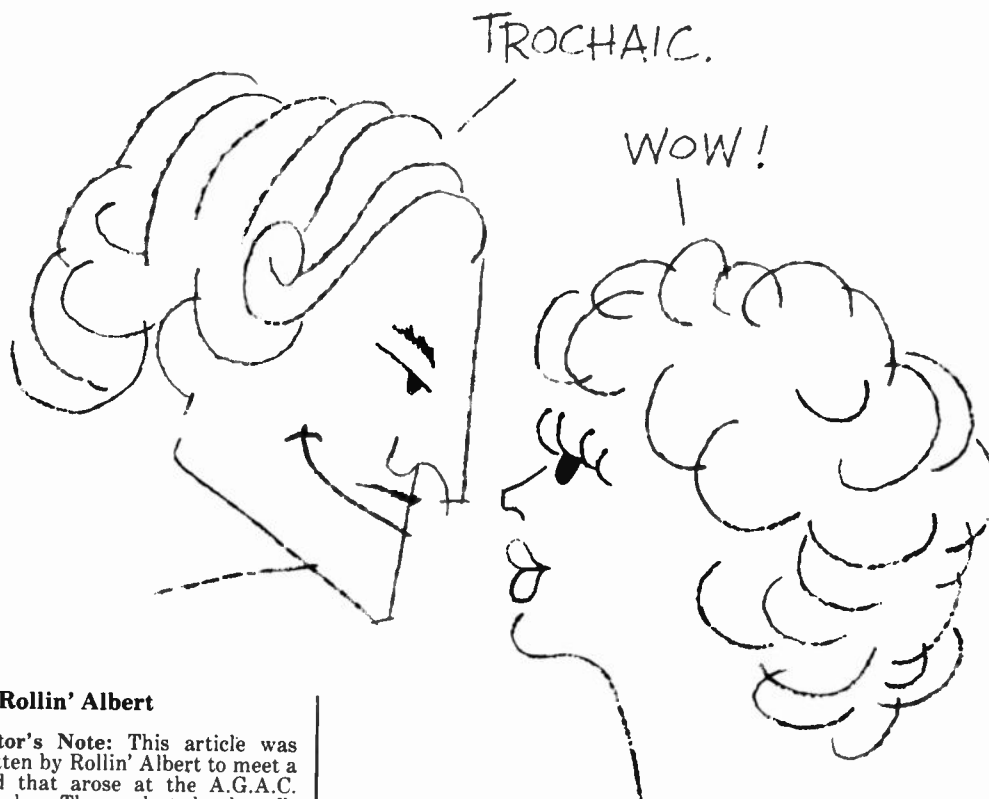
11) Example #15 is a possible melody added to the progression in Example #14.

12) Try to become familiar with these examples to the extent that you are aware of the particular characteristics of each category of root relationships.

13) I would recommend that you experiment by writing your own melodies to each of the progressions illustrated in this article.



# Poetical Terms for the Lyricist



by Rollin' Albert

**Editor's Note:** This article was written by Rollin' Albert to meet a need that arose at the A.G.A.C. Pop-shop. Those selected to benefit from this 20-session course, had not formerly had occasion or need to define the terms which were used to discuss one another's work.

Rollin Albert's background includes extensive work in the New York theatre scene as well as credits in television and records. We felt that the information provided herein would be of interest and value to you.

There are lyric poems, but poems are not necessarily lyrics, and vice-versa. Yet, some of the terms that have evolved to describe poetical styles and devices apply to lyrics. You can write great lyrics without knowing these words, but you can sound so informed in discussions by knowing them:

**RHYTHM** — a pattern of stressed (accented) and unstressed syllables, measured in **METRICAL FEET** (the

number of stressed syllables.)

**Iambic** — "I love the looks of you, the lure of you."

**Trochaic** — "From this moment on,"

**Dactylic** — "I get no kick from champagne."

**Anapestic** — "Be a clown, be a clown,/All the world loves a clown,"

**Spondee** — a metrical foot consisting of two long syllables or two heavy beats, used for variety or emphasis. (This is often your "hook.")

**Accentual meter** — the number of stressed syllables is fixed, while the number of unaccented syllables is not. (Some musical collaborators

reject this type of lyric. We hear this most often when the lyricist is also the musician and/or performer.)

**Wretched accent** — when the performer is forced to stress the wrong syllable — which can be effective or irritating.

**Caesura** — a pause or break in the middle of the line, marked by a ||. (If this occurs in one "A" verse, it sounds better to do so in the others, in the corresponding line.)

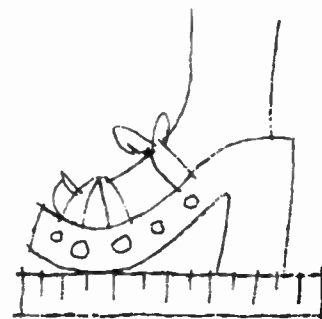
**Elision** — the omission of a syllable or a vowel to make the line conform to the meter: 'cause, tow'rs, cam'ra.

**End stopped line** — concludes with punctuation or natural pause.

**Enjambment** — unbroken continuation of one line of

verse into the next, to complete the thought. (Although this is effective in poetry, to vary the rhythm, it might confuse the song listener.)

**Couplet** — double line of rhymed verse in matching meter to cap off an idea. (This is often the lyrical hook.)



To scan a line — divide it into metrical feet and into stressed and unstressed syllables. "I've got you under my skin," // || / . / (note the caesura)

Match this with the first line in the next "A" verse: "I tried so not to give in." The strong beat of the earlier line disallows wretched accent in the second verse.

## RHYME

The search for a perfect rhyme often sends us lines that are awkward, distract from the song, or are simply a waste of space (although once in a while it will stimulate an idea that adds to the meaning). Frugal use of less-than-perfect rhyme has been effective.

**Assonance** — the words seem to rhyme because the long vowels are the same: "mate" with "cape"; "mind" with "time", etc.

(Note: some consonants are "voiced," others "unvoiced" Assonance seems to work best when the corresponding consonants are either both voiced (b, d, v, g, j, m, n, r, z) or unvoiced (p, t, f, k, sh, s.) E.g. try rhyming "name" with "late". It sounds bad to us.

**But** — certain voiced and unvoiced sounds are formed in the same part of the mouth. They can be paired successfully, sometimes (b-p, d-t, v-f, g-k, j-sh, z-s.); e.g., "maze — trace".

**Eye-rhyme** — as in "cough — tough," "weak — break";

they rhyme to the eye, and are used in poems but tend to fail in lyrics.

**Consonance** — as in “alone — again,” rare in poems but common in lyrics, depending on matching final consonants for the rhyme.

**Identical rhyme** — using the same word, or two words that sound the same, as in “head — ahead,” “way — away,” or “brake — break.”

**Dissonance (oblique rhyme)** sounds grating, not great, and can be used for effect by the skilled.

## DEVICES

Some appeal to the ear, some to the mind, and others to the emotions. The list is long, so we've included only those that are frequently seen and heard in lyrics.

**Alliteration** — “See the proud person plopped on his head!” This repetition of the same beginning sound might have a comic or dramatic effect — or give your performer a fit!

**Onomatopoeia** — the word is the sound: “Like the beat beat beat of the tom tom . . .”

**Simile** — a comparison using “like” or “as”: “Let it sleep like the dead desire I only remember”

**Metaphor** — “You're the

Coliseum . . . You're the Louvre Museum.”

**Personification** — Usually means giving human qualities to an inanimate object. Notice how that's reversed in: “Pilot me . . . Strip my gears./Let me carry you through.”

**Allusion** — a casual or passing reference. Although literary allusions score points

with professors of poetry, they pass too fast to ram home a single point with a semi-attentive listener.

**Hyperbole** — an obvious exaggeration for dramatic effect. We use 'em 367 days a year.

**Irony** — you say the opposite of what you mean (like sarcasm), or make an obvious understatement (How droll! How dull!).

**Paradox** — a self-contradictory or absurd statement that contains a revealing truth. Look to Nashville for some gems.

**Oxy-moron** — as in “a dark day,” or “a delightful misery.” Placing these opposites side-by-side is “awfully good!”

**Trope** — using a word in a new way. (Great! — if it electrocutes my perceptions . . . Lousy, if I can't figure out your meaning.)

**Metonymy** — Suggesting one idea by using words associated with it, as Rolls-Royce suggests one picture; tar-paper shack, another.

**Synecdoche** — the part stands for the whole, as in “the double-crossing of a pair of heels.”

**Symbol** — That Rolls has become an accepted (and overused) symbol for wealth. The trouble with symbolic

references is their tendency to get stale.

**Antithesis** — Setting an opposing idea immediately after the first (Thesis) for contrast.

**Anastrophe (Inversion)** — reversing the usual order of words for effect (or to line up that damn rhyme). This has corresponding meanings in musical transposition and counterpoint.

**Ellipses** — omission from a line of a word or words which would complete or clarify the idea. One device using ellipses of the lyric allows the associated musical phrase to substitute, as the listener's mind fills in the gap.

**Aposiopesis** — a sudden breaking off in the midst of a line, as if from unwillingness to proceed any . . .

**Periphrasis** — a roundabout way of circling the idea. This suggestivity might be necessary with taboo topics, but might also reflect inability to express the core of the idea.

**Doggerel** — comic verse in irregular measure (as in



some patter records,) — or — any crudely done, inept piece of work.

We hate to mention one last item: in rhyme, a Masculine (or Strong) ending indicates rhyme on the final stressed syllable (rate-late, etc.); whereas Feminine (or Weak) ending is exemplified by such examples as “Mammals-camels,” “laziest-craziest.”

However exhausting this list, it is not exhaustive. Some terms were left out because they seemed not to relate to songwriting; others, because we didn't know any better. We welcome new and regional terms you might be kind enough to send.



PARADOX,  
PAIR-O-DUCKS!





# Jimmy Webb ~ Song Weaver ~

## MEMO

**FROM:** Paul Baratta — Managing Editor  
**TO:** Paul Baratta — Writer  
**SUBJECT:** Jimmy Webb Article

I can sense a struggle taking place in your mind and felt I could be of some help if I took the time to memo you.

The issue I feel you are struggling with is how to approach structuring the Jimmy Webb interview . . . how to take all that information that Webb so generously shared, and so colorfully expressed, and put it into a form that will be equally colorful and creative?

I can appreciate what it is you'd like to do. You're a wordsmith and I can sense your pen straining at the bit to get out of the starting gate on this one. But I don't want you to go through a lot of wasted motion and overwrite when that is not what I'm looking for.

In a review of a television program in TV Guide, Cleveland Amory expressed the sentiment that "nothing exceeds like excess." I couldn't agree more. I think a writer should know when it is important for him to be heard from and when he should be silent. It's the same with music . . . sometimes, what is not played is just as effective as what is played. Well, this article is Jimmy's song and the cake needs no frosting. I was at the interview in his home, and I know how well he baked it. He has a very deliberate, precise way of speaking that gives you time to appreciate how much thought he's put into his craft even while he's explaining it to you. At the same time, he's a down home boy from Oklahoma whose warm, casual ways make you feel completely at ease. The complexities and intense nature of his personality contributed toward creating an electric atmosphere, out of which came a very honest flowing interview.

You writers are a funny breed, but we managing editors have our peculiarities too. You have your ego to deal with and don't want to be a mere scribe in putting a story together. But I have my readers to satisfy and, at times, have to make a decision as to the most expedient manner that this purpose can be served. This is one of those times.

I want this story to be a virtual monologue. I would like you to take the cassette of this interview and transcribe it in its exact chronology. Please don't feel frustrated by this request. I am not trying to deprive a writer his place in the sun. I just feel that in this particular interview, the writer's place in the sun should be behind a cloud.

Exercise restraint. Move some words around if you feel they read better that way on paper. You might also include a question if you feel that will help the transition from one subject to another. But keep your questions to a minimum, distill them to their bare essence, get the hell out of the way, and let Jimmy Webb weave his song.

Best regards,  
Paul Baratta  
Managing Editor

"Without getting into all the biographical details of growing up in Oklahoma, I'll address myself to the question of how it all started for me as a songwriter.

"In my father's church . . . . my father is a Baptist minister . . . . there is a special time in a Baptist church when they pass the plate. The task falls to the musicians to fill up that time with something other than the gauche clatter of coins in the plates, so I began improvising hymns and hymn arrangements for that particular period in the service. It's probably the first creative music I ever did in my life. I used to come under some pretty harsh criticisms for the way I would reharmonize some of the old hymns with my augmented fourths and my diminished chords. And out of that, I developed a real desire to create music and it provided me with a kinda basic understanding of chord structure and the way these things fit together. The first music I ever wrote was religious music. I did some choral arrangements on scriptural passages.

"About the same time we found ourself in the middle of the rock n' roll revolution. Well, my father was a country and western freak and he rode herd on the car radio whenever we went any place. We didn't get to listen to Elvis Presley. We had to listen to Ernest Tubb, you know . . . . Lefty Frizzell. In between the large doses of country music that I heard when I was younger, and the white gospel music, I occasionally got to listen to a pop record.

"In those days, all nostalgia aside, a lot of the music was pretty bad. I wasn't overly interested in it at first. But, every once in a while, I would hear some music I would enjoy. And what keys in my mind is that the songs that attracted me were the ones that had beautiful chords which comes right out of the religious thing. So I remember Neil Sedaka's music, for instance. I really used to enjoy that. And the early Burt Bacharach tunes and as far back as the Sherills . . . . *Baby It's You* and things like that . . . . Gene Pitney, Benny King, some beautiful tunes where strings began to

be introduced into pop music. Now all of a sudden I was interested. This perked me up a little bit.

"So I started by imitation. I started fooling around on the piano and saying, 'Well, I think I can do a little better than that.' Maybe at the time, I couldn't. But my saving grace was my ego because I thought I could. And, after I fooled around enough, I just had to put some words to it, didn't I now?

"Well, my best subject in school was English Lit without a doubt. I always made straight A's in English Lit. Everything else was a disaster, especially math. So, I used to play a little game with myself. I'd listen to the radio and pick out an artist's hit record and study it carefully. I had become aware, in a very visceral fashion, that there was some kind of manipulation going on. What I mean is that I noticed when an artist had a hit record, they would try to write another like it. I came to learn later that that was known as the follow-up. My game was I used to write the follow-up for myself. No one ever heard it. Then I would compare my follow-up with the one they came up with, and that served as my training ground. There were times when I was 16 or 17, that I might have had justification to say, 'Hey, *that* time I wrote a better follow-up than *they* did.' And that's when I had the first little spark that I might be able to do this professionally and make some money at it. I remember telling my father that same thing many times and he would say, 'What do you expect out of all this? You think you're gonna be a star . . . you think you're gonna make a million dollars at this?' I said no way . . . I said dad, I just want to make a living in the music business. I just want to be around people who pick and sing and play. I want to be around orchestras and musicians. I had no idea I'd be successful at it. I mean, hell, everybody dreams. But I think I had a psychic understanding of what I was up against. Now that I know what I was up against, I'm afraid for myself in time passed because I was so vulnerable. My father used to tell me, 'You know, this

music business is gonna break your heart.'

"Looking back, I've been fortunate. I feel like I've had some rough times and there have been some things in this business that haven't worked out for me. But, overall, the rewards of the business are such that you forget disappointments. And, after a few years, I think you learn not to be disappointed because it's just part of the game. You wouldn't go out and play professional football and expect to win every game, but when you do win, and when something does come through for you, there's a feeling about it that's like nothing else in the whole world."

"I remember getting combos together back in Oklahoma . . . . little town of Laverne . . . . probably had about 1500 people in it. First of all, I was my own combo because I played an organ with one hand and a piano with the other. I thought that was *fantastic*. That sounded *great* to me. So then I found a friend with a guitar and the *three* of us used to play. *Him and the two* of me. We used to do Duane Eddy stuff in the gym because we could get that echo sound . . . . detuning the guitar, ya know? We'd play the Rebel and it would bounce off the back of the gym. It was *great*. It's difficult to explain but that was the first time I had ever played with anybody else and it was a great feeling. It would be difficult too, to explain how I felt the first time I conducted an arrangement in front of a 35-piece orchestra. I was very frightened. I remember staying up all night the night before and copying my own parts in pencil. It was for a group called the Contessas who were three girls from the San Bernardino area, and that was my first chart."

"How long before you came out here were you thinking of making the move?"

"Actually, my father dreamed of coming out here years before I ever did. It's always been kind of a golden myth in our family that if we could get to California, something great might happen for

us. By the time we made the move, I was 18 and I started my senior year at Colton High School in 1964."

"How old are you now?"

"I'm 29."

"God, you're the original boy wonder, aren't you?"

"Well, journalists have overpainted that picture of me as a boy genius a little bit. I really detest that word anyhow; it's terribly hard to live up to. I've seen people like Brian Wilson called genius before and I've seen them suffer inside themselves because that's the idea somebody had about them. It's a lot easier on you if you're just allowed to do what you do. I was *young*, and I was talented, but I wasn't a genius by any stretch of the imagination."

"The label was probably given to you because of the complexity of your songs."

"This has hurt me though . . . some of the complexities of what I do. It's the things I like best that are the most complex. Invariably, with the exception of *MacArthur Park* which was fairly complex for a pop tune, my most successful songs have been the ones with very simple, *insinuating* melodic lines. Like *Wichita Lineman* and *By The Time I Get To Phoenix* . . . . things like that which are very easy for people to understand. So I try to address myself to that more and more. Otherwise, why not just go shut yourself in a room somewhere and write the great symphony . . . . the great American symphony?

"I used to be a crusader to educate other people in music. Invariably, someone would say, 'That's not very commercial.' Well, I'd say, I don't care because I believe the public has the capacity to understand that. Now, I don't know how I feel about that today."

"Art vs. commerciality?"

"Yes. Or the other factor that used to enter into it

which was education, and is probably a very egotistical attitude to have. But the public has been fed so vastly a disproportionate amount of comic-book music to music that is more firmly rooted in real intellectual values. And I was amazed when people like Paul Simon and Art Garfunkel came along and were accepted. Their music made a saleable commodity out of a very intellectual form of music. Music that had chords . . . . it actually had chords, my goodness . . . . and it actually had poetry for lyrics. So I was influenced by this and wanted it to continue. I wanted that to be a new way of musical consciousness and expression for everybody. I feel for a while that it was a wave. What with the Beatles, and Bob Dylan, and some magnificent obscure groups like the Left Bank, things were really pushing forward. Then, all of a sudden, something happened. The bottom fell out. I think it was *Cherry, Cherry's* fault. Maybe it was *Yummy, Yummy, Yummy, I've Got Love In My Tummy*. But somebody sabotaged the movement. Somebody cheated.

"Maybe the problem was that people began writing too obscurely and were encouraged by the people they surrounded themselves with. I had that problem to a degree myself. I can evoke a response in three people who are standing around a piano but that isn't the measure of a song. Sometimes I find that by the time the song has gone through the studio and another artist's interpretation, something is missing that seemed to be there when the three people were standing around my piano. There is a magic between the person who creates a song and the people who listen to it, that isn't present after it's filtered through another artist. That's why this whole phenomenon of the singer/songwriter came about. It wasn't a fad . . . . it was necessity. Because no one, and this is a cliché but an apt one, no one can do a song like the person who writes it, no matter what their vocal talents are. I've been criticized for my vocal talents, but I don't have to look around too far to see some other guys . . . . colleagues of mine, who do

pretty well as singer/songwriters who are not, per se, vocalists. In fact, I think that would be stretching it a little bit.

"But I really don't think that's important. I think what we suffer from right now is a kind of overkill in the singer/songwriter department. Everybody who comes into the business now wants to be the writer, the singer and, in a lot of cases, wants to be the producer and arranger.

"Well, I was one of the original presumptuous souls who thought I could do that. I made an album with Warner Brothers years ago called *Words And Music*, and the guitar player, a friend of mine named Fred Tackett and myself went in and did the whole record. He did the bass and guitar parts. I did the keyboard, arranging, I wrote, I sang, I produced, and I tried it a couple of more times after that album too. I have to say, as much as I enjoyed it, I probably would have been better off with some kind of a third eye . . . . somebody with another opinion . . . . somebody else looking. Even if he had been hard on me, if there had been conflict and arguments, fine. I think that's a good catalyst . . . . a good process . . . a good chemical reaction. Even if he knew I had the knowledge to do it all, he should have the courage to fight me. The value judgment becomes, should you be doing it all even if you are able to?

"By the time this magazine comes out I'll be in the studio cutting an album with George Martin producing. My relationship and agreement with George so far has been that this is George's album. I have to fasten my seatbelt. I'm willing to do that, I really am. And I'm very excited about it because it is George. If I can prevail on him, I'm going to let him do the arranging. And that hurts 'cause that's what I like to do. Trying to imagine the circumstances I think I might feel frustration and a little useless sometimes. A little poignant maybe about some of these great moments I've had . . . . that my ego has had in front of these huge orchestras 'cause that's a moment for an arranger, there's no question about it.

"There's a lot of pain and

introspection in arranging for yourself and producing yourself, and writing all the songs because you really have nobody to blame and nobody to console you when it's all over. And, if you weren't successful at it, then it's really your problem . . . . you've got to bite the bullet. So I don't mind putting all that stuff behind me and I'm just incredibly excited at the thought of working with THE George Martin, ya know? A myth and legend. I expect him to walk into the control room wearing a white cape with a kind of aura around his head."

*"You said you were bad at math in school. Your progressions are very mathematical and writing scores with all the transpositions, I would think would get very mathematical"*

"Well, what I have really had to learn to do is conquer some math to orchestrate. I'm also a pilot and had to learn to do wind triangles, but these are things I can learn by rote . . . . things I can memorize like I can memorize a song. But what was really stupifying about math to me was the original concept. I never got off the launching pad with it. And I can never get back far enough to catch up. It was like hanging on the back of a train and I hung on. But I never really learned why it works and what it's all about. I'm a little embarrassed about it. It's a kind of a cloudy spot in my education. But the mathematics I use in composing . . . . well, there is mathematics involved in the piano keyboard but in diatonic music, the math is a simple process. It's not as complicated as whole tone music, or twelve tone music where there are actually formulas that have to be worked out. The formulas that one needs to know to write popular music are not that difficult.

"Actually, my musical education is not as complete as I would like it to be. I've had some private tutoring from the time I was 6 years old. I say *some* because my family moved a great deal and I never got dug in. I had 2 years at San Bernardino Valley College as a music

major. I studied harmony and was the accompanist for the choir. Also, I had another course called musicianship which brings to mind a story I must tell you.

"I had a harmony instructor named Russell Baldwin, a fantastic man. But he took a very dim view of my trips to Hollywood to work on music. We used to do a lot of sight singing and he didn't like the way I sang and would say, in a manner that made it sound extremely distasteful, 'Stop that be-bopping,' because I would slur my notes together. And in notation, because I was used to arranging, I would just leave the end of the staff open and he would say, 'I know that's the way they do it in *Holl-y-wood*, Mr. Webb, but *we* close off the ends of our staves here.'

"So it went on like this and I'd have to say I was not very good with my homework. He was one of these guys who could bite out his words and looked at you out over the tops of his glasses. He'd come into the room and say, 'I see a recalcitrant student this morning,' and he'd look at me.

"We got to the end of the course and I think I goofed up on a bunch of homework. I did pretty well with the examinations and the final task in the course was to set a poem to music. Well, this was my meat . . . . now I'm ready to go. Hang analyzing all those Bach chorales, ya know?

"I picked up a poem by William Butler Yeats. I don't remember the name but I'm sure one of you guys will.\* It goes,

'when you are old and grey  
and full of sleep,  
and sitting by the fire . . .  
take down this book and  
slowly  
read and dream of the soft  
look

your eyes had once . . .  
now they are shadows.'  
And I set it to music for choir. You could write anything you wanted so I did a choral piece and turned it in.

"A couple of days later, the semester is over and he calls me into his office. 'Mr. Webb,' he said sternly. I sat down. 'First of all I'd like to show you your semester grade.' I said okay and he

\* *When You Are Old*  
by William Butler Yeats — 1892

showed it to me. It was a D. 'Now,' he says, 'I'd like to show you the grade on your semester final,' and he handed me my composition and it had a big A+ on it in red. 'Mr. Webb,' he said, 'we don't enjoy you here at the college any more than you enjoy us,' he says. 'Why don't you go to Hollywood?' he says. 'Why don't you be a songwriter?'

"Ironically enough, even though he had given me a bad grade in the course, he was very valuable to me because he recognized that my natural abilities were completely out of focus with the idea of being in college and doing that type of work. He really did me a favor when he asked me to leave school. He was absolutely right. He could see that I had this ability but I did not have the ability to stay in college. Now today, I think I would. If I could find the time I'd love to go back to school. I think I would have the patience. Not only that, but I have a little more curiosity today about learning about things I sort of glossed over. I've come to certain times when I wanted to do something with an orchestra and I could kick myself 'cause I wish I had learned something I didn't learn that day. Either I skipped class or I was writing a song in the practice room or something.

"**W**hen we moved from Oklahoma, we came to Colton here in California and I went into my senior year in high school there, and then went right into San Bernardino Valley College. I was trying to split my life between going to college and coming up here to Hollywood. College was like a safe bet. In those days there was a war on and all my friends were studying to be engineers. By the thousands, everybody was going to be an engineer. But, I was really torn . . . I had to come up here. I was driving up here through the week and trying to do my lessons and trying to write songs. I was really hoofing it around town.

"I knocked on a lot of doors. It was very exciting. I didn't mind . . . I didn't think of it as demeaning in any way. It was very exciting for me when I first started. I

went into Motown and had my little tape with me. I had a song called *This Time Last Summer* and I went in and talked to the gal at the desk. She said, very officially, 'Well, sorry, we don't listen to tapes except on Tuesdays!' I did my scene and said Oh, wow . . . I've driven all the way up here and I'm trying to go to college . . . and I gave her my story and she kinda melted a little bit. She said, a great deal more warmly, 'Well, wait a minute,' and she took my tape through this awe-inspiring door and it closed loudly because it was THE DOOR! Both literally and figuratively. So, there was a silence in there for awhile and all of a sudden, I could hear my song through the door, ya know? The door opened and the most wonderful, soft-spoken young man came out, who I found out later was Frank Wilson, and he beckoned with his finger and said, 'Would you come in here for a moment?' And that was the day THE DOOR opened, literally."

"How long had you been at it before?"

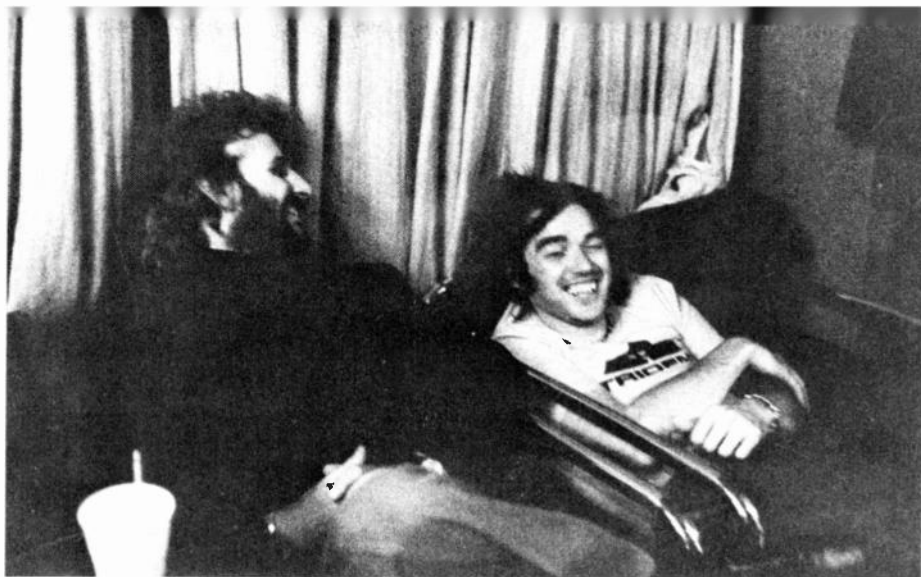
"Oh, months and months. I'd been kicking around a long time. You know, a lot of people who read this magazine probably figure you bring in one tape and the person you bring it to just falls over dead and that's

it. Well, it's really not true. I don't think a person should be disappointed because one person in this business doesn't like their songs. Time and time again it happens that the song that has been rejected 8 times winds up being Top 10. Nobody knows how or why, but there's several people trying to kick themselves.

"I myself have been involved with several publishers. I had some dealings with Bob Ross who has several of my earlier songs and who also had a management contract on me. We are still the best of friends and I owe him so much because he was the one who took me from that frightened kid copying parts in pencil the night before the gig, and really helped me understand what it means to be an arranger. I owe him more than I could ever put in words. Anyway, after Bob, the Motown relationship began but, later, kinda fell apart. I had some things published . . . a Christmas song on a Supremes album. I had a good experience with Frank Wilson and Hal Davis and Marc Gordon who was the president and later managed the 5th Dimension. Then I started working for Jama . . . Madeline Baker at Audio Arts and, from there, went to Johnny Rivers Music. I had a wonderful relationship there . . . some good times and great success.

"I really believe Johnny was the key. He really had a lot of faith in me and gave me a lot of responsibility. Maybe he really didn't know I had the ability, but he took a chance with me. After that, I formed my own publishing company. I felt I had paid my dues with publishers, and felt I deserved my own company. Today, I think it's nice for a young writer to come into the business and have a good friend; a confidant, who will say, 'Hey, you ought to start your own publishing company right now.' That's the ideal situation. Knowing what publishers do and what they don't do, we realize that you can have a publishing company in a drawer . . . get someone to answer the telephone and you've got a publishing company. You don't need a vast corporate monster; a bureaucracy. You don't need a thousand secretaries . . . a computer. People starting out sometimes, they *think* that. They look at that structure as having a positive effect on the music and it's not true. The music is gonna get mistreated. These are my honest feelings. I feel that today, the wise young songwriter starts his own publishing company as soon as possible. Either that or he starts a publishing company in partnership with someone else and owns a piece of his publishing.

"So eventually . . . I suppose it was '69 . . . I started Canopy Music. I feel like at that point, I had really



Ringo and Jimmy enjoy a musical break

"Why don't you go to Hollywood?" my college harmony professor told me.  
"Why don't you be a songwriter?"

and truly paid my dues to the publishing companies. A lot of people got very rich . . . a lot of people did. It's not sour grapes to look back and say well, all that money could have been mine. That's not the case at all because I'm grateful for the help those people gave me. Especially somebody like Johnny.

"Canopy is yesterday, though. The company we have now is called White Oak. My father helps me with it and it's a very personal set up. Usually I know the people very well who want to record my songs, and I don't need somebody running across town with a satchel full of my material. Something is lost in the translation with that method. What I do is sit down with these people and play for them and get a real gut level reaction from them right on the spot. In this operation, I don't shotgun demos. If I have an indication that somebody is interested in a song, then I give them a demo. Not only that, I'll come down . . . I'll show them the chords . . . I'm at their disposal, personally. And to me, that's the new wave; that's the way it's gonna be."

*"If Art Garfunkel's producer were to ask you to write a song for Art's new album . . . would you do that?"*

"Well, there are a handful of people in the world that I would sit down and try to do

that for and Artie is one of them, because I'm very close to him. But, as a rule, no; I don't like to do that. It makes me feel very awkward and, most of the time, I'm not pleased with the results. Maybe it's just me being too critical of myself but I can feel a certain awkwardness in the music itself. Ideally, a writer should have enough music at hand to furnish a song that would be appropriate for the artist. Ideally. But I'm not that kind of writer. Because the pressure is kinda off I work pretty slowly. The type of songs I write are so wildly different. I mean I can't seem to write anything that's like anything else."

*"The thing that seems to mark your songs is the way they build. Where most songs stop building, yours keep on going. Is there anything that taught you that . . . those building chords?"*

"Well, most of my chord structures come out of a study of classical works. One of the prime influences in that area was an Englishman named Ralph von Williams. He comes from the chordal school which is really a music dependent on harmony more so than melody. And on the art of substitution . . . of taking a chord that maybe you wouldn't think is supposed to be in a particular place and

putting it there. It produces a surprised look from a person who's listening to it. You can thrill them that way because you give them something they're not expecting. If I studied anything, it's that; I try to deal with the unexpected in my chords. And dealing with that leads me to what you were saying . . . building, or going on, or continuing. If you go to a certain point where somebody is expecting an obvious solution to this chordal problem, and you give them something else, then you have to solve that. You've started another ball rolling and now you have to solve that. Obviously, it's gonna lead you somewhere else."

"So maybe there are a couple of times during a song where I will completely break the song's stride deliberately. I'll put it in another key. Or I'll put a minor chord where maybe somebody is expecting a major chord, and it will take me somewhere else. It keeps it fresh for me. I would be bored to tears otherwise and couldn't sit and work on these things the way I do. The predictable progressions are what kept me from being interested in pop music for a long time . . . just that lack of sophistication. The melodies were all the same."

"Chord structure usually comes before melody for me. The way I begin to write a song is to sit down and explore a progression that gives me a tingle somewhere. In

fact, I usually have 5 or 6 of these working in my mind even if I'm not at a piano. Sometimes I will hear one in a classical work and it's not that I steal it . . . but it's that it triggers something in me . . . some kind of a little chemical reaction of some kind and I go hey . . . wait a minute . . . I'd like to hear that again. And I listen to it again and it gives me some information about how certain chord progressions work. Then I'll take that information and make another song out of it. Because it inspires me; it gives me a wonderful feeling."

*"You mentioned earlier that the pressure was off. I assume by pressure you meant economics. Do you find it easier to write your best when you're unhappy or you're broke?"*

"When I talked about the pressure I was referring to economics. However, when I sit down and write a song, I don't approach it with an attitude of hey, I can do anything I want to; it doesn't make any difference. Today I have to be more careful about what I write than when I first started out. I can't sling those words around like I used to, ya know? I have to really consider carefully what I'm doing because some attention is gonna be focused on it immediately. You know, the financial pressures are off because obviously, I can make a living at this, and that was what I was worried about at the outset . . . that I was wasting my life. It was a potential disaster. Not a lot of people were saying otherwise. In fact, most people were saying hey, you're on pretty thin ice here."

"In terms of finding it easier to write when I'm unhappy, I don't like this aspect but I think it's true that unhappiness breeds great songwriters. Now I resent it, and I wish it didn't work that way, and I wish I didn't have to be unhappy, but it seems to be that way. In my life, I've had no shortage of unhappiness . . . not because of anything in particular but because that's the kind of person I am. Lately I find myself getting into those fantastic periods of just being happier than hell and having a great

*"In the area of creative thought, I believe ideas flow through the air. Like the flares that come off the sun."*



Photo by Joanna Cucinotta

time and I pull up short and tell myself, I've got to stop this! So then you go. There's another paradox. This thing that songwriters do is really torture . . . it can be a very torturous thing because it tears at you. You're happy and suddenly you feel, 'I shoudn't be happy.' I do my best work when I'm unhappy. So there you're unhappy. Well, unhappy is unhappy. I guess there really isn't any answer to it. It's a pulling motion and it's gonna pull me throughout my whole life. I'll never reach a plateau where I'm completely at peace, and I'm resigned to that. I have had people say to me, 'Ya know Jimmy, you enjoy unhappiness.' That makes me fear it because it's a perversion if you enjoy it.

"But I think where poetry and creativity and songwriting are concerned, you're allowed a little perversion. Let's face it, the love song will lament over love lost and there's a great deal of self pity in that. If you sit down and read all these lyrics you'll see they're sad songs. And in many cases, these songs are talking about *me*, and how sad *I* am, and what you did to me. I find, somehow, the most poignant love songs are the ones where the person who's speaking is saying goodbye to their mate and although there's a great deal of sadness involved, there is still some kind of incredible touch of optimism and the attitude of wishing the person well. Do you understand what I mean by that? There is a certain poignancy even though there's a great deal of sadness and pain.

"I myself today am more inclined to write a song that doesn't paint the other person as such a heavyweight villain, ya know? And I think that's just part of growing old because as you grow older, you learn that there aren't any real villains. Especially in a love affair. I wrote a lyric for Glen Campbell that goes

you're still the best person I ever knew . . . there were a thousand little things that I was always just about to say to you. And now that time grows shorter for the speeches, just let me leave you with a line,

it might help you pass the time sometime. You might as well smile . . . ain't no tears gonna dry in the rain . . . keeps on fallin'. You might as well smile ain't no pain gonna change what still remains. You might as well regain your lost serenity and shine it on, shine it on me.<sup>6</sup>

"It's sad but there's a kind of ray of sunshine there somewhere.

"When I write a sad song I always put myself in the listener's chair and I don't want people to see certain sides of me . . . I'm being honest. I can't be totally open about what I am and I don't want anyone to see anything vicious and petty. As far as my feelings are concerned, I'd say that they're as honest as anybody else's. There are certain parts of a songwriter he's not obligated to expose. What I do expose is absolutely honest. But you have to be able to stand outside yourself and watch what you're doing and determine, if by being honest, you're hurting anybody. I've written things that, on examination years later, I looked at the lyric and saw something very bitter and ugly. Given hindsight, I never would have written it. But there is something terrible about being a songwriter because once you've written something, there's no erasing it . . . it's gone. I mean it's part of the vocabulary of the world forever. They can always say, 'Well, he wrote this, 'ya know?' I've gone so far as to put names of people that I used to know . . . that is a heavy trip . . . you only have to do that a couple of times . . . then you go back a couple of years later and you get real sick and you don't ever do that anymore. That's in the realm of learning how honest to be and maybe putting a lid on certain things. There's also just self indulgence at somebody else's expense. I think you have to have control.

"It's been very painful at times. I have really had to work my way down to the depths of depression sometimes before a song would come out . . . a song that I knew was coming . . . and it wouldn't come and it

wouldn't come and it seemed to get worse . . . and my attitude maybe would get worse and worse. And then, when I really felt I couldn't get any lower, the song would pop out! It's an amazing experience to look back a few minutes later and realize that that's happened. And there's a whole cathartic thing that goes on . . . suddenly you feel better . . . it's like you've thrown up or something."

*"Does that emotional 'throw up' still surprise you when it happens?"*

"Yes. It really does. That's a very good question because it does. After all this time, it's still a marvel to me that I have actually done that. It was always a surprise to me. I never took my writing matter of factly. It's always been kind of a little miraculous thing, ya know? And it still holds true because I think every songwriter goes through this feeling that, 'Wow . . . maybe I'm finished . . . maybe that's the last song I'm ever gonna write.' And all of a sudden, you've written another one. It's like, 'Hey . . . listen to that . . . I'm still here, man.' And it's a good feeling.

"Sometimes I get the feeling that it almost could have been another person who was doing the writing. I can't say that's a common feeling 'cause I don't know. Sometimes I have felt that if I open my mind . . . There have been times that something has come down through me. I especially realize that when I go back years and re-read things. Quite a few years ago, actually, because in those days I was quite a zero and I wrote some things that had pretensions of spirituality. When I go back and read them today, I find that maybe they weren't as pretentious as I thought. Maybe I wasn't just bullshitting myself . . . maybe there was something coming through me. I don't know. I can't say I've ever seen the clear light and been given a sign from the sky. But I definitely feel I've been used at times to say certain things. And I feel, re-reading these things, that it wasn't altogether me, because I know *me* pretty well. And I see things in some

of that lyrics that I stop and say, 'Now wait a minute . . . let me read that again.' But I wrote it so why do I have to read it again? Because there was some hidden meaning there that wasn't obvious to me when I wrote it, that's really what I'm getting at. But I go back and read it and say, 'Oh . . . there's an elemental truth in this phrase that I didn't intend . . . I didn't conceive of it.' I just organized this phrase to say one thing, but I find when I'm reading it again that it says something else . . . it's on another level . . . it's a little deeper, maybe. In that case, I definitely do believe in some spiritual aspect to this . . . some kind of energy.

"There is another phenomenon I've noticed . . . that if I have a raging idea in my brain . . . a concept for a song or something . . . well, in the old days. I would find that idea or metaphor in somebody else's song or record at exactly the time I was working on my idea. I used to have these terrible feelings of resentment like, well . . . you stole that . . . that isn't fair . . . somebody saw my song or something.

"Now that was early in my career . . . about the time of the first 5th Dimension album. I've realized since then that there seem to be these sort of . . . what are those things that come off the sun? . . . the flares that come off the sun? . . . there's some kind of conscious material like that that comes off of human beings. And ideas really do flow through the air. I've seen it too many times to call it a coincidence. But especially in the area of creative thought. Creative thought must be so incredibly strong and vital that it must be like a radio transmitter. Either that or there must be some kind of flux in the air itself that we all draw from, because there's too many similarities sometimes in the things that people do.

"I have no jealousy or feelings of resentment of any kind if I find something from one of my songs in somebody else's song, because I realize that it's just a part of what I just said. The incidents I'm talking about are so uncanny because they occur so close together in time that there must be something out



*"By the time this magazine comes out,  
I'll be in the studio cutting an album  
with George Martin producing."*

there that we all commonly draw from."

*"Is writing lyrics  
the hardest for you?"*

"It's about 50-50. The melody and lyric go hand in hand . . . I could never make that differentiation as to which was the more difficult. You know, beginning songwriters bring their work to me and want criticism. It's a very difficult position to be in, but I've been in that position. When I look at their songs what I find missing most of the time is a sense of form. Lack of form is what fails to satisfy my esthetic idea of what a song should be. I think that's the great failing with people who are beginning to write songs because either they aren't concerned with it, or they just don't understand form. Form doesn't have to have a rigid, negative connotation. Take Joni Mitchell's songs, for example. I think probably the greatest living songwriter of this decade, and probably will be for the next couple of decades, is Joni Mitchell. She can hardly do any wrong as near as I can tell. Technically and poetically. What I listen for is a strong melodic content, good harmonic undercarriage, and a very intelligent, sensitive approach to marrying lyrics to that melody. And her songs have form. As free as Joni's things are . . . as wide open

as they are, they have form. Sometimes very intangible at first listening, but if you listen to the song again, you'll find that she's very strict about giving her songs form."

*"As far as a writing  
schedule, do you have to  
force yourself to write?"*

"Well, when I have a deadline to meet like this new album I'm doing, that's eleven songs so I can't really be sitting around too much.

"But what I do need is a lot of rest. Writing takes a lot out of me. It doesn't seem to bother some people. They're like athletes . . . song-writing athletes. I approach it differently. It has to be very important to me before I'll write it.

"And sometimes, after I write a song, I feel like I need three or four days of rest because what I do is, if I get in a pressure situation, I'll start doing things that are too similar. I'll carry over something I was working on in one song, unconsciously, into the next one. And after I've finished both songs, it's painfully apparent that they're too similar and that I could never put those two songs back to back on an album 'cause everybody else would notice, ya know? .

"So then I've got two songs and I'm gonna have to throw one away. Therefore,

what I do is I give myself enough time between these little outbursts because with me . . . well, I know there is a whole mythology about me . . . about how fast I write . . . Up, Up And Away in 30 minutes and all that stuff.

"Well, it's basically true . . . I get it down very quickly. But it's been going around in my head for a few days and working itself out. It's not like on your mark, get set, click, ya know? Up, Up And Away had some key changes in it . . . some modulations . . . but it's basically a simple song. Today it takes me a little longer than it used to. But if I get on the right track, there's no reason for me to spend more time than an hour on a song. That's the first writing. Then, after it's done, I may come back two or three days later if something hasn't resolved itself . . . if something is still going around in my head. I have these little warnings. There's a little light that goes BEEP BEEP BEEP, DUMB LINE, DUMB LINE, ya know? Every time I play that song, DUMB LINE, BEEP, BEEP. So I'll keep working on that dumb line."

*"Do you re-work your  
songs much?"*

"I don't re-work material the way Joni does. Joni is amazing. If you ever looked inside her notebook . . . blow your mind the way she writes. She writes the first draft; then the second draft and third draft . . . and eventually there's four or five pages that are nothing but lines . . . I admire her more than I can say . . . the courage it takes to distill a song like that.

"I will re-work a little bit more now than I used to because she's been very inspirational to me seeing the way she works . . . knowing that it's really worthwhile. So, I'll go back and rewrite once or twice, if there's a dumb line . . . if there is something that hasn't satisfied me . . . if I feel like, 'Wow, this song is going great and, all of a sudden, this is the end of it and it hasn't really ended,' I get the feeling like what happened to the ending? . . . where did the ending go, ya know? I feel that building a whole song to the end, you have to draw

some conclusion for the person who's listening to it and if you don't, there's no reason to write it in the first place.

"So I'll do that . . . I'll rewrite endings a lot. It might take me two hours of thought with a pen in my hand just to get the opening. The middle just seems to come out easy, and then the ending takes the work."

*"In commercial music,  
there was always a fear  
of a long song. What led  
you into McArthur Park?"*

"Well, I wanted to break the form. I wanted to break the three minute song. Not because I just wanted to show the world I could do it . . . not at all. I did it because I really wanted to experiment with a longer structure that was a little more complex in nature.

"At the time, I was listening to a lot of classical music and was very involved with it. I was intrigued by the way classical composers moved from one mood to another and the spectrum of emotion they could cover in a given piece of music. They had the luxury of all that time to develop something; slow it down, speed it up, and make it more grandiose, make it soft, make it loud . . . they had the room. They could work their form, whereas in popular music, we had one dynamic level. We had three minutes or maybe two minutes and 50 seconds. We were always at the same level. We had just about enough time to write a verse-chorus-verse-chorus-bridge-verse-chorus, and that was about it. A little short thing and we're gone, ya know?

"So I kinda rebelled against that, really. I just wanted to see what would happen. I did it. And I had no idea or hope that it would be successful at all. That was strictly an experiment as far as I was concerned and it serves to illustrate the unpredictable aspect of the business.

"I enjoy experimenting. And although it may sound facetious, I like playing word games. I like writing two levels of understanding at the same time if I can. Sometimes I write very simply but I enjoy messing with people's minds a little bit sometimes. I enjoy working with words. And I've always been crazy

about imagery. One of my great loves is Dylan Thomas. I like words that sound like things ... onomatopoeia ... I'll tell ya, I ... I just like ... I like words. I like the way they clash around together and bang up against each other, especially in songs. I like striking, colorful words ... I really do. I really like taking them and jamming 'em up together and see what happens. Then people say, 'well, what does the cake out in the rain mean,' ya know? Do they say that? ... have they asked me that? A million times yes they have. Well, my only response is why not, ya know? It was something I did. What does *yellow mustard custard running from a dead dog's eye* mean? John Lennon is a fantastic word-painter. Clashes 'em around with great ferocity, ya know?

"Well, I like that ... I really do. I think wonderful things come out of that. Just taking elements and jamming 'em up together and seeing what happens.

"**B**efore you guys go I'll play you a couple of the new songs that will be on the album so let me answer your question about advice to new songwriters.

"I'd say this for people who are still being educated ... who are still in college and studying ... if you're gonna write songs and you really want to be a songwriter, write the whole thing ... write the words and the music.

"It's important to take English literature and absorb as much poetry as you can ... all kinds.

"It's very important to study the work of other songwriters if it means nothing more than sitting and listening to about 10 or 12 albums everyday ... listening to the radio all the time.

"The little game I used to play of trying to follow-up hit records is very good exercise. Plus it gives you a kind of calibration ... you can judge your work against somebody else who is already involved professionally and in that way, can pretty much determine when you feel you're ready to compete with them.

"You know ... there's certainly nothing wrong with a good college education and

a musical background. It doesn't hurt to study orchestration ... especially harmony courses ... courses that deal with chord structure.

"In general, I think you have to think songwriting all the time and you have to do a lot of it. I think you have to communicate with other songwriters any chance you get to talk with someone who has written some songs. I found that when I first started out ... I found that most people are really willing to sit down and tell you just about everything they know if they can. It's a very friendly business in that sense.

"But I would stress most importantly a good musical

knowledge ... a good basic musical knowledge ... because it's very hard to sort of decide all of a sudden, when you're 23, 24 years old ... that you want to be a songwriter and go out and buy an old guitar and start tryin' to pick up chords. It's very hard. You're putting yourself at a disadvantage you don't have to. There are schools ... there are ways to learn this stuff. I took a very twisting, turning path, ya know? I learned with my ear ... I taught myself a lot ... and I put myself through a lot and I didn't have to. I learned by trial and error in the studio because I had to. I could have learned in college except I was too ... not lazy ... but too

interested in other things. Too interested in songwriting to realize that the best way to become a songwriter was to stay right there where I was and learn as much as I could. And read people like Dylan Thomas and T.S. Elliott ... learn the why and wherefore and the function of imagery and metaphor. And apply yourself. Because heaven help you, if some instructor tells you, 'Go to Hollywood ... be a songwriter,' and you're successful and suddenly find yourself in the music business, you won't have time to go back and learn those things."

*"Super — let's hear some songs!"*



# 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?

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## Nashville Songwriters Association

Keyboard picker extraordinaire, songwriter, producer and record company executive, Larry Butler does it all. Some twelve years ago Butler moved to Nashville from his home in Pensacola, Florida; and has contributed much to Music City. He held an executive producer's post at Columbia Records when Johnny Cash picked him to be his personal producer, music director and studio manager, and he produced the music score for the GOSPEL ROAD, a movie which Johnny made in the Holy Land. Songs written by Butler for the House of Cash, among others, are a *Thing Called Love*, *Kate* as well as *The Gospel Road*. Bobby Goldsboro's recording of the Butler tune *A Woman* earned a gold record for Butler; and *Lullabye of Love* for The Poppies was a biggie.

Not a week has passed, it is stated, in the past thirty months without one of Butler's songs, or an artist he produced, appearing on the Billboard charts. And, the *(Hey, Won't You Play) Another Somebody Done Somebody Wrong Song* for B. J. Thomas has sold close to a million and a half records. He cowrote this song with Chips Moman.

Butler is presently vice president and director of country product for United Artists Records on music row in Nashville.



When you talk  
about  
the songwriter

By Larry Butler

When you talk about the songwriter, you're talking about one of the most important people in the music business. Without the song you do not have a phonograph record. I've always said the song

is the most important part of any record. The singer complements the song, and the musicians and background singers complement the song again. I've been asked, "What is your formula for writing a hit song?" Well, I don't believe there was ever such a thing as a formula for writing a hit song. You have certain techniques and you have certain ways of writing; everybody writes differently. I do not write the same way that Burt Bacharach writes, nor does he write the same way that Larry Butler writes.

But, there is one basic rule that I think has always worked well for me. And the rule is this: If I wanted to tell someone that I was about to leave my office and go home, that is exactly the way that I would say it. "I'm leaving my office very shortly and I'm going home." I would not elaborate for an hour on describing what a beautiful day it has been and describe my office in such a way that you might understand where I am at the time. In other words . . . pretty walls with paintings and pictures hanging in the place that I earn my daily living or whatever and I'm leaving that going to my place of residence where my family awaits me with open arms . . . and all this. I simply say I'm leaving my office and I'm going home. I believe *simplicity* is a very important thing to remember when writing songs . . . the easier that you can get the message across, the better.

I know that when I'm producing records, one of the first things I look for is simplicity. How easy is it for that writer to get the message across to me? What is he saying in his song? When I heard the song entitled *Blanket on the Ground*, I heard one verse and one chorus and I told the writer, "I don't even have to hear the second half of the song . . . this is a great song."

It was a hit song . . . in fact, a #1 song. And, of course, I'm glad I was right.

*(Hey Won't You Play) Another Somebody Done Somebody Wrong Song* was Chip Moman's idea. In fact, he had had the song and had been working on it for a couple of years. He had been kicking it around. I was at

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**WHO'S WHO** / from page 11  
knowns to write and get their songs recorded."



**NEW YORK**

Phil Kahl, Vice President & V.P. of Int'l Dept., Roulette Big Seven Music Corp. (BMI) Planetary Music Publishing Corp. (ASCAP)  
17 West 60th St.  
New York, N.Y. 10023  
(212) 582-4267

International Branches: Australia, Belgium, France, Germany, Netherlands, South Africa, Switzerland, United Kingdom. Also world wide sub-publishers.

Affiliated with: Roulette Records

Big Seven Music was founded over 25 years ago by Phil Kahl and Morris Levy and has earned the reputation of being one of the top publishing companies in existence today. Their catalog ranges from *Lullaby of Birdland* and *Yellow Rose of Texas* to two cuts on John

Lennon's *Rock and Roll* album, *Ya Ya*, written by Lee Dorsey, and Chuck Berry's *You Can't Catch Me*. Sandwiched between those extremes are all of the Dave Clark Five hits, all of the Tommy James hits and great oldies like *Lollipop*, *Party Doll*, *Short Shorts* and *Shout*. Phil says, "We make an effort to merchandise our material in all possible mediums. For example, we work to get our songs included in the TV album packages because they produce good income and we recently had *Short Shorts* used in a nationwide commercial."

Before he began Big Seven, Phil had worked for 4½ years with Wes Farrell and had a string of hits as writer and producer with him. Phil's first involvement with Big Seven lasted eleven years, after which he left to start his own production company that produced hits with Ronnie Dove and Jay and the Americans. Following that he got back into publishing with E.H. Morris and then returned to Big Seven five years ago.

Phil has an open-door policy towards writers. In

fact, he spends a lot of time going out to showcases and clubs to find new talent that might profit from his guidance. If you are in the New York area, call Phil for further instructions. He will accept material through the mail if you send it on a 7½ ips reel to reel tape with a self-addressed stamped envelope. He prefers an accompanying lead sheet, but a lyric sheet will do. He is interested in any style of song and he appreciates it if you cast your songs for the artists you think could record them.

Phil advises all writers old and new to be "aware of what's being played on the radio and attend clubs where groups are playing to get ideas about what is successful."

"If you get rejected by 2 or 3 publishers, don't be depressed. If your goal is to be a successful writer, just continue to work at it. Today's situation is difficult for the writer, but there are still publishers, and we're one of them, who believe in and care about the song. A publisher with no songs is like a grocery store with no groceries; out of business.

"I'm very pro-writer. I've been working with writers for 25 years and I've enjoyed every moment. Now I'm worried about some of the great writers who have stopped writing because they feel their songs won't fit into today's scene. I think there's always an opening for that great song that can become a standard."



Walter Hofer, President Copyright Service Bureau, Ltd.  
221 West 57th St.  
New York, N.Y. 10019  
(212) 582-5030

Administers publishing companies throughout the world from this office.

Copyright Service Bureau began 13 years ago when a group of small publishers asked Walter Hofer to help them collect their royalties. Walter is an attorney and has been involved in the music business for 20 years. He has

*continued on page 28*

## 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 kind of tape recording system would you recommend for a songwriter (on a budget, of course) to record voice and guitar and voice and piano? The tapes would be sent to publishers and/or producers.

**A** There are many fine brand names on the market and we suggest you purchase the best recorder you can. The 4 tracks (like Teac, Dokoder, and others) with overdub capability are super. If you can't afford this,

at least try to buy a stereo, 7½ ips, ¼ trac, reel to reel recorder that has a wide frequency response and low signal-to-noise specifications. You also may look into buying a couple of good mics and a small mixer. By using good quality tape, recording in a quiet room, and using a little creativity, you should be able to get a high quality recording. Watch our audio column in the future for helpful hints.

**Q** What's R&B?

Would you explain how ASCAP and BMI function?

J. Douglas Cox,  
Clinton, Utah

**A** R&B is an abbreviation for rhythm and blues music.

ASCAP and BMI are two of the licensing and collection societies that writers and publishers are affiliated with, that collect performance monies from radio networks, individual stations, TV, etc. They distribute their collections to their members. We are planning articles in future issues of Songwriter

discussing performance societies in detail.

**Q** I'm a songwriter and have secured my U.S. copyrights in unpublished form. How can I secure international copyright too?

**A** Your U.S. copyright is recognized by most countries around the world and therefore is your international protection. We suggest on the bottom of your lead sheets you include the following: © — (name of copyright owner) (year of copyright).

**Q** I have put all of my songs on tape, along with signatures of witnesses, put them in an envelope and mailed them to myself registered mail. How safe is this method in protecting my songs?

**A** We don't believe this to be a fool-proof method of protecting your songs. However, in the event of a law suit, it would indicate that you have taken some precaution in protecting your works. The greater portion of publishers are honest, do not want to become involved in law suits, and are more than happy to pay the writers their

share of royalties on a hit song.

**Q** Are many publishers willing to take a chance with an unknown artist if they feel he or she has a certain style or unique quality of their own?

**A** Publishers are on the lookout constantly for talent that is unique and distinctive. Those are the qualities that make for success and, while their success seems obvious after the fact, their talents are probably unappreciated before their "discovery". Anybody that comes along doing something different, whether it be Bob Dylan or Bette Midler, will run into a great many people who don't understand their uniqueness, but talent does win out.

**Q** How can I protect just my lyrics? Is there any protection and what rights do I have?

**A** Lyrics without music cannot be registered for copyright in unpublished form. If your lyrics are published in booklet form then you may apply for copyright registration.

# Songwriter Magazine

• indicates those artists who record songs by other writers

## Country Top 10

Songwriter	Title	Artist	Publisher, Licensee, Label
1. Jerry Huguely	The White Knight	• Cledus Maggard	Unichappell, BMI, Mercury
2. Waylon Jennings	Good Hearted Woman	Waylon & Willie	Baron/Willie Nelson, BMI, RCA
3. Scott Wiseman	Remember Me (When The Candlelights Are Gleaming)	• Willie Nelson	Vogue, BMI, Columbia
4. Buddy Johnson	Since I Fell For You	• Charlie Rich	Warner Bros., ASCAP, Columbia
5. Tom T. Hall	Faster Horses (The Cowboy And The Poet)	Tom T. Hall	Hallnote, BMI, Mercury
6. J. B. Coates/William Robinson	The Sweetest Gift/Tracks Of My Tears	• Emmylou Harris & Linda Ronstadt	Stamps Baxter, BMI, Asylum
7. David Allan Coe	Longhaired Redneck	David Allan Coe	Window/Lotsa, BMI, Columbia
8. Jimmy Rabbitt	The Roots Of My Raising	Merle Haggard	Blue Book, BMI, Capitol
9. Larry Gatlin	Broken Lady	Larry Gatlin	First Generation, BMI, Monument
10. Bobby Springfield	If I Had It To Do All Over Again (I'd Do It With You)	• Roy Clark	House Of Gold, BMI, ABC/Dot

## Easy Listening Top 10

Songwriter	Title	Artist	Publisher, Licensee, Label
1. Bernard Gallagher	Breakaway	• Art Garfunkel	Almo/Caledonian, ASCAP, Columbia
2. William Robinson	Tracks Of My Tears	• Linda Ronstadt	Jobete, ASCAP, Asylum
3. Eric Carmen	All By Myself	Eric Carmen	C.A.M.-U.S.A., BMI, Arista
4. Randy Meisner	Take It To The Limit	Eagles	Benchmark/Kicking Bear, ASCAP, Asylum
5. Hans Bouwens	Paloma Blanca	• Geo Baker Selection	Warner Bros., ASCAP, WB
6. Barry Gibb	Fanny (Be Tender With My Love)	Bee Gees	Casserolet, BMI, Atlantic
7. Neil Sedaka	Lonely Night (Angel Face)	• Captain & Tennille	Don Kirshner, BMI, A&M
8. Buddy Johnson	Since I Fell For You	• Charlie Rich	Warner Bros., ASCAP, Columbia
9. Edward Marshall	Venus	• Frankie Avalon	Kirshner Songs/Welbeck, ASCAP, De-Lite
10. Gene MacLellan	The Call	• Anne Murray	Beechwood, BMI, Capitol

## R&B Top 10

Songwriter	Title	Artist	Publisher, Licensee, Label
1. Tony Maiden	Sweet Thing	Rufus Featuring Chaka Khan	American Broadcasting, Avco, ABC
2. Lionel Richie	Sweet Love	Commodores	Jobete/Commodores, ASCAP, Motown
3. Barry White	Let The Music Play	Barry White	Sa-Vette/January, BMI, 20th Century
4. Tony Hester	You're Fooling You	Dramatics	Groovesville, BMI, ABC
5. Chuck Jackson	You	• Aretha Franklin	Jay's Enterprises/Chappell, ASCAP, Atlantic
6. Kenneth Burke	From Us To You	Stairsteps	Ganga, BMI, Darkhorse
7. Harry Wayne Casey	Honey I	• George McCrae	Sherlyn, BMI, T.K.
8. Edwin Starr	Abyssinla Jones	Edwin Starr	ATV/Zonal, BMI, Granite
9. Nick Ashford	I Had A Love	• Ben E. King	Nick-O-Val, ASCAP, Atlantic
10. Eddie Holland	Keep Holding On	• Temptations	Stone Diamond/Gold Forever, BMI, Gordy

## Songwriter Top 40

Songwriter	Title	Artist	Producer	Publisher, Licensee, Record Label
1. William Robinson	Tracks Of My Tears	• Linda Ronstadt	Peter Asher	Jobete, ASCAP, Asylum
2. Maurice White	Sing A Song	Earth, Wind & Fire	Maurice White	Saggifire, BMI, Columbia
3. Barry DeVorzan	Theme From "S.W.A.T."	• Rhythm Heritage	Steve Barri	Spellgold, BMI, ABC
4. George Moroder	Love To Love You Baby	• Donna Summer	Michael Omartian	Sunday/Cafe Americana
5. Neil Sedaka	Breaking Up Is Hard To Do	Neil Sedaka	Peter Bellotte	ASCAP, Oasis
6. Errol Brown	You Sexy Thing	Hot Chocolate	Neil Sedaka	Screen Gems-Columbia, BMI, MCA
7. Boudleaux Bryant	Love Hurts	Nazareth	Robert Appere	
8. Eric Carmen	All By Myself	Eric Carmen	Mickie Most	Finchley, ASCAP, Big Tree
9. Peter Townshend	Squeeze Box	Who	Manny Charlton	Yellow Dog, ASCAP
10. Randy Meisner	Take It To The Limit	Eagles	Jimmy Ienner	A&M
11. Gary Wright	Dream Weaver	Gary Wright	Bill Szymczyk	C.A.M.-U.S.A., BMI, Arista
12. Neil Sedaka	Lonely Night (Angel Face)	• Captain & Tennille	Glyn Johns	Towser Tunes, BMI, MCA
13. Paul Simon	50 Ways To Leave Your Lover	Paul Simon	Bill Szymczyk	Benchmark/Kicking Bear, ASCAP, Asylum
14. Elton John	Grow Some Funk Of Your Own/I Feel Like A Bullet (In The Gun Of Robert Ford)	Elton John		
15. Benny Davis	Baby Face	The Wing & A Prayer		
16. Barry White	Let The Music Play	Barry White	Harold Wheeler	Warner Bros., ASCAP, WB
17. David Bowie	Golden Years	David Bowie	Fife & Drum Corps	Don Kirshner, BMI, A&M
18. Larry Groce	Junk Food Junkie	Larry Groce		Paul Simon, BMI, Columbia
19. Jeff Lynne	Evil Woman	Electric Light Orchestra		Big Pig/Leeds/Yellow Dog, ASCAP, MCA
20. Bob Gaudio	December 1963 (Oh What A Night)	• Four Seasons		Warner Bros., ASCAP, Wing & A Prayer
21. Freddie Mercury	Bohemian Rhapsody	Queen		
22. Tony Maiden	Sweet Thing	Rufus Featuring Chaka Khan		Sa-Vette/January, BMI, 20th Century
23. Peter DeRose	Deep Purple	• Donny & Marie Osmond		Bewlay Bros./Chrysalis/Mainman, ASCAP, RCA
24. Michael Murphy	Renegade	• Michael Murphy		Peaceable Kingdom, ASCAP, Curb/Warner
25. Roger Nichols	Times Of Your Life	• Paul Anka		Unart/Jet, BMI, UA
26. Richard Kerr	Somewhere In The Night	• Helen Reddy		Seasons/Jobete, ASCAP, Warner Bros./Curb
27. Joni Mitchell	In France They Kiss On Main Street	Joni Mitchell		B. Feldman/As. Trident, ASCAP, Elektra
28. Sam Cooke	Cupid	• Tony Orlando & Dawn		American Broadcasting, Avco, ABC
29. Eric Faulkner	Money Honey	Bay City Rollers		Robbins, ASCAP, Kolob
30. Waylon Jennings	Good Hearted Woman	Waylon & Willie		Mystery, BMI, Epic
31. Barry Gibb	Fanny (Be Tender With My Love)	Bee Gees		Three Eagles, ASCAP, UA
32. Mike Chapman	Can The Can	• Suzi Quatro		
33. Pete Moore	Love Machine Pt. 1	• Miracles		Almo, ASCAP/Irving, BMI, Capitol
34. Melissa Manchester	Just You And I	Melissa Manchester		Crazy Crow, BMI,
35. Cat Stevens	Banapple Gas	Cat Stevens		Kags, BMI, Elektra
36. Silvester Levy	Lady Bump	• Penny McLean		Hudson Bay, BMI, Arista
37. C. F. Turner	Take It Like A Man	Bachman-Turner Overdrive		Baron/Willie Nelson,
38. Sam Cooke	Only Sixteen	Dr. Hook		
39. Johnny Mercer	Tangerine	• Salsoul Orchestra		
40. Steven Tyler	Dream On	Aerosmith		

# Legally Speaking

## Belly up to the Bar

by Richard A. Schulenberg

**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.

In a business that has more than its share of superstitions and, "Well, if it isn't true, it ought to be true," nothing in the music business can cause a cold hand to clutch my heart faster than hearing someone I represent state, "Oh, don't worry. It's not a copyright infringement. I didn't take more than three bars." In fact, one enlightened soul once upped the magic figure to eight bars. Recently, an attorney, who should know better, laughed when I told him the story of the eight bars not being an infringement, and gravely stated to me that the figure was four bars.

This formula can be lumped with the theory that dead cats and sump water are good for the removal of warts. Both have a certain comforting effect upon the party making use of them, but the warts may still be there and so may the infringement.

Some twenty years ago there was a copyright infringement case involving the song "The Happy Whistler." In that case, the court said that the use of two identical bars from "The Happy Whistler" in some beer commercials was a copyright infringement. So, it seems, that two bars copied can be an infringement.

Surely you can take less than two bars and not worry about being a copyright infringer. Not quite. Remember Woody Woodpecker? Do you remember his obnoxious call? Five notes. In a 1949 California Superior Court

case where Mel Blanc, the voice of Woody Woodpecker and the originator of the Woody Woodpecker call, sued Walter Lantz over ownership of the "call," the court implied in some dicta (sort of a legal aside) that the five notes were not capable of being copyrighted. If the five notes were capable of being copyrighted, then the unauthorized use of them could be an infringement.

Aha! you say. The picture is quite clear. Any copying of five or more notes is an infringement.

Wrong. In the early 1920's, in a claim that the song "Swanee River Moon" infringed upon the song "Wedding Dance Waltz,"<sup>2</sup> the court found that the copying of six bars was not an infringement.

The answer is that there is no mechanical formula for determining how much music must be copied in order for an infringement to exist. Each case must be determined upon its own merit. Basically, two elements must be examined and found to exist in order to constitute an infringement. Those elements are the similarity of a work and the access of the alleged copier to the original work.

Before discussing these two elements, one point must be clarified about copyrights. Copyrights protect independent originality. Getting there first with a registration does not necessarily in itself mean the copyright is yours. The copyright is yours because it is your original work, not because you "beat" someone in registering the work. In theory, two writers could write identical songs without knowing of the existence of the other, and each writer could obtain a legitimate and enforceable copyright in their version of the song. It is the originality that is being protected by copyright.

Infringement of a copyright can loosely be defined as copying someone else's originality. If you don't copy, it is not an infringement.

For example, if I had been locked up in a room somewhere for fifteen years with only a piano, and without ever knowing of the existence of the Beatles, independently duplicated, note for note and word for word, the complete Beatles' cata-

logue of musical compositions, I could, technically, get my own copyrights in those songs. The rub in that case is proving my independent originality.

Since the best proof of copying such as a confession by the copier that he sat down and copied the song, or an eye-witness who saw the copier copy from one lead sheet to a new lead sheet, never seems to be available in an infringement case, the courts generally rely on the two elements of "similarity" and "access." Finding an infringement, or lack of independent originality, requires a determination of the amount of similarity and access.

"Similarity" is simply how similar are the two works. This element comes close to a mechanical formula in that it requires a comparison of the two works. As any songwriter knows, the different elements of music are such that there may be similarity in one area and not in another. For example, the melody may be similar but the rhythm is not. Unfortunately, or perhaps fortunately, there does not seem to be any method to lay two songs side by side and say, for example, song A copied 62% of song B. Each claim of infringement must be examined independently, and some determination must be made as to the similarity between the alleged copy and the original.

In order to find a copyright infringement, that similarity usually must be something more than a trivial similarity. This is normally discussed in terms of being a "substantial" similarity. There does not seem to be any workable definition of what constitutes a "substantial similarity" that can be applied to all circumstances. It is much like the Supreme Court Justice who said he could not define pornography but he knew it when he saw it. I guess a good rule of thumb is to determine if the alleged similarity goes right to the guts of either or both of the works involved. A friend of mine has used the more elegant analogy of: "Does it touch the spine of the copy-right?"

If enough similarity exists to raise the question of copying, the second element, "access," must be exam-

ined. "Access" means, did the alleged copier have access to the work copied? If access cannot be shown, chances are that an infringement cannot be proven. A word of caution, however. If there is enough substantial similarity in two works, a court may determine that there was an infringement without proof of access. Access might be anything from a hit record, which in theory everyone has heard, to overhearing the original writer sing the song at a party or even in private, with the copier eavesdropping. Frequently, proof of access is claimed by a statement that a copy of an unpublished work was mailed to the alleged copier.

Since there must be a copying for an infringement, it is clear that of the two elements, similarity is the most important. Any copying implies similarity, and, therefore, instances can be found with enough similarity that the courts have held that an infringement exists even without proof of access. Access, without similarity, obviously does not give rise to an infringement action; otherwise, anyone who writes a song after hearing another song, whether or not similar, would be an infringer.

Except in a clear-cut case of substantial similarity, and they hardly ever appear to be clear-cut, you can generally figure that the more similarity, the less access must be shown; and, conversely, the less similarity, the more access which must be shown to prove an infringement.

Copyright infringement is not a matter of so many bars or so many notes. There is no mechanical or mathematical scale that you can hold a "borrowing" up to and say, "This is ok, I didn't borrow past the red line on the scale." Do not ever get led down the garden path into believing "this is not a copyright infringement because I took less than a certain number of bars or notes." Remember that originality is the key to copyright protection and copying is the basis of infringement.

1. Robertson v. Batten, Barton, Durstine & Osborn, Inc., 146 Fed. Supp. 795 (S.D. Cal., 1956)

2. Marks v. Leo Feist Inc., 290 Fed. 959 (2d Circuit, 1923)

## WHO'S WHO / from page 25

worked in record promotion, public relations, has been a recording engineer, a disc jockey and a writer. His 1950's free-lance column entitled "Musical Thoughts" was the forerunner of the Gavin Report.

CSB is an administrative and collection service for persons, firms or corporations who derive the major part of their income from royalties or profit participations. This includes music publishers, record producers and recording artists.

A few of the services that CSB does for the music publishing companies it administers are: File copyrights, notices of use, etc., cause the preparation of all domestic and foreign basic agreements, file and update information with the appropriate performance rights societies, issue all licenses to users of material (phonograph records, tapes, synchronization), at the request of the publisher arrange for all printing of sheet music, folios, lyric uses, and collect all royalties and verify accuracy of all details by computer.

Walter says, "Our service enables the writer who has contacts for getting his or her songs recorded to maintain the ownership of the copyright and the income from the publishing royalties. The companies that use our service pay us on a percentage basis which is scaled to the volume and types of services used. We deal with a variety of sizes of companies and for the new and small ones, we teach them what they need to know themselves to do their part."

Persons interested in finding out more about Copyright Service Bureau, Ltd. should call or write to Walter Hofer in New York.

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## NASHVILLE CONNECTION

from page 6



Bobby Bare says it like it is  
**Up Against  
The Wall Redneck Mother**

Buck Owens classic, *Together Again*. It's in her *Elite Hotel* album. She also does a great job on *Wayne Kemp's Feeling Single — Seeing Double* .... Tanya Tucker included *David Loggins You Got Me To Hold On To*. Loggins wrote and recorded the biggie, *Please Come To Boston* .... Muscle Shoals' prettiest singing resident, Sue Richards, recorded *Sweet Sensuous Feelings*. written by two of her homefolks, Ava and Ray Aldridge. Sue's producer, Milton Blackford collaborated with Sunday Sharpe on

Sunday's recording of *Find A New Love, Girl* .... Shirley Ann Worth wrote *Everything She Touches Turns To Love* and Charley Pride put it in *The Happiness of Having You* album. Pride's publishing partner, Tom Collins, produced Barbara Mandrell's *Standing Room Only* written by Susan Manchester and Charles Silver ....

## THEY GOT THE ROCKING CHAIR ....

One of my deejay buddies, Bill Mack, wrote a pretty song called *Drinking Champagne*. It's in Mickey Gilley's *Overnight Sensation* album .... The writer credits for the great fiddle tune *The Orange Blossom Special* belong to Erwin T. Rouse. It's in the super album, *Super Bow* by Vassar Clements .... The title song for Roy Acuff's new album, *Smokey Mountain Memories* was written by Earl Conley and a hit for Mel Street .... Ray Stevens is a great writer but his latest album includes the Carole Joyner-Ric Carty goodie *Young Love and Deep Purple*, a Mitchell Parish-Peter DeRose standard .... Another good 'un is Harlan Howard's *Pick Me Up On Your Way Down* sung by Bobby G.

Rice. Ole Harlan wrote Joe Simon's *The Choking Kind* and *Busted* recorded by Johnny Cash, Ray Charles et al .... Sonny James, an accomplished guitarist and pianist Floyd Cramer have released versions of *Eres Tu (Touch The Wind)* written by Mike Hawker and Juan Carlos Calderon .... arranger Bill McElhiney and Barbara Bernier have created *Nashville Brass Hoedown* for Danny Davis and the Nashville Brass. The Brass also recorded J. P. Richardson's *Running Bear Richardson*, better known as The Big Bopper, wrote George Jones' *White Lightning*.

## LET THE HAMMER DOWN ....

Ray Wylie Hubbard's *Up Against The Wall Redneck Mother* should be the single from Bobby Bare's new album .... Gary Stewart has cut *Charlie Daniel's* best one, *Trudy*. Stewart wrote his own *Flat Natural Born Good-Timin' Man* .... *The Outlaws* is a new album featuring performances by Willie Nelson, Waylon Jennings, Jessie Colter and Tompall Glaser. Willie and Waylon split the performance and the writing credits on *Good Hearted Woman*. My favorite from the album is Waylon singing *Sharon Vaughn's, My Heros Have Always Been Cowboys* .... Willie's new single is an old one, *Remember Me (When The Candlelight Is Glowing)* written by Scotty Wise.

## WHAT'S YOUR TWENTY, GOOD BUDDY?

One of my favorite gospel groups, The Cruse Family recorded *Otha Young's Stand By Me, Jesus*. Young and Tom Kealey (Silver Spur) wrote most of the songs for Juice Newton .... The Statler Brothers have put together a hit version of the standard *How Great Thou Art* written by Englishman Stuart Hine .... Ray Price is hitting with *Ray Hildebrand's Say I Do*. Hildebrand recorded an album of his own songs a few years ago and I flipped over *Special Kind of Man*.

## I'LL BE TEN-SEVEN FOR A MONTH ....

Of all the C.B. songs, I think the best one is *Me and Ole C.B.*, recorded by Dave Dudley and written by Dudley and Ronnie Rogers.

## THIS IS THE MUSIC CITY MONK ON THE SIDE ....



Waylon Jennings talking about his  
**Good Hearted Woman**

# Audio

by Brian Ingoldsbey

## What is a good mix?

In past issues we have talked about how to use your equipment to its fullest capacity, obtaining the highest performance from it. Now we must devote time to the most important area in sound recording, how to achieve a good mix.

First of all, what is a good mix? Basically, the answer to that question is: A good mix or blend is achieved when we can hear all the components in the orchestration regardless of how complicated the arrangement is. There are several steps to follow in order to produce the formula that the top engineers in the industry use.

There are many factors that lead to a "hit" blend. Heading this "procedure" list is the attitude of the mixer or engineer. He must get into using his ears to "see" with. This means relying less on what he sees on the V.U. meter than what he's actually hearing from the artist. Sure, the V.U. meter is important. It aids in preventing overloading or saturation of the tape and the head room of the preamplifiers before clipping. But the mixer that relies primarily on the V.U. meter for his blend will lose the human element necessary for creating a convincing "you are there" sound on tape.

Next on the list is placement of instruments. They should be arranged to produce the utmost in clarity and resonance to give the listener the simulation of a live performance as closely as possible. Use the dimension of stereo to its fullest degree. The engineer should know the most advantageous positioning of the instruments

that will create the illusion of a live concert for the listener's enjoyment.

Easy communication between the mixing engineer and the artist and/or producers is of course an indispensable ingredient for a good mix. It's difficult to express what is desirable as far as sound level is concerned; so, engineers, when speaking of sound blends, use terms that refer to color, such as too bright, dull, deep, dark, etc. The expressions used in the vernacular are as follows:

More high equalization or "high end" — "Brighter"

If the sound is hard to hear — "Dull"

More bottom end or low frequency — "Darker"

Add more echo — "Wet" it up

Make an instrument stand out — "Presence"

When referring to sound levels, speaking in terms of shades like we do when describing colors, gives the mixing engineer a common mode of communication with the artists and/or producers without having to go into lengthy technical terms. This way a mental image is evoked and the message gets across better.

The proper amounts of equalization and echo, that is, how we use "color", determines how fine the finished product will be. A good engineer can utilize color to add dimension, enhance, and expand the band's capabilities.

This line of approach is used by the pros in the music business and the aspiring engineer or amateur mixer can follow it as a guide to achieve that "hit sound". Add to this formula the "tricks" and "gimmicks" diagrammed in our previous articles for *Songwriter*, and you're on your way to creating a professional sound. You can also apply these techniques to your demos or use them for your personal listening enjoyment.

*play me another somebody  
done somebody wrong song*  
..... is very simple, very basic, very much to the point. There's no doubt in anybody's mind what that song is saying. That's why it was easy to write. And I believe that's probably one of the major reasons for it being a multi-million seller.

NSA / from page 24

his home one night and he said "listen to this, I like this idea ... tell me what you think about it." Well, he played me the idea and twenty minutes later we had the song finished. The reason being .... hey, won't you

SRS / from page 12

Quarterly Song Review program. Each quarter members may submit one original, unpublished song, on reel-to-reel or cassette tape, for review by a panel comprised of their peers, SRS staff, and selected top music professionals. Each writer will receive an evaluation of the song and any suggestions for improvement. Songs will be evaluated for quality only, not performance, and one song will be selected each quarter. The criteria for screening are technical superiority, meaningful music and lyric, originality and singability. Songs that are sexist, racist, classist or ageist will not be considered. SRS will attempt to exploit any particularly promising songs selected.

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## \*LYRICIST/COMPOSER PARTNER WANTED

I write lyrics and would like to team up with someone with good composing ability. I also have composed the melody to all my songs. Johnnie Hill, 993 Malott Dr. San Jose, Ca. 95121.

Need composer partner in or around N.Y.C. I have lyrics and recording equipment. Let's get together. Joe Marchese, 25-30 73rd St., Jackson Heights, N.Y. 11370.

Composers: What good are your songs without my words? M. Alexandra DiSalvo, c/o C.C., 247 Lakeview Ave., Clifton, N. J. 07011. Please call 201-772-0589.

Published lyricist wants composer partner for pop country music. Prefer person who performs well enough to demonstrate for auditions. Contact Dianna Oatfield, Rt. 2, Box 289, Ellensburg, Wash. 98926.

Considered good lyricist/Composer/Guitarist/Honest MOR, RNR, R&B — Cassette — was studio musician — eight year break — paying new dues — versatile. Mikes, 2339 Franklin Ave., East Seattle, Wash. 98102. GOOD LUCK.

Talented, versatile lyricist seeks creative composer to collaborate with. Call Steve Fleishman at 213/392-9756.

Composer wanted for country and gospel songs. One who knows the music for them. Michael Gregory, 175 Lake Drive, East Patchogue, N.Y. 11772.

Country lyricist: solid story lines; needs knowledgeable musical partner. Ronald Lee, 900 Pump Rd. #76, Richmond, Va. 73233.

Lyrics to make music by. Contact P.K. Hanson, 753 No. Croft, L.A. 90069.

Lyricist needs composer partner. Chicago area. Call Ann. 312/751-5697.

Lyricist wanted by record company producer. We have artists, we need lyrics. Wam Music Corp., 901 Kenilworth Rd., T.M.R., Montreal, Quebec, Canada H3R 2R5.

Lyricist composer seeking same for collaboration. Want energetic, serious partner into all styles of music. Emery Early, 6525 Llewellyn Place, Phg., Pa. 15206. (412)362-1332.

Lyricist composer partner wanted. Write Byron Bueller, 26837 Cherry Hill Blvd., Sun City, Ca. 92381.

continued on page 30

**All ads must be paid in advance and received by the 1st of the month prior to publication.**

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**Songwriter, Composer, Arranger, Playwright.** Dear Frank — Nancy! Anyone else? Discover by contacting Al Citro, Box 281, Lehighton, Pa. 18235.

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

**Composer wanted to act as partner for joint development and marketing 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.**

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