

April, 1976

\$1.25 / \$12.00 Per Year

Songwriter

Magazine



Songwriter Interview:

Sammy Cahn

A Reason for
Writing by
Peter Yarrow

Buddy Killen

Head of
Tree Publishing

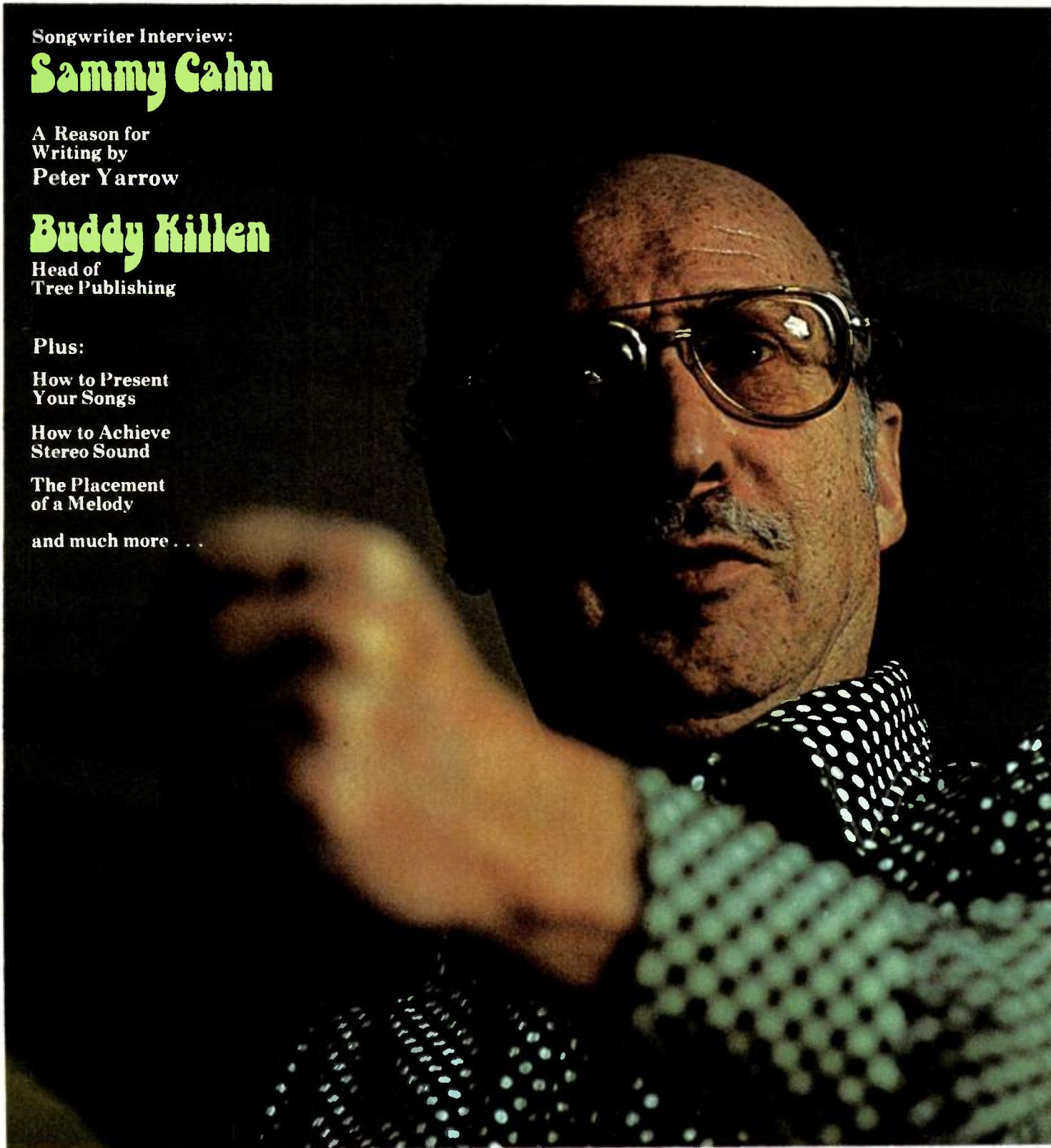
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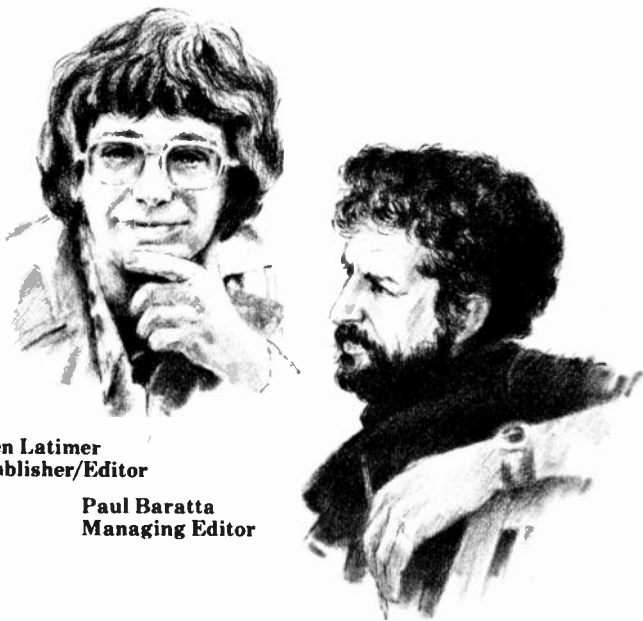
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Len Latimer
Publisher/Editor

Paul Baratta
Managing Editor

Notes On Notes

In the Songwriter News column this month, be sure to read the item about the Copyright Revision Bill which passed the Senate by a unanimous vote of 97-0. The jukebox royalty rate went down to a defeat in a 60 to 30 vote representing a clearcut victory for Senator John L. McClellan (D-Ark.) over the usually unbeatable jukebox forces championed in the Senate by Senator Ernest Hollings (D-S.C.) who sponsored the amendment exempting the boxes.

Also, Senator James Abourezk (D-S.D.) who cast the only vote against the revision bill in 1974, again tried to have the life-plus-50 year term cut down but failed. The vote was 78 to 14 against him. The bill now moves to the House where revision mark-up hearings continue.

Sammy Cahn is a trip to interview. He's a little boy in a man's body and his buoyancy is infectious. He seemed

in constant motion from the couch, where we were interviewing him, to the telephone (which he answers, "Who dat?"), to the piano where he would perform for us. He bounded between these three arenas with equal enthusiasm. Our cassette recorder, which we relied on to capture two hours of interview, kept looking at us imploringly. It seemed to be telling us in its dry, electronic way, that it was working hard to capture all the words Mr. Cahn was speaking in these three very separated areas. Particularly at the piano in the key of F. Our cassette is only familiar with C major.

And, as you've already noticed, Mr. Cahn is in four-color on the cover. We owe that to the beautiful ad on the back cover. As you might note in their ad copy, full color posters of that artwork are available by writing to Fender directly.

Talk to you in May.

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Cover photo of Sammy Cahn by Richard DiLello

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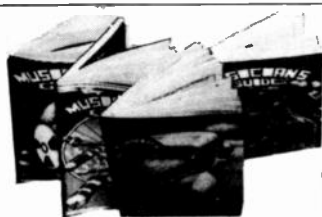
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Songwriter News

Hottest songwriter around today continues to be Neil Sedaka. His single, *Breaking Up Is Hard To Do*, was a smash for him, and his song *Lonely Night (Angel Face)*, recorded by the Captain and Tennille, has been another big one for that popular duo. That song, with words and music by Sedaka, is the fourth smash off his *Hungry Years* album and sold more than 600,000 copies only three weeks after



Neil Sedaka

being released. Neil has been in the studio readying his next Rocket Records album which is slated for release in May, and will again feature all original material.

Some of the world's greatest talents will present concerts and/or workshops at the Home Organists' Adventure to be held April 8-11 at the Sheraton-Universal Hotel in North Hollywood, California. To obtain further information about these concerts and workshops aimed at uniting amateurs and professionals in a learning experience environment, contact Bill Worrall, or Linda Peck, P.O. Box 4399, Downey, California, 90241. Or call (213) 923-0331.

New Orleans, with its rich musical heritage, will be host city for the International Musexpo '76. The entire Fairmont Hotel will be turned over to the activity which will take place in early

September. The function of the event is to bring music business leaders from all over the world together and create an atmosphere within which business may be conducted with a personalized atmosphere of convenience and comfort. New Orleans' Mayor, Moon Landrieu, has pledged the city's complete cooperation to guarantee Musexpo officials complete success.

The American Song Festival for 1976 is underway for the third consecutive year. Tad Danz, managing director of the song competition, has announced an expanded prize structure, and greater opportunity for professional exposure in this year's competition. The 1976 Song Festival will be awarding over 650 cash prizes which is more than double the number of last year's prizes. In addition to over a quarter of a million dollars in prize money being awarded, many of the entrants have been contracted to major music publishers and record companies. Also, songs which have been entered in past competition have been recorded by artists such as Barry Manilow, The Stylistics, B.J. Thomas, The Oak Ridge Boys, Al Martino, and others. There are some new categories which have been added to this year's event, and interested songwriters may contact the American Song Festival at 5900 Wilshire Blvd., Los Angeles, California 90036. Or you may call (213) 930-1090.

The Ohio Players, considered by many as the premiere progressive soul band in the country, has signed a new exclusive publishing and publication agreement with Chappell Music Company. The seven members of the group write all their own material and Chappell is planning a songbook and has released a folio for their *Honey* album.

There is a most worthy program in the New York area that has been underway since the middle of 1974 and is called, *Meet The Composer*. It is funded with a \$66,000 grant from the New York Council on the Arts and is administered by the American Music Center which is a clearing house for information about conte-

continued on page 29

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Songwriting

First stop on
the road to a record...
The Demo!

By Al Kasha
in association with
Joel Hirschhorn

You have just completed your latest song. It has been committed to paper, where the notes and lyrics can be seen. But beyond that, in your mind, are the shadings — the background harmonies, the guitar licks, the slight but significant shifts of rhythm. These are not represented, except sketchily, on any lead sheet. They can, however, be clearly defined on a "demo" (demonstration record or tape).

Very often a publisher and/or producer will listen to your song and respond with enough enthusiasm to say, "Great! Let's go out and do the demo." This generally means that he will foot the bill for full demo costs.

In other instances, the writer will have to invest in the demo himself. If he can't easily afford it, he will have to achieve all his effects with minimum expense and maximum imagination.

It is preferable, of course, for the publisher to assume the expenses. Your initial presentation to the particular publisher/producer must project as many values as possible, in order to induce him to make this offer... the mood, the rhythm, the vocal interpretation which will suggest the *kind* of artist and style you have in mind. If you are a team, one can sing a background line while the other belts out the lead. Short explanations, which don't intrude on the overall tune, can also clarify your intentions. An air of self-belief helps enormously.

You should be well rehearsed when you perform the material. Lyrics should be neatly typed, and it is wise to have an extra copy for the publisher or producer to read. Chord symbols on the lyric sheet are a minimal requirement, if you have not written a full lead sheet. It goes without saying that cross-outs, smudges, crumpled paper and apologies while performing will not give your audience confidence in what you are doing.



O.K. — you've passed the first hurdle; that magic phrase "Let's do a demo" has been uttered. The publisher or producer can now contribute their expertise — they have had great experience in the organization and execution of demonstration records. They have access to the best musicians and the finest studios. They will, as a rule, welcome your creative suggestions, such as, "This is a Memphis feel," or any other expression that will highlight the mood and flavor of the tune.

There are many kinds of demos, all effective in their own ways, depending on the type of song you've written. First, and most basic, is the piano/voice demo. In my experience, this approach works well with ballads, particularly of the MOR (Middle of the road) variety, or a "straight" song which relies purely on its melody and lyric line, rather than production values. The pianist in this case will have to be the full orchestra, and should play with as much fullness and dimension as possible.

A simple variation on this is the guitar/voice. This will often give you more scope and rhythm. You can achieve strong rhythm and blues and country effects without adding further instruments.

A simple word of caution — use experts in the "bag" you're working with. A legit singer who holds notes will not give you a good, funky Nashville sound. An R&B singer will do more for your blues song than an MOR singer. The same advice applies to your choice of musicians. There are many specialists in certain areas which will do more justice to your particular tune than other musicians, no matter how competent. You may have a friend whom you consider gifted, but if he has no

professional background, it might be wise to hire someone who does for your early efforts. If you have complete faith in his ability, let your publisher or producer hear him just to make sure.

If you are making the demo yourself, with no professional help, contact the local Musician's Union in your town and they will direct you to the most qualified personnel.

Another — fuller — demo is one that utilizes piano, guitar, bass and drums. This quartet, backing a strong vocal lead, can project almost anything you need.

Background singers can fill the production in further. They can sustain harmonies that will approximate a string line or do quick answers that move the rhythmic pulse forward. The important thing is to use them carefully and sparingly, and not be so eager for a full sound that you allow them to blanket the lead and the main melody line.

This cannot be over-emphasized — an overproduced demo can be more negative than one that is underproduced. Even if you have the money to indulge all your whims, a full orchestra of strings, brass, woodwinds, etc., can cause confusion. You must tantalize the artist with possibilities, not do all his work for him. Leave room for his imagination to embellish on what you've started. A few hundred dollars and meticulous preparation will give you all the ammunition you need to get a record, providing the song is there.

There are studios in every city which are reasonably priced and specialize in making demos for the new, up and coming writer. They will be glad to aid you in putting your package together.

Many potential hits have been lost in clumsy, inappropriate demonstrations. The devices for presentation are limitless — from your home cassette to a 16-track recording. But whatever your method, think of the *song*, not the icing. You are not spotlighting the instruments or even the vocal — they only matter as a whole in showing off your song to its best advantage. This should be the prime concern in assembling and creating any demonstration record.



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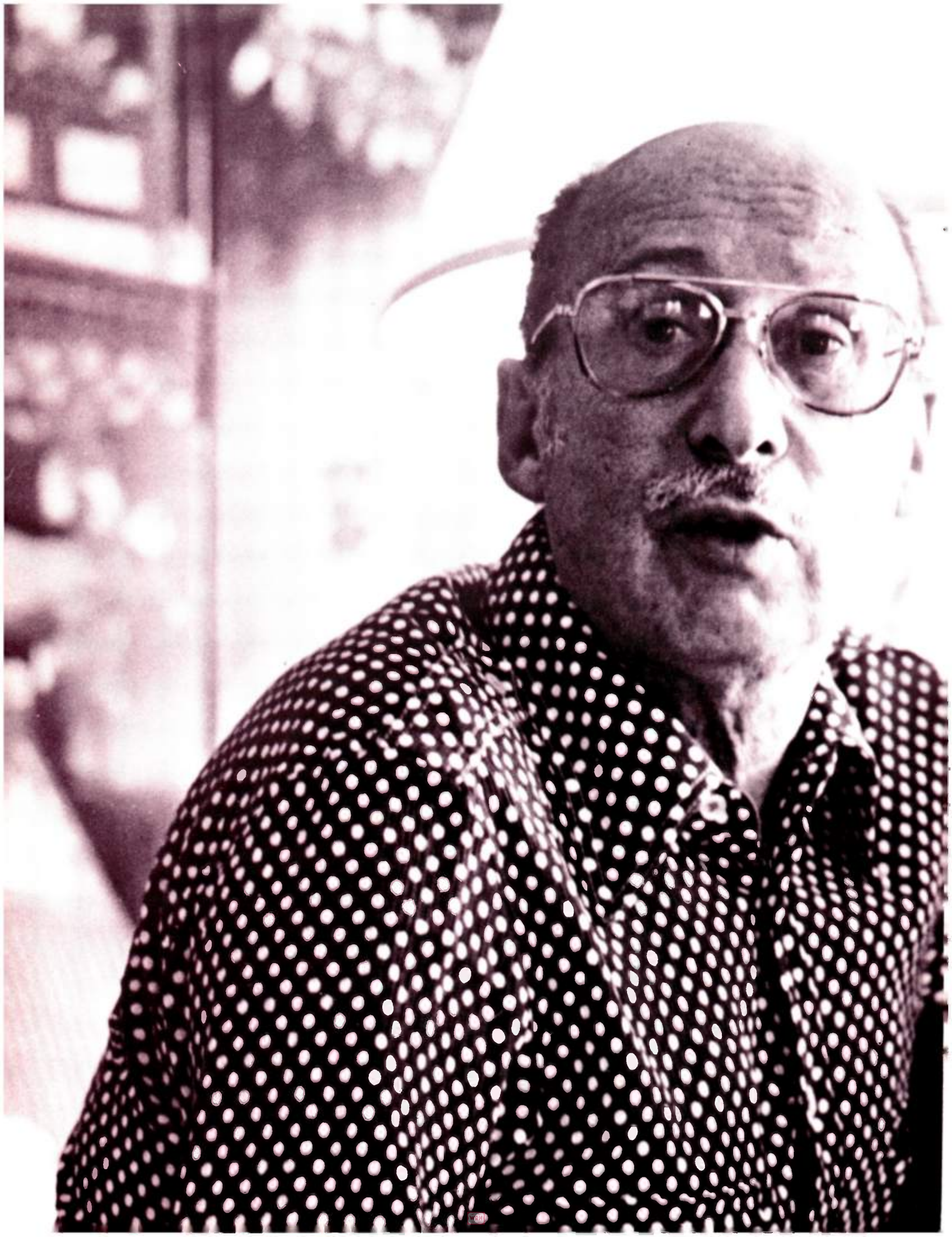
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HITPARADER

Lee Pincus is a music publisher whose songs include Lennon/McCartney's "SHE LOVES YOU" and "I SAW HER STANDING THERE." In the Manual's 28 chapters he has used this experience to help any writer trying to break into the business.

Songwriter Magazine

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Piz-zazz . . . as applied here means zestful and expressive. Class . . . as defined by the dictionary means "elegance of behavior." My interpretation of class, as applied in characterizing a person, is someone without pretension; someone who's whole enough to have an ego without arrogance; someone who believes in other people as strongly as he does himself. As I perceive Sammy Cahn, that is how I see him. A warm, real, impish man who seems to be in love with what he's had, what he has, and what he'll have. His attitude seems to suggest a lyric from one of his songs . . . *this is all so grand, my dreams are on parade.* * Sammy Cahn was born at 10 Cannon Street on New York's lower east side. The illustrious career of Mr. Cahn notwithstanding, the building has not been dedicated in his name. In fact, they tore the building down. They also removed the neighborhood. And, they eliminated the street. But Sammy has come a long way from Cannon Street in New York to Cañon

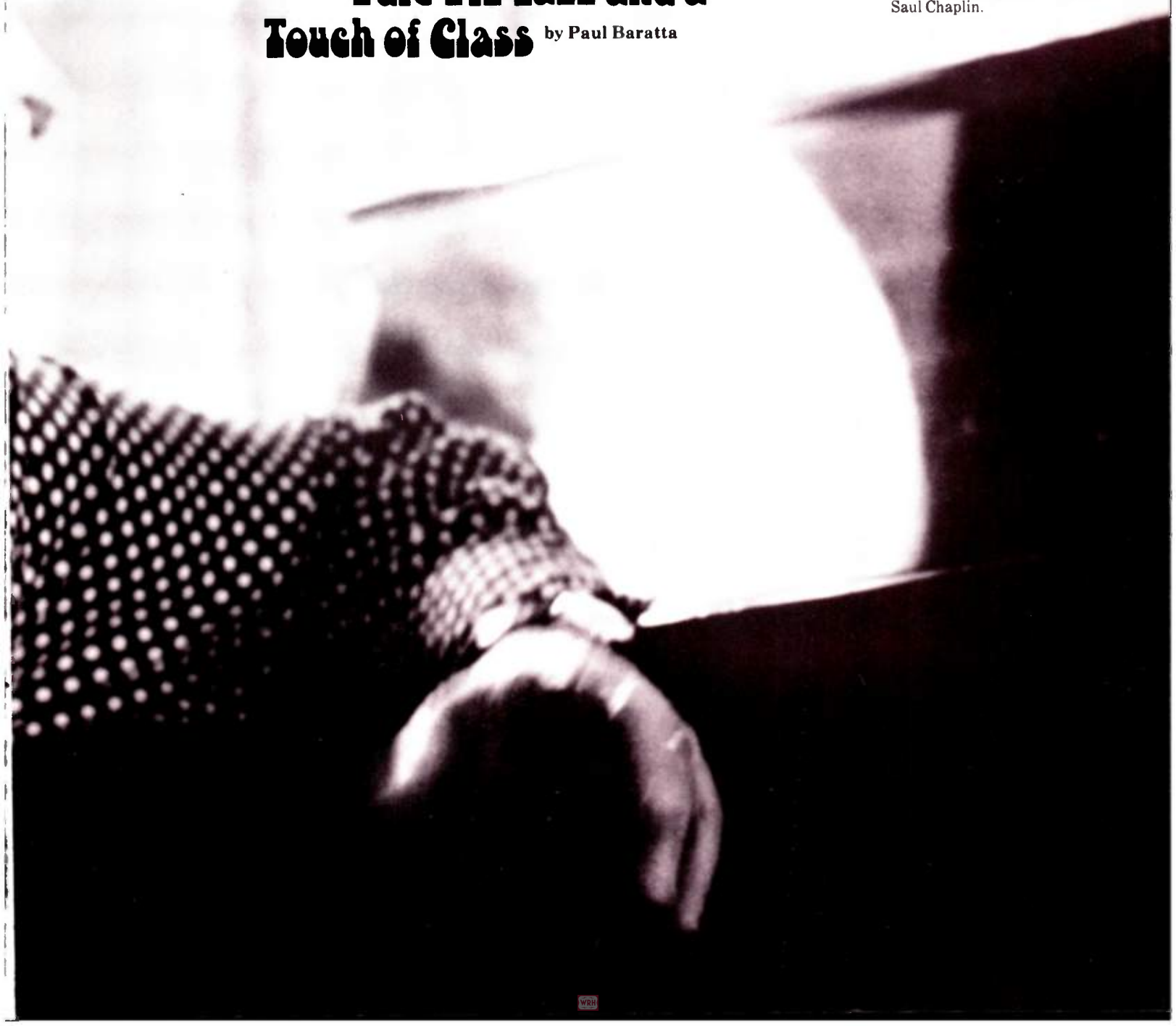
continued on next page

*from *Please Be Kind* — Words and Music by Sammy Cahn and Saul Chaplin.

Sammy Cahn

Pure Piz-zazz and a Touch of Class

by Paul Baratta



Songography

- 1933 "Shake Your Head From Side to Side"
 1935 "Rhythm Is Our Business"
 1935 "Rhythm In My Nursery Rhymes"
 1936 "Shoe Shine Boy" (*Cotton Club Revue*)
 1936 "Until The Real Thing Comes Along"
 1937 "If It's The Last Thing I Do"
 1937 "*Bei Mir Bist Du Schön*" (Means That You're Grand!)
 1938 "Please Be Kind" (This Is My First Affair!)
 1939 "You're A Lucky Guy" (*Cotton Club Revue*)
 1942 "I've Heard That Song Before" (*Youth On Parade*)
 1943 "Vict'ry Polka"
 1944 "As Long As There's Music"
 1944 "I'll Walk Alone" (*Follow The Boys*)
 1944 "Saturday Night Is the Loneliest Night In the Week"
 1944 "I Fall In Love Too Easily" (*Anchors Aweigh*)
 1944 "The Charm of You" (*Anchors Aweigh*)
 1944 "What Makes the Sunset?" (*Anchors Aweigh*)
 1944 "There Goes That Song Again!" (*Carolina Blues*)
 1944 "Guess I'll Hang My Tears Out To Dry" (*Glad To see Ya!*)
 1944 "Poor Little Rhode Island"
 1945 "I Should Care" (*Thrill of Romance!*)
 1945 "I'm Glad I Waited For You"
 1945 "It's Been A Long, Long Time"
 1945 "Day By Day"
 1945 "Let It Snow! Let It Snow! Let It Snow!"
 1946 "The Things We Did Last Summer"
 1946 "Five Minutes More"
 1947 "Papa, Won't You Dance With Me" (*High Button Shoes*)
 1947 "I Still Get Jealous" (*High Button Shoes*)
 1947 "You're My Girl" (*High Button Shoes*)
 1947 "Sunday By The Sea" (*High Button Shoes*)
 1947 "Can't You Just See Yourself" (*High Button Shoes*)
 1947 "Time After Time" (*It Happened in Brooklyn*)
 1947 "Song's Gotta Come From The Heart" (*It Happened in Brooklyn*)
 1948 "It's Magic" (*Romance on the High Seas*)
 1948 "It's You Or No One" (*Romance on the High Seas*)
 1948 "Put 'Em In A Box, Tie 'Em With A Ribbon" (*Romance on the High Seas*)
 1949 "Be My Love" (*Toast of New Orleans*)
 1950 "Wonder Why" (*Rich, Young and Pretty*)
 1952 "Because You're Mine" (*Because You're Mine*)
 1952 "Face To Face"
 1952 "Good Little Girls" (*Go to Heaven, Smart Girls to Saks!*)
 1953 "Teach Me Tonight"
 1954 "The Christmas Waltz"
 1954 "Three Coins In The Fountain" (*Three Coins in the Fountain*)
 1955 "Love And Marriage" (*Our Town*)
 1955 "Our Town" (*Our Town*)
 1955 "Look To Your Heart" (*Our Town*)
 1955 "The Impatient Years" (*Our Town*)
 1955 "I'll Never Stop Loving You" (*Love Me or Leave Me*)
 1955 "The Tender Trap" (*Love is the Tender Trap*)
 1956 "Hey! Jealous Lover"
 1957 "All The Way" (*The Joker Is Wild*)
 1957 "Come Dance With Me"
 1957 "It's The Last Dance"
 1957 "Indiscreet" (*Indiscreet*)
 1957 "Only The Lonely"
 1957 "Come Fly With Me"
 1957 "It's Nice To Go Trav'ling"
 1958 "High Hopes" (*A Hole in the Head*)
 1958 "All My Tomorrows" (*A Hole in the Head*)
 1958 "To Love And Be Loved" (*Some Came Running*)
 1959 "The Best of Everything" (*The Best of Everything*)
 1960 "The Second Time Around" (*High Time*)
 1961 "Pocketful of Miracles" (*Pocketful of Miracles*)
 1962 "Call Me Irresponsible" (*Papa's Delicate Condition*)
 1962 "Come Blow Your Horn" (*Come Blow Your Horn*)
 1964 "My Kind of Town" (*Robin and the Seven Hoods*)
 1964 "Style!" (*Robin and the Seven Hoods*)
 1964 "Love Is A Bore" (*Les Poupees de Paris*)
 1964 "Where Love Has Gone" (*Where Love Has Gone*)
 1964 "The September Of My Years"
 1964 "I'll Only Miss Her When I Think Of Her" (*Skyscraper*)
 1966 "Walking Happy" (*Walking Happy*)
 1967 "Thoroughly Modern Millie" (*Thoroughly Modern Millie*)
 1968 "The Odd Couple" (*The Odd Couple*)
 1969 "Star!" (*Star*)
 1972 "A Touch of Class" (*A Touch of Class*)
 1972 "All That Love Went To Waste" (*A Touch of Class*)
 1973 "Let Me Try Again!"



That's the difference between a lyric and a poem . . . singability

Drive in Beverly Hills where he currently resides and where we interviewed him.

The house is not pretentious but it is an elegant Beverly Hills residence, make no mistake about that. We pull up in his driveway in two cars which leaves enough space for four or five more vehicles to park and still have room to maneuver. Sid Goldstein, who's an old friend of Sammy's, Len Latimer, and myself pull in in Len's car, and our photographer, Richard Di Lello, arrives in his Volkswagen with his dog, three cases of photographic equipment, assorted tripods and other implements I'm unacquainted with the names of. We are dressed in our usual layback fashion, (*layback* is often a contemporary euphemism for motley), and we look like a most unlikely quartet to be invading this stylish neighborhood.

We ring the bell and Sammy answers it, ushers us into his home, introductions are made, and we relax in his living room. During the preliminary conversation, and the setting up of our tape recorder and the photographic equipment, I realized how comfortable I felt and how at ease Sammy made everybody feel.

This was the fourth time I had met him and I remembered my first meeting as equipment preparations were being readied. I was working at Columbia Records and I heard Sammy was in a mix-down room with my boss and several other people. I wanted to meet the man who could class words with music as well as he could, so I invited

myself into the session. I knew it would be easy to pick him out . . . he would be the one made of marble with the pigeon on his head. I was introduced and was impressed by his genuine warmth.

The second and third times I met him, I watched him perform. Once was in his home where, at the drop of a hat, he'll sing for you. The third time was at a performance of his one man show, *Words And Music*, which was an absolute delight. I went backstage to tell him how thoroughly entertained I was by his performance on stage and how much I enjoyed watching him enjoy himself performing. He loves it and manages to convey his love to the audience. And he's like a kid at Christmas who can't believe Santa Claus thought he was good enough to have left him all those toys. For example, the night I saw his show, he received a standing ovation. Backstage, he said to me with all the zest of a kid in a candy store, "It's like that every night, Paul . . . a standing ovation. Or at least they cheer a lot."

There are no pigeons on Sammy Cahn's head. He's zestful, expressive and, in



I think half the kick of writing songs for me is doing live demos

musical terms, a natural . . . no sharps or flats.

Never was there a doubt in the mind of Sammy Cahn what he wanted to be. It made no matter that his mother wanted him to be one of the big three (doctor — lawyer — dentist); he was hooked on music from the time he was a kid taking violin lessons. He wasn't a virtuoso on the instrument and in later years became

proficient at the piano in the key of F.

"But what really hooked me was the movies", Sammy explains. "I used to go to the movies and see this magic land of people and places and I always wanted to be part of it. Ever since I was a kid, I would hear music in my ear and it would translate itself



If you lay still, they'll throw earth over you, so I just keep moving

into words in my mind. So songwriting came easy for me. If you ever saw me write lyrics, you'd think it was humorous."

In his show, *Words And Music*, Sammy tells stories of the way some of his songs are written and the manner in which he presents it onstage does make it seem humorous. Part of the humor is the speed with which he represents his ability to write a lyric. In the context of the show, it always produces a laugh. But his reputation for speed is well known and people call on him to write lyrics on the shortest notice. And sometimes with minimal information.

"The producer of *Three Coins In The Fountain* asked Jule Styne and me if we could write a title song for that film and I told him we could write a song called *Eh* if we knew what the picture was about. I asked if we could see it. He told us we couldn't No script. No book. Three girls go to Rome, throw coins in the fountain, hope to find love. And he leaves us. That was 2 P.M.

"I wrote the first verse in a matter of minutes and Styne produced a melody for it 20 minutes later which we agreed was the right kind of sound for a picture such as had been described to us in 25

words or less. That meant we were 75% through because the theme repeated three times. But Styne pleaded for a bridge and after much deliberation, I came up with *which one will the fountain bless? which one will the fountain bless?*

"Styne couldn't believe it. He looked at me as if he was hoping I was trying to put him on. 'The same line twice?' he asked. Finally, he went to the piano and pounded out the same melodic line twice and I said, 'That stinks!' He said, 'Of course it stinks. The same line twice?' Finally, he changed the tune to what most people are now familiar with.

(Eb, Eb, D, C, Bb, C, Bb
Eb, Eb, F, Eb, Db, Cb, Bb)

"I take pride in the speed with which I write and my dependability. If I tell you I'll have a song, I'll get it to you when promised. Buddy De Silva, one of the most incredible songwriters that every lived, once said to me, 'Sammy, it's not given to all of us to be the most talented, but it is given to all of us to be disciplined, and prompt.' Many times I've gotten jobs over men with far superior talents but who were undependable.

"Recently, I just completed songs for a film called the *Duchess And The Dirtwater Fox*. It's a wild west farce with Goldie Hawn and George Segal. I wrote these songs with the director, Melvin Frank, and Charles Fox, the young fella who wrote *Killing Me Softly*.

"One of the songs I wrote is called *Please Don't Touch My Plums*. Goldie Hawn plays a hooker in the film who, when she isn't on stage singing, is up in her room, ballin'.

"Now, she sings *Please Don't Touch My Plums* twice in the film. When she sings it on stage to the cowboys, she's got all sorts of fruits hanging off her costume and the cowboys keep reaching out at her to pluck a fruit.

"Then the same song has to be sung in a tender moment by her after she gets a job as governess to a Mormon family with a whole passle of kids. We brought it down to a much more gentle tempo for that scene. I eventually wound up writing five songs for the film."

In writing for films, Sammy and his collaborator dictate where they feel the

songs should go. One of Sammy's biggest thrills was when he was asked to write the songs for a film starring Fred Astaire. He had idolized Astaire from the first time he had seen him on the screen.

"The film," relates Sammy, "was an MGM picture entitled, *Papa's Delicate Condition*. Astaire played a man who drank too much and is always being called down for it by the woman who loves him. In reading the script, the word irresponsible kept coming up and, finally, *Call me irresponsible, call me unreliable, throw in undependable too*, popped into my head and the rest of the song just wrote itself.

"I think half the kick of writing songs for me has been to do live demos of my material. Sometimes it's been awkward like singing *Be My Love* to Mario Lanza and trying not to make all the high notes sound too bad. But singing *Call Me Irresponsible* to Astaire was a high point. I sang my heart out and when I finished he couldn't say enough nice things to Jimmy Van Heusen and me. I floated out of there and Jimmy and I wound up writing five songs for that picture.

"Another of them was *Walking Happy*. What was delicate about papa's condition was his drunkenness. So in the early part of the picture, Fred Astaire and his daughter are passing by the drugstore and the village drunk comes walking by. The little girl says, 'Papa, that man is walking drunken'. Astaire says, 'No dear, he's not walking drunk, he's walking happy.' We wrote that with Astaire in mind but before the picture could start, Fred Astaire was pre-empted by MGM and the script lies on the shelf with these songs for seven years.

"So while every singer in the business is waiting to sing these songs, the studio has them tied up. One day I read in the trades that Jackie Gleason had signed to do *Papa's Delicate Condition*. I called the producer and asked if it was true and what was happening to the songs. He said, 'What songs? You wrote the score for Fred Astaire and Jackie Gleason is not Fred Astaire.' He wasn't even familiar with the songs that had been written so Van

Heusen and I drove down to the studio to demo them. I said to Jimmy, 'Look, there's no use trying to sell them all the songs when they don't want any. Let's just sell them on *Call Me Irresponsible* and *Walking Happy*. I sang *Call Me Irresponsible* for Jack Rose who was now the producer and I gave him my full shot . . . right from the gut. I finished and Jack Rose says, 'Not in my picture.' I said, 'What did you say?' He says, 'Well, I can't see this character singing such a self



I enjoy the new writers and the changing times

pitied song.' To get that sort of reaction after waiting seven years, I wanted to strangle the man.

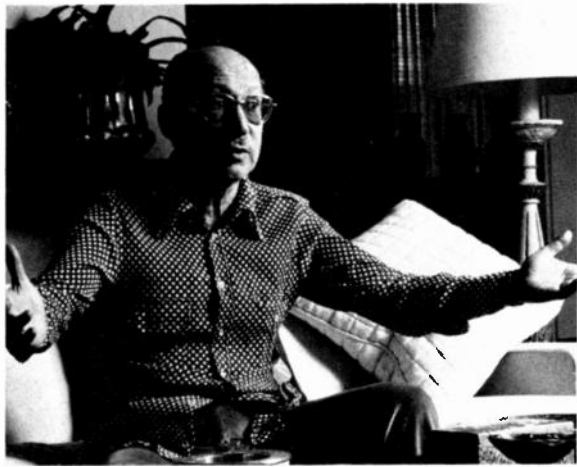
"A week later the phone rings and it's Jack Rose calling from New York. 'Hey Sammy . . . I played that song for Gleason and he liked it so much he wants to do 35 choruses of it.'

"Well, they knocked *Walking Happy* out but as soon as Sinatra hears *Irresponsible* is in the picture, his record comes out and it's a smash. But then they don't release the picture in the year the song's a hit.

"But Jack Jones recorded it the year they did release the picture and it eventually won the Academy Award that year".

Outside of his childhood violin lessons which he dutifully performed when he couldn't sneak away to rack balls at the local poolroom for ten cents a day, Sammy has never studied music. Yet his accomplishments are enough for two lifetimes. He has been successfully writing lyrics for over 40 years now. His personal relationships with people like Frank Sinatra for

continued on next page



If writing songs is what you want to do, then apply yourself and do it

Sammy Cahn / continued

whom he wrote countless hit songs, are legendary. He has won four Academy Awards (*All The Way, Three Coins In The Fountain, High Hopes, Call Me Irresponsible*), an Emmy for *Love And Marriage*, has written the lyrics for Broadway shows, has countless gold records, and is President of the Songwriters Hall of Fame. And he's writing all the time.

"I never stop writing. I have an intuition when I hear melodies, and words form in my mind. I've been doing it all my life and I've now become more relaxed to it. I never sit down with a doubt in my mind that the words will come. I don't walk around with an idea for a song in my head. Infrequently, I'll have a fragment come to me and it just seems to stick. Like one day I got an idea, *high hopes, high apple pie in the sky*. The next day Van Heusen tells me he was with Sinatra the night before and we have to come up with a song for him and the kid in the film, *A Hole in The Head*. That's how *High Hopes* was born.

"From the beginning, I never had a doubt I would be a songwriter. And for me, there's nothing more rewarding. I lecture a lot on college campuses and one young student asked me, 'Mr. Cahn, I'm studying to be an architect. Can you tell me what would be wrong with me being a successful architect?' I said, 'Nothing at all, but no one will walk

down the street humming your building!'

"The main thing is that I have a great, great love of music. Popular music. I can't pretend to like classical music or anything like that. But you know, when I hear a beautiful piece of music, it absolutely mesmerizes me. The first time I heard Ray Charles sing *Georgia*, I was in my car and had to pull over to the side of the road. If I didn't I would have just drifted away. It's happened to me many, many times in the theatre or anywhere for that matter. The same thing happened first time I heard *Mood Indigo* played by Duke Ellington.

"And I love music. I love the sound of words to music. One of the great compliments of my life was paid to me by a singer who said, 'When I pick up a song and it says lyrics by Sammy Cahn, I know the song will sing out of my mouth.'

"And that's the difference between a lyric and a poem . . . singability. A poem is read by the eye, transferred to the mind, and then to the emotions. A song lyric is sung to the ear, transferred to the mind and then the emotions. I think Shakespeare was one of the great word geniuses of all time, but he was a bad lyric writer. A line like love laughs at locksmiths might work as prose, but you can't sing it. Those are words you do not sing.

"Writing a song for me is kind of like a privilege. What I mean is, I don't write a song as much as it writes me and I

feel very privileged to be there.

"I'm sure songwriters out there know what I mean. I listen to the new songs and I know these kids understand what I'm talking about. The word imagery in today's songs is infinitely better than the songs written pre-Beatles. The only quarrel I have with the new writers is that they don't respect title. I mean when the Beatles wrote *Yesterday*, weren't they aware that Jerome Kern had written a very famous song with that same title? When Stephen Schwartz of *Godspell* wrote *Day By Day*, wasn't he aware that Axel Stordahl, Paul Weston and I had written a song with that title? Our song didn't do too badly either. It was a hit three times first with Dorsey, next with Sinatra, and the last time with the Lettermen. Two songs with the same title diminish both titles.

"But I enjoy the new writers and enjoy the changing times. Life is change. The times have to change for the better because change is the only game. Change is a national law because nothing is forever. And the boys who are writing now will come full circle to another kind of music. The change in life is what makes it novel.

"And for the people out there who want to be lyricists, they must pursue it. Every lyric writer on any given day can write with the greatest composers in the world. If you want to write with Richard Rogers, take the music to *The Most Beautiful Girl In The World* and put your own words to it. If you're a composer and you want to write with Oscar Hammerstein, take *All The Things You Are* and write a new tune to it. And that can be done with Rogers and Hammerstein as well as with Lennon and McCartney or with whoever you feel compatible.

"And pursue your interests. If writing songs is what you want to do, than apply yourself and do it. I love to write. It's what makes me move. I'll write for the opening of a market if need be. I'm writing as expertly as I know how to write. What else can I do? It makes me move. And, as my mother once said, 'If you lay still, they'll throw earth over you,'

so I just keep moving."

He was born Sammy Cohen of Polish immigrant parents in 1913 on New York's Lower East Side. There was a vaudeville comedian named Sammy Cohen so, to avoid confusion and the possibility that a comic might wind up erroneously receiving songwriter royalties, Sammy changed his name to Kahn. However, there was a songwriter at the time who was far more successful than the youthful Sammy whose name was Gus Kahn, and to avoid the possible mixup in royalty payments (which would have been embarrassing to Sammy's advantage) he finally changed it to the present spelling.

Sammy Cahn has come a long way from Sammy Cohen of 10 Cannon Street, New York, to North Cañon Drive in Beverly Hills. As we began leaving his home, I looked around at the plush setting and was reminded of a couple of lines from one of Sammy's songs:

Everything today is thoroughly modern,

Everything today makes yesterday show . . .

It's modern, it's change, and Sammy has moved with the times. But in terms of human values, he has remained constant. "Hey", he says, "I love people. My phone never stops ringing . . . my door never stops knocking. I just love people."

Perhaps it's his love of people that accounts for his longevity as a lyricist. Forty years of successful songwriting and still going strong.

Perhaps it's his boyish enthusiasm that gives you the impression he approaches his craft with the intensity of a first love . . . with both feet off the ground.

Or perhaps it's both of the above tempered by the maturity and experience that come with having spent the greater part of his life in a lyrical love affair.

Sammy Cahn is 63 years old now. Don't slow down when you read that line. He hasn't. He may have written a song called *The September Of My Years* but September is late on a calendar basis if you were born in January. Sammy was born in June so he's just kicking into fifth gear. The piz-zazz is there strong as ever. And a very definite touch of class.

Who's Who?

by Pat and Pete Luboff



CANADA

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 and Nimbus Sound Stage International Representatives: 20 countries worldwide

Allan is looking for Rock and Roll material and performing groups. He will accept tapes from songwriters in the mail, but packages from the U.S. shouldn't look too official or they may be held up for payment of duties in Customs. Please send a self-addressed, stamped return envelope with tapes originating in Canada. Your two best songs should be submitted on reel to reel or cassette tape with a lyric sheet for each.

Allan says, "Too many songwriters try to be four different things at once on their demos — producer, arranger, writer and singer. As a result, they put too much on the tape, leaving no room for the listener to get involved creatively. The more holes you leave, the better it is for the listener to imagine alternative treatments of the song. I think it's wrong for songwriters to jam demos full of production."

"I ask writers to help me out by doing the first winnowing out process before sending their songs to me. Pick out your two best songs and you know if either one sounds promising, I'll ask for more. Then the rest of your good songs will be heard sooner or later."

Allan worked as a professional pianist and arranger throughout his high school and college days. After graduating from university, he took a job at a retail music store but his part time involvement with playing and writing music eventually

pulled him away from the job, and kept him busy for ten years working around the West Coast of Canada. He moved to Toronto in search of broader opportunities and found them in the form of assignments as accompanist for singers and conductor for theatrical music, and then, a four year post with Ben McPeck at his jingle production house. Here, he met Jack Richardson and Peter Clayton who were creative directors at an ad agency and they formed Nimbus 9 in 1967 to produce records. They built their own 16-track studio and offices and proceeded to decorate the walls with gold records by producing acts like Guess Who, Alice Cooper, Poco and Bob Seeger. Some of the songs they published and for which they have been awarded BMI citations are *American Woman, These Eyes* and *Clap for the Wolfman*.

Allan explains, "Acts come here from the U.S. to record because they get quality facilities at a better price and they find Canada to be a nice change of pace. Recently, we've entered the field of production of promotional films on such artists as Natalie Cole and Tavares. We use our mixing facilities to produce the sound tracks. Right now, we are seeking to make our publishing arm more active, so we are very receptive to material."



MUSCLE SHOALS, ALABAMA

Diane Butler, Professional Manager
 Muscle Shoals Sound Publishing Co., Inc. — BMI
 Formula Music, Inc. — ASCAP
 3614 Jackson Hwy.
 Sheffield, Alabama 35660
 (205) 381-2060
 Also: Muscle Shoals Sound Studio

The Muscle Shoals Sound Studio and its publishing arms were started in 1969 by the present President, Jimmy Johnson and Vice-President, Roger Hawkins. Around 75% of the songs in their catalog are Rhythm and Blues or Soul Music. They have had material recorded by a long list of artists including Millie

Jackson, Roy Lee Johnson and Archie Bell and the Drells. *Starting All Over Again*, sung by Mel & Tim, was a million seller and *Carry Me* was a successful song with both Peter Yarrow and Joe Simon. The Temptations did *You Can't Stop A Man In Love* and Percy Sledge recorded *I'll Be Your Everything*.

Diane started working as a secretary at Muscle Shoals Sound Studio three years ago and her activities have expanded to include all aspects of the publishing business. She listens for new material and advises writers, "It seems like a simple thing to say and so obvious you'd think it wouldn't even need to be said but; you'd be surprised how many demo tapes come in that are so muddy you can't hear what they're saying and without a lyric sheet, there's no point in even trying to listen to the songs. Your demos can be just voice and guitar or piano and can be on 7½ ips reel to reel or cassette tape, but play them back before you send them out to be sure the words can be understood, and include lyric sheets just in case the listener has trouble getting all the words."

"Another mistake writers make is sending in a tape with 20 songs on it, and you know that all 20 can't possibly be hits. Long tapes like that have a way of finding their place at the bottom of the listening pile, so it's to the writers' advantage to pick out a maximum of their five best songs before sending in a demo tape. If you send a tape to us, please include a self-addressed, stamped envelope for return of the demo."

"We have been specializing in R&B because so many of our recording artists at the studio are in that field, but we are expanding our interests now and we are open to all kinds of songs, especially Pop and Country. We're looking for good songs, with good hooks and well constructed songs you can remember the next day. In the R&B field, the music can range from smooth to funky but the lyrics are characteristically realistic rather than romantic. For example, Millie Jackson's *Gold Album, Caught Up*, explored the wife/husband/another woman triangle concept. One

side of the album contained songs that expressed the feelings and point of view of the wife and the other woman's experience was stated in songs on the flip side. The subject matter was real, emotional and full of down-to-earth details.

"Muscle Shoals has long been known in the music business community as a music center. It has just recently been coming to the public's attention, so more people are beginning to know that Muscle Shoals is to R&B what Nashville is to Country Music."



WACO, TEXAS

Charles F. Brown, Director of Music Publications
 Word, Inc. — ASCAP
 Canaanland Music — BMI
 Norman Clayton Publishing Co. — SESAC
 4800 W. Waco Dr.
 Waco, Texas 76710
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Owned by: American Broadcasting Co. — ABC Leisure Group
 Affiliated with: Myrrh Records, Word Records and Canaan Records

Other Offices: Canaanland Music in Nashville and joint ownership with Ralph Carmichael of Lexicon Music and Light Records in Los Angeles.

The people at Word, Inc. are specialists in the field of Gospel Music. Charles comments, "Those of us inside Gospel Music know that it is rich in a variety of styles. We are interested in everything from very traditional Sunday Church Choir arrangements to rock songs with uplifting lyrics and all the possibilities in between. It's the text or lyrics that really define the song as Gospel. If the words deal with good traits in people, the sort of values the religious community espouses, for instance, the sentiments expressed in *He Ain't Heavy* or *You've Got A Friend*, then the song is Gospel material."

"There's still plenty of need for the kind of music sung in Church by choirs and congregations, with direct references to God, the Bible, faith in God and heaven. But

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A Reason for Writing

by Peter Yarrow

SRS Open Forum

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After a concert with Paul and Mary, each of us would find a corner space in the auditorium, sit down on the floor and talk to the audience that had stayed to meet us. After our first couple of years of concerts, this had become an expected part of the evening's events and many people felt, as I certainly did, that the closest and most meaningful moments were shared during these after-concert sessions.

First, there was the ritual of autograph signing. I

never felt this was a foolish exchange because I saw it as a way of breaking the ice for those kids that were too shy to speak up and say what was on their minds. Most of the younger kids would have a few rehearsed words to say like, "I enjoyed your concert very much, Mr. Yarrow." "Call me Peter," I would reply, "and thank you very much." Someone else might say, completely unrehearsed, "You and Paul and Mary are so human. I mean you really mean those songs

you sing. Don't you?" (both an opinion expressed and a question asked). And so the dialogue would begin.

We would talk about people not really talking to one another, and how difficult it was to look into somebody's eyes . . . about the fact that down deep we can all sense what someone else really feels towards us . . . about having a dream of creating a world that was better than the one we lived in . . . about each person's having to define that dream for himself

. . . about the way concerns for people ultimately turned into political awareness . . . how the "Movements" were born . . . how movement music is more than songs to march by . . . how music was really a way for people to affirm their commitment to other people . . . how shared silence was as powerful as cannons booming . . . how the movement could become "merchandised and ripped off" . . . what the verse from *The Times They Are A-Changin'*, i.e., "Come mothers and fathers throughout the land, and don't criticize what you can't understand" meant to us (Peter, Paul and Mary) . . . why we had changed "don't understand" to "can't understand" for our rendition of that song . . . what made me write *The Great Mandala* . . . etc. After these kinds of thoughts shared and discussed, there would come the questions from everyone around. "How do we continue this feeling that we shared tonight in the cold light of tomorrow morning?" "What can we do to help?" "How can we define a dream for ourselves?" "What if we don't write songs or do other creative things?" Then I would speak of how the experience of music could answer these questions for me, cautioning everyone not to assume that their paths would parallel my own.

Then someone would ask if I would like to hear their song. We would all listen. Then we would hear someone else's song. And at some time certain questions would invariably be asked, perhaps in the following way: "I sing at the school coffee house and we have our 'hoots' on Saturday. But how do I know if I should make my music my life's work?" And I also would answer this question long and hard.

Go to school, live, know what you feel, study what others have done before you, take from them. For the beginning of creativity is imitation (Stravinsky).

See what is wrong and what is right in the world. Experience pain. Let yourself laugh. Find out what the common threads of our lives are. Complete your education — all the time writing and singing.

Then, if there is a compulsive tug that will not let you go, that commands

you to give your full time to music, you will do that, because you will have no choice. Let the music choose you. As with marriage. Don't do it until you know that you can no longer be whole without that which you love.

By the time you've done all this, you will know if you can touch other people deeply with your music, and whether you have touched the most sensitive nerves of your own feelings. You will know, in short, if you have only a casual talent that will happily last you your whole life, and certainly be an important part of it. Or, on the other hand, if you are capable of making some really valuable contribution.

But in the meantime, you will not have dropped out of school and not have found yourself the waste product of a folk-boom or a rock-boom . . . with no place to play but Holiday Inns where you've got to sing the hits to uncaring, unlistening, alcohol-eyed, bored and lonely businessmen.

If you have let music choose you, you may have earned only the dignity of starving with your choice, or going unrecognized, as have artists for centuries — but at least you will have the inner educated conviction of your own creative legitimacy. And you will be doing what you must do, at whatever the price.

You will also have given yourself the space to live the many worlds of your Now. The structured world of education, family, church, politics, etc., must be understood to be evaluated, to be criticized. The iconoclast, as well as the writer of anthems of belief, can only tell his own story.

The songwriter must live the raw material of his own works. Whether it be felt with his hands, seen with his eyes, or reconceived through book and brain, it must be lived first. *Lived*, I said. Not imagined through the slop of TV re-digested experience, or teen-age teeny bop dating-behavior music.

It's the roots you must touch, if you are to see the tree. The roots of music, first generation music, on records or in the streets, singing by those compulsive "music chose me" folks that will pluck because they must. And I would always say, "Forget

Peter, Paul and Mary as a basis for your music. If you repeat us, you will do no more than dilute further what we have already done. Go back to the roots."

And so, advice given, we would sing a song or two more. Then we would all embrace, feeling that we were a family. The evening would be over.

Now, in the world of our today, I am frequently approached by would-be songwriters and performers. They have different questions to ask, and different reasons for asking them. They do not want to know what to do with their lives so that they might be fulfilled. They do not want to know if I like their songs. They want to know if they can sell them to me. They have watched poor kids pull themselves up from the muck and become super-stars by writing songs. Why not they?

They want to know how I got started. Not artistic-started — money-making started.

The truth is they see music as a business. A way to become successful. They are doomed to self-conscious, soul-interrupted failure before they begin. For they have chosen music, not on its own terms, but on the terms spoon-fed by the dollar machines the music business has become.

The reality is that we do not live in a time when music is "the word" as it was in the 1960's. We do not live in a time when you must go to the Newport Folk Festival, or a Woodstock, or a peace march, or a Dylan concert if you want to "read the paper" and live its headlines.

The essential connection between people that music expressed in the 1960's has now ruptured. Popular Music is back to being just that — entertainment and business (big) as usual. We no longer can look to the music on radio as the source of new ideas and questions. What *new* talents have emerged to shake their musical fists and embrace us with their musical arms, to take the place of Bob Dylan, Peter, Paul and Mary, the Beatles? And it's not only music. Where are the Malcolm X's, the Gene McCarthys, the Alan Ginsbergs of our time? What's shaking the foundations of the theatre, the ballet? The answer is nothing — no one.

Why? It is the times we live in.

For reasons that would take too long to describe, we have entered a time of fearful retreat — selfishness — and the worship of the almighty buck, above all else.

And in the midst of this era, what is the place of the songwriter? Not to re-hash faded dreams. Not to wearily sing tired songs to deaf ears. And certainly not to enter the grand-biz of cotton-candy cop-out music.

What there is now, my friends, is the necessity for the songwriter to live the alienated existence of the artist who can only be sure of his internal need for more than is out there. And to write about it. And to write for the few that are trustworthy and seeking, and not tired, and have not lost their humanity. For what still exists is the capacity for inward seeking, for truthful one-to-one relationships between artist and humanity, and other people — one by one.

For it is so rare that new talent makes it these days. You are not fighting statistics. You are fighting big dollars. In the 1960's the music industry threw up its music-formula hands and searched for new, original talent. For *that* was what made money. The new consciousness hit the record companies and the radio stations where it was truly felt. Right in their jobs. And the message of the music began to permeate. And it looked like everyone was starting to believe.

Now the world has changed. There is little space in the fearful mind for examining what is wrong and frightened in us. Rather give that mind a whirling, thumping, "at least I can scream" moment of escape. Anger satisfied at rock concerts has replaced the blanket of closeness of the loving Monterey Festival. Gimme now — has replaced vision.

That does not mean that success can't happen. Or that those who make it are untalented. Nothing could be further from the truth.

But what of the millions that don't somehow make it through unscathed; that are hurt to the marrow of their bones, crazed by the desire to compromise in order to achieve success, and humili-

ated by the realization that there is, after all, no way to compromise either. So you've got to believe crap to write it well. What of the hundreds of self-deluded talents who simply have eaten the lingo of creativity and sport the cosmetic of the process, without any shred of real feeling underneath?

The answer is: The process only works when the process itself is what you must do — win or lose — a dancer who must dance — a violinist who must scratch — a guitarist who must pick — a writer who must write. WIN OR LOSE.

There are those writers and performers who have figured out all of what I'm saying. I see them singing, sure of themselves, at a concert of Women's Music (see Helen King's Open Forum in the January and February issues on "The Powerful Impact of the Woman Songwriter," and "Women Sing Out"). In schools, with children adoring them, at college symposiums on our planet's survival, or on the beach near Los Angeles, with no one listening and the waves breaking towards them. At community concerts where they eyeball to eyeball their friends at 3:00 AM in the morning, honing and shaping a phrase to please only their compulsive sense of excellence.

I see them fulfilled by the process of what they are doing — grateful if they can just earn a living. And I remember that's the way I felt at the end of a night of singing in Greenwich Village, before Peter, Paul and Mary. \$15.00 for the five hours of singing — my soul full, and my pockets full enough.

These are the ones that will make it. When the world is ready to have a dialogue with their talent. For they know that the problem of today is not just the business, just the statistics. The problem, as the answer, is *Blowin' In The Wind*.

Editor's Note: SRS is grateful to Peter Yarrow who believes in the concept of SRS and is giving of himself and of his time to working with us in our efforts to educate and raise the awareness of talented songwriters. He is committed, as we are, to breathing new life into music, a potent force in the struggles of people to communicate.



Charlie Fach and Buddy watch Joe Tex go through his paces in the studio

Listening to Bobby Braddock lay down a new one



Tree's biggest song of the Fifties, *Heartbreak Hotel*. Nonetheless, it got the company in the pop music business in 1955, and everything Killen's intuition told him he needed a stable of writers to develop. This was even more pressing, since Stapp had dissolved his original partnership and brought Killen in as a partner.

"I signed Roger Miller in 1957... Bill Anderson in '58. We brought Dolly Parton to town and signed her... Curley Putman, Bobby Braddock, Joe Tex... we've worked with these writers on an exclusive basis since the beginning of their careers."

Although proud of all the writers, there seems to be an extra gleam in Killen's eye when he talks of Roger Miller.

"I ran into Roger one night at Tootsie's. It was called Mom's, then... I was playing the pinball machine and we got to talking. He said he was starving to death. He didn't have a nickel. I only had five dollars, but I gave it

to him. He and his wife Barbara had a place to stay but no money for food. 'I asked him what he did. He said he wrote songs, so I told him to come up and see me the next day.' Although not sure how or why Killen felt he did, he knew from the beginning that Miller would be a great songwriter.

"People asked me for years, 'What's this stuff you're yelling about Roger Miller?' I said, 'You'll see.' The coupling of Roger's songs and Jim Reeves' singing brought hits to the Tree House in the form of Billy Boyou, Home and others. However, it wasn't until 1964 that Roger Miller broke wide open with *Dang Me, King of the Road*, England Grammys and won so many NARAS had to restructure the categories.

Killen's God-given talent, his trained ability and his show business experience have made him quite the consummate musician. He has not only played road dates with the likes of Hank Williams and worked sessions with the top stars that record in Nashville, but

continued on next page
L to R — Killen, Burt Reynolds, Bobby Goldsboro, and Phonogram Vice-President, Charlie Fach





Behind the control board with Red Lane

has a considerable list of song credits, the most renowned being *Forever* by the Little Dippers and *Sugar Lips*, written with Billy Sherrill and recorded by Al Hirt.

The ever-present smile becomes a grin as the boyish-looking executive talks about how his two biggest songs happened.

"I had written *Forever* and Floyd Cramer had done me a jazzed up demo on it. Well, one night I finished a session I was doing on a singer and had twenty minutes left. I could hear the whole thing in my head. I tried to teach it to the musicians for an instrumental release. As we were running it down, I said, 'Wait a minute! Something ain't right. It needs something!' So I wrote eleven words ... hold me, kiss me ... whisper sweetly ... that you'll ... love me ... forever.

"So I had the singing group, the Anita Kerr Singers, to sing that. We had one false start and one time through, and the rest is history."

A pickup group of singers had to be put together to work the Dick Clark show and on the road because the Anita Kerr Singers were too much in demand for sessions. As for the success of the Hirt recording, Billy Sherrill was distressed that

he couldn't come up with a melody for the great title *Sugar Lips*. He tossed it out to Killen and the two completed the song, got a demo made and had it recorded within twenty-four hours.

The poor-Alabama-picker-turned-music-mogul has no map for success. "I can tell you what not to do," he offers. But he makes you believe that with the right amount of hard work, determination ... "Never attempting something unless you're going to finish it, and being honest ..." can set you on the path to a nominal strata of success. Killen says he has never resented the success of others "... because that's totally negative.

"People ask me why I do so many things. I do them because they are there. My goals and standards are never set based on what someone else is doing. I don't want them to limit me."

The most interesting element of this multi-talented music man's career was how a hillbilly bass-playing, song-writing publisher got into producing rhythm and blues hits.

"In 1960 I was down in Florida on a delayed honeymoon when Jerry Crutchfield, who was working for me at the time, called and said he had heard this black singer who was outa sight

and wanted to know what to do about him. Well, I cut my trip short and came back to Nashville to hear ... and I agreed that Joe Tex was outa sight."

Although Tree started Dial Records for the Tex-Killen team, the next three or four years found little success for their efforts. Tex didn't understand what Killen was trying to do and vice-versa. The communication gap continued to widen until one day Joe called and asked for a release from his contracts. Killen recalls:

"I said, 'Joe, I'll make you a deal. Let me record you one time the way I want to. Don't fight me. If we don't make it, I'll turn you loose.' He agreed."

He took a few pickers from Nashville and Joe's group and went to Muscle Shoals. He wanted to incorporate his country experience with the black sound and see if he could come up with something different and commercial.

"We spent seven hours working on a song and were getting nowhere. Finally I suggested we go on to another song I particularly liked. We worked and worked ... I taught Joe the harmony parts and we put it on mono to mono. We didn't have stereo down there. Nobody was pleased with what we got but

I liked the song ... it was called, *Hold on to What'cha Got*.

Belief in the song and the talent pressed Killen to go into the studio and edit and splice the best parts of various takes and come up with something to release.

Tex became more insistent that he be released from his obligations so that he could join someone else.

"We made a new deal with Jerry Wexler to distribute Dial and he flipped over the Tex record. Atlantic sold fifty thousand the first two weeks.

"Joe called me and said, 'Buddy, you told me if we didn't make it you'd turn me loose.' I told him I thought we had a hit. He said, 'Man, you didn't put out that piece of trash did you?' I said, 'Yeah!' He hung up."

Tex's next call for a release was his first knowledge that the record had sold over a quarter million records and was the thing that made the Killen-Tex combo a harmony of hits.

It's a paradox to say Killen is a complex man that is fully open with his thoughts and philosophy. He's gregarious with a mild demeanor. He's run the show biz gambit of friends from Cousin Jody to Paul McCartney with an Elvis Presley and Burt and Dinah thrown in. He's written songs for the best. He oversees song catalogs of Willie Nelson, Hank Cochran, Conway Twitty, Bill Anderson ("the best lyric writer around today"), Bobby Braddock ("he will astound you"), Curley Putman, and a young man Killen thinks will be the next Kristofferson, Sterling Whipple, and he's produced several million sellers and hits in all categories.

Is he complacent, apathetic, bored with his success?

"No, sir. I get up and go to work everyday. I love my work. I want to hear every song we get at Tree. I want to be involved with every writer we have signed. If I ever get so secure as to be bored, I want to die."

The guy who was gonna kick hell outa people that got in his way wants to leave the world the belief that he challenged every area of the music business and be known as the "... nicest person I ever knew."

AGAC

Editor's Note: Karen Sherry is a member of the international recording duo, the "Sherry Sisters." Recipients of a gold record from Japan for their CBS release, "Sailor Boy," (which reached #1 on Japan's best seller lists in 1971), they represented the U.S. in the Yamaha World Popular Song Festival held in Tokyo. Karen holds an M.A. and M. Phil. in Spanish literature from Columbia U., and is fluent in Spanish, French, and Italian. She has also been as Asst. Professor of Spanish at New York University. In collaboration with her sister, Lois, she has written songs recorded by foreign artists, such as Monique Leyrac, "Les Surfs," as well as by Barry Gordon, star of "A Thousand Clowns." In addition, she has composed plays and the lyrics for songs performed by the Yamaha children's group at the Yamaha School of Music in Los Angeles, where Lois teaches. Karen is a member of ASCAP, AGAC, and AGVA.



Songwriter's Haven

by Karen Sherry

An answer to the struggling songwriter's prayer has been sent by AGAC in the form of a weekly pop workshop. Until now, no formal professional guidance has been available to budding New York songwriters who have long craved inside "tips" of the trade and direction for their creativity.

Lecture topics range from the fundamental techniques of writing music and lyrics, to the final stages of presenting a finished product. The writer is taught how to convert a melody or lyric in his head into a cohesive, commercial product, primed for the dynamic "sell." According to one of the instructors, Mr. Eddie Deane, a veteran of the record business, the course aims to familiarize neophytes with all of the aspects pertinent to the conception and promotion of a song. Today's writer must know where and how to present material and be well-tutored in the techniques of the recording studio. An extensive knowledge of the record market, the needs of specific artists, as well as the variety of pop categories that exist (R & B, Rock, Country, Easy Listening, Folk, etc.) is also essential for success in a difficult and highly competitive industry. Without this total awareness, the average writer, no matter how resourceful or energetic, is stymied.

In addition to its educative function, the course is also designed to unite composers and lyricists in search of collaborators. To this end, writers and composers are not segregated into different groups, but encouraged to mingle and probe each other's possibilities as an artistic partner. Mr. Deane exuberantly hailed this aspect of the course which relieves "the crying need for songwriters to have some place to go to communicate." Moreover, the talent which emerges will score a striking response to those record companies which insist that good writing is limited to the West Coast. As Mr. Deane emphatically commented: "The garden hasn't stopped growing in New York. No one has turned off the valve to good writing here."

To be present at an AGAC pop session is a tonic for whatever ails you. I look forward to attending the Tuesday evening sessions where the time between 6:30 and 8:30 P.M. seems to float away all too quickly, buoyed up by the enthusiasm of an unusual group of students. Sit back, adjust your earphones, and observe the

AGAC pop shop in action.

It is shortly before 6:30 on a Tuesday evening, and the AGAC offices (at 40 West 57th St., New York) literally buzz with excitement as students await the arrival of instructors Deane and De Fren. Amidst the intimate surroundings of their cozy classroom, with chairs arranged in a circle, students hum melodies or recite lyrics to each other (written in fulfillment of last week's assignment). Or perhaps they just chat about their first love: the music business. And it is unquestionably this genuine love of music as an art and as a craft which forms the common thread linking musician, lyricist, student and professor in exuberant interaction. The class, eager to begin, practically explodes with enthusiasm when the instructors enter. The first step is to furnish students with handouts which include songwriting magazines, bulletins, and excerpts from bibliographical materials. A brief lecture, delivered during the initial ten minutes of the class, discusses the philosophical and technical aspects of a successful top forty single. The presentation evokes a bub-

bly dialogue between students and instructors. Some students wonder if their particular style fits the requirements of a "chart" song. All eyes fold in relief as the instructors single out the eclectic nature of the record market as one of its outstanding aspects. Yes, Mr./Ms. AGAC apprentice, there is room for your song in the exclusive club of "hit-makers" . . . but how does one become a member? Mentors Deane and De Fren dangle a number of keys of practical wisdom which the students eagerly absorb into their creative tissues.

The informality of this phase of the session involves the student in the mechanics of songwriting while it relaxes and prepares him for the next stage: introducing his own composition for student and faculty evaluation. In response to a pre-assigned song title, a composer and lyricist (who meet for the first time in this class) now demonstrate their song live with voice and piano accompaniment. The class expresses spontaneous approval through applause. Then, assuming the discerning role of prospective publishers who are in the business of judging songs, the class and its mentors realistically consider the prognosis for the song's success in the commercial world. In a matter of seconds, the entire class acquires a collective personality which is in agreement as to the basic merit of the song. Its excellent marriage of musical form and lyric make it a potential hit. Suggestions for possible improvement then flow with regard to "tightening up" a lyric (avoiding unnecessary repetition of words), and a more effective presentation via a different rhythmic approach. This honest critique by peers and experts in the field is undoubtedly the high point of the session in its personal message to the composer as well as its lessons for the other members of the class. For they are now better equipped to review their own work with a new perspective, and chart new directions.

The intensity of the analytical process is well balanced by sparks of humor which often set the students reeling from uncontrollable

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Audio

by Brian Ingoldsby

About Stereo Sound

Many letters have been received asking how to get a good stereo sound without the use of a mixer or console. There is a very good way to achieve this if you wish to invest in a couple of microphones and two transformers (Figure 1). This equipment, together with a stereo matrix box, will give you true stereo dimension. The stereo matrix box is diagrammed fully in Figure 4. It gives the effect of line

sound and affords excellent control of direction of sound. This unit is used often to record groups live on stage — from rock groups to large symphony orchestras and choral groups.

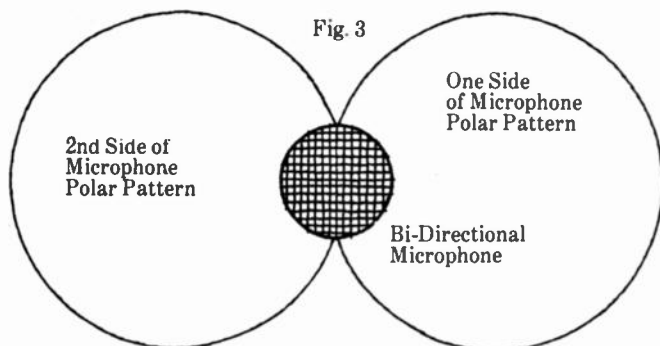
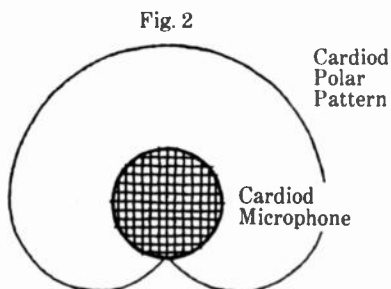
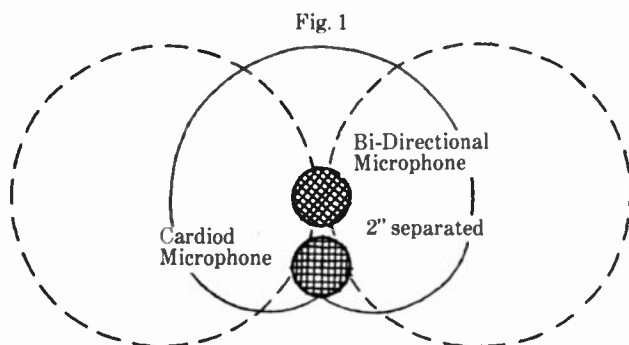
The microphones you will need for this technique should be of good quality to insure a good sound and should have the same impedance. The first microphone must be cardioid pattern (Figure 2). The second microphone must be a bi-directional type (Figure 3). Most microphone manufacturers make both of these polar patterns for their microphone lines today. If you find, however, that the bi-polar pattern "mic" is hard to find, you can order one at a reasonable price from RCA, Microphone Division. The model number is 77DX. This is a ribbon type microphone and is of low cost and high performance.

In addition to the microphones, you'll need two transformers (Figure 4). For low impedance type tape recorders, such as Sony or Teac, the values in Figure 4 should be used. For those machines which are high impedance, see footnotes in Figure 4. Looking at the diagram (Figure 4) we see two transformers. Each transformer has the same specifications and should be made by the same manufacturer to be sure that their impedance will match. Their specifications are — primary impedance of 250 ohms and secondary of 600 ohms, with two center taps of 250 ohms. This whole network can go into one metal box. Drill and mount the transformers and the auxiliary microphone plugs. Now you're on your way to recording stereo with complete control and dimension, using only two microphones, and dispensing with

the aid of a mixer or control console.

If you have high impedance inputs on your tape recorder, you can still make this conversion (Figure 4 footnotes). Manufacturers also make transformers that have low impedance inputs to match these microphones to your inputs. They should be 250 ohms primary with 50K ohms secondary and two center taps of 25K ohms. So you see, you can enjoy this stereo effect without purchasing a low impedance tape recorder.

Those of you who have mixers can also use this tool. You'll find it will save you microphone and inputs on your mixer. You'll have complete control whether recording instrument sections or background vocals, but you will only need two microphones and two "mic" inputs instead of four "mics" and four inputs.



2 only Transformers

Transformer Rating:

(Low Impedance)

In & Out (Sony etc.)

Pri. 250 ohm

Winding No. 1 Sec. 250 ohm — 250 ohm Total

Winding No. 2 Sec. 250 ohm — 250 ohm 500 ohm

Transformer for (High Impedance)

Transformer Rating: High Impedance

(Low Impedance in Output)

Pri. 250 ohm

Sec. Winding No.1 25k ohm — 25k ohm

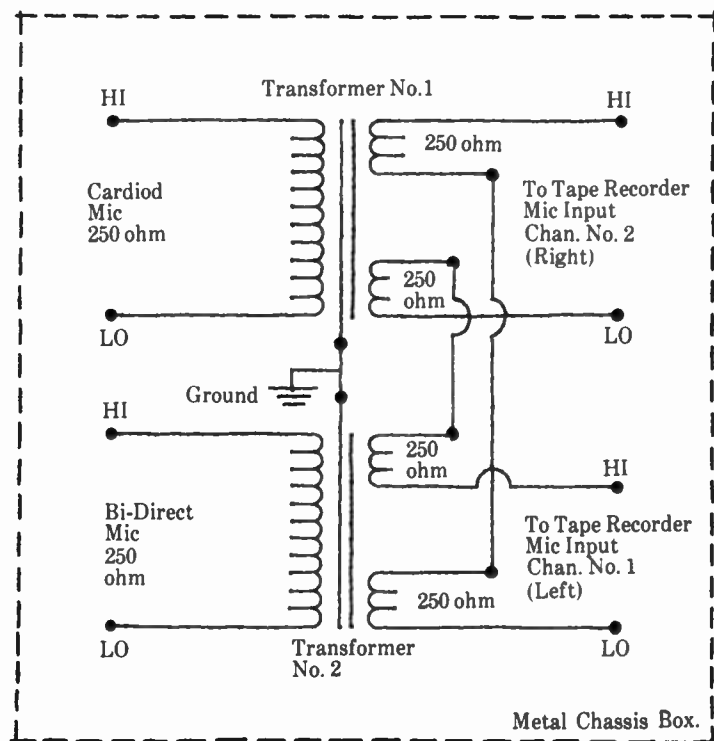
Winding No. 2 25k ohm — 25k ohm

Note No. 1

For exact Input of your Tape Recorder refer to owners manual.

Note No.2 Above Values may vary. Quality of unit will not suffer.

"Stereo Matrix" Box



Legally Speaking

Posthumous Works and the Copyright Law

by Averill C. Pasarow

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.

One of the least discussed areas of Copyright Law is that which relates to posthumous works. Little is found in the literature, and even less in decided cases, involving problems incident to the treatment of such works under the law. Yet, rare is the author who has not left for posterity works which had not seen the light of day at the time of his death.

The generally accepted definition of a posthumous work is one which is published after the death of the author. But what does the word "published" mean in this context? A recent decision of the U.S. Court of Appeals for the Second Circuit sheds some light on the question and at the same time adds a significant footnote to recent musical history. The case is known as *Bartok v. Boosey & Hawkes, Inc.*, and was decided in September, 1975.

In 1943, the renowned composer, Bela Bartok, was confined to a New York hospital, suffering from terminal leukemia. He was an unhappy and bitter man. His music had not received the recognition which he felt it deserved, and he was generally disappointed in the financial rewards which had been his during a lifetime of tremendous achievement in the world of music.

In order to cheer him up, Serge Koussevitzky, then conductor of the Boston Symphony, visited him in the hospital. He suggested to Bartok that the Koussevitzky Foundation desired that he write a piece for the Boston Symphony Orchestra. To demonstrate his earnestness, he gave him an ad-

vance of \$500, and advised the ailing composer that he would give him an additional \$500 upon completion of the work.

Spurred on by this challenge, Bartok rallied incredibly, left the hospital, departed for Ashville, North Carolina, and between August 15 and October 8, 1943, he wrote the Concerto for Orchestra, which since has become a repertory standard not only of the Boston Symphony, but of other orchestras throughout the world.

The first performances of this great work took place on December 1st and 2nd, 1944, in Symphony Hall in Boston, with Koussevitzky conducting the Boston Symphony Orchestra and Bartok present for the occasion. The performances were repeated there on December 29th and 30th, and the work was also performed in Carnegie Hall on January 10th and 13th, 1945.

During all of this time, Bartok was under an exclusive contract with his publisher, Boosey & Hawkes, Inc., and pursuant to the agreement, assigned his rights in the Concerto to them. Boosey proceeded to have parts written for the work and intended to print the full score immediately, but was prevented from doing so because of the war. It was also forestalled by some rewriting by Bartok which caused further delay. As a matter of fact, Bartok was still correcting the printer's proof as late as June, 1945, three months before his death. As a consequence, the Concerto was not actually "published" or copyrighted until March 10, 1946, which was subsequent to the composer's death in September, 1945.

It should also be noted that in 1949, Boosey, Peter Bartok, the composer's son, the composer's widow and the Estate entered into an agreement whereby Boosey agreed to pay royalties earned during the renewal

period of the work to the Estate. In Bartok's will, he bequeathed to Mrs. Bartok all royalties during her lifetime; then to her sons after her death.

The original term of copyright held by Boosey expired in March, 1974. At this point, the son, Peter, was apparently unwilling to wait for his mother's death before enjoying at least part of the earnings of the Concerto. Instead, he filed suit in U.S. District Court in New York claiming that the Concerto was not a posthumous work and therefore the renewal term did not belong to Boosey & Hawkes, Inc., but belonged to Mrs. Bartok and her two sons equally, pursuant to the renewal provisions of Section 24 of the Copyright Law.

This Section provides, among other things, that in the case of a posthumous work "the proprietor of such copyright shall be entitled to a renewal and extension of the copyright in such work for the further term of twentyeight years" upon proper application to the Copyright Office. It is to be noted that this provision is one of three exceptions to the general rule that if the author does not survive the original term the renewal term belongs to the widow, widower, and children of the author; or, if none are living, then the author's executors, or, in the absence of a Will, his next of kin. So, although ostensibly this was a battle between the author's son and the publisher, in reality it was an action between mother and son.

Well, mother prevailed in the trial court on the ground that even though the work had been performed before Bartok's death, it was not published until after his death, and hence under the generally accepted definition, it was a posthumous work.

But, upon appeal to the U.S. Court of Appeals for the Second Circuit, the judgment was reversed. This Court held that where a work is performed before the author's death, it will not be deemed to be a posthumous work for purposes of renewal under Section 24, even though it is not actually published in printed form until after the author's death.

In making this determination, the Court looked to the intent of Congress in

creating a system of copyright in which there is an original term and a renewal term. It found that Congress intended to protect this class not only from the possible improvidence of the author, but also from the injustice which might result in perpetrating a contract which was made by the author at a time when he was unable to determine the true value of his work.

Congress reasoned that if a work survived in popularity 28 years later, its true value would then be known and, if the author did not survive the original term, his widow and children could then make a deal for the renewal term at a price more commensurate with the value of the work. Posthumous works were excluded from this protection since it was believed that most posthumous works are usually not dealt with in any way until sometime after the author's death; then the widow and children and the remaining classes of those entitled to the renewal term could make their own deal with the publisher and thereby protect their own interests.

But, in Bartok's case the Court reasoned that the widow and children of Bartok were not able to do this. They were not able to make their own deal because Bartok had made a deal for the work long before his death. Hence, the Court held that the intent of Congress would be defeated if Concerto for Orchestra was determined to be a posthumous work. Therefore, it concluded that it was not a posthumous work and the widow and children were entitled to the renewal term.

The net result of this decision, of course, is that instead of receiving all of the royalties earned by Concerto for Orchestra in the renewal term, Mrs. Bartok will only receive one-third and her two sons will split the remaining two-thirds.

It is to be noted that the Court was sharply divided in this determination; the majority opinion took the unusual course of answering argument for argument the very strong dissent which sought to uphold the decision of the trial court that the work was indeed a posthumous work and should be treated as such for purposes of renewal.

Among other things, in continued on page 29

Nashville Songwriters Association

Quality not Quantity

By Dick Glasser

Can you imagine what it's like for a songwriter, like yourself, to turn on the radio and hear his or her song being played for the very first time?

It is, by far, probably a more exciting experience than your first love affair . . . in fact, it is a love affair between you and your music.

There is nothing more gratifying than to know that you have created something unique and different musically which the whole world can share with you.

This is not unrealistic fantasy . . . this goal is, and should be, in the back of every songwriter's mind, if songwriting is going to be a part of your life.

Unfortunately, many writers are not gifted with the ability to become professional songwriters. Regardless of how hard they try, their efforts become the property of their very own personal memoirs. That may sound cruel . . . but it is fact.

Once you have earned the endorsement of being a professional, you are then in one of the most competitive areas of the music business ever. Your works will be judged and compared to some of the most talented writers in the world.

The answer is in Quality, Not Quantity. There is

Dick Glasser



always an open door somewhere for a Quality song.

One of the biggest mistakes a new songwriter makes is by presenting everything he has written on one tape for a publisher, producer or artist to review. If the reviewer, whoever it may be, has the time and patience to listen to the entire tape between phone calls and normal interruptions, they will probably lose track of what was liked or disliked.

In essence, what I am saying, is don't abuse the outlets you have for your material. Give each opportunity your best possible shot . . . and, that door will always remain open.

Editor's Note: Dick Glasser started writing songs in 1956 and very shortly thereafter his song *Angels in the Sky* was recorded by the Crew Cuts on Mercury, and was certified a million seller. Since that time Dick has written more than 250 songs. His *I Will* was recorded by 32 different artists, among them, Glenn Campbell, Chet Atkins, Dean Martin, Andy Williams and Donnie and Marie Osmond. Other big songs are *That's All Over*, *Come Runnin' Back* and *I'm In Love with You*. With these and other penned songs, Dick Glasser has a writer's credit for over one hundred recordings by major artists, totaling in excess of 12 million in sales. As a producer he has recorded many hits . . . *Walk, Don't Run* '64 with the Ventures; and the enormous recording of *Red Roses For A Blue Lady* — Vic Dana. He has produced many, many chart recordings which include *Love Story* and *The Godfather* with Andy Williams; *Turn Around, Look At Me*, The Vogues, *This Girl Is A Woman Now* with Gary Puckett and the Union Gap.

Glasser moved to Nashville in 1974 as MGM's Director, Nashville Operation; a post he resigned in February, 1976. He is now writing songs and independently producing, and doing those things he likes best to do.

Dick Glasser served during 1975 on the Nashville Songwriters Board of Directors and was its Parliamentarian and a member of the vital Membership Committee.

WHO'S WHO / from page 13

some of the people who are looking for Gospel Music to record are weary of songs that sound like straight Gospel Music. This situation is leading to a liberation of styles in the field. Often, when a Pop artist tries to do a religious album, the result sounds stiff and narrow because they aren't aware of the new lively growth in Gospel. Songwriters interested in trying their talents out in the Gospel direction should know that 'anything goes' musically, the fresher the better, as long as the lyrics are positive and inspirational.

"We record many different artists. These Country singers have recorded albums on Word, Inc.: Roy Clark, Wanda Jackson and Ray Price, whose latest single, *Say I Do*, made the charts. Some of the Popular singers doing Word, Inc. material are Carol Lawrence, Anita Bryant, the Mike Curb Congregation, Anita Kerr (nominated for a Grammy for the Word album, *Gentle As Morning*), writer/artist Ken Medema and Tom Nether-ton.

"Jarrell F. McCracken, President, founded the company 25 years ago and sold it in 1975 to the American Broadcasting Co. I got into this business by working part time at Word, Inc. while doing graduate studies in musical composition at Baylor University. I've been here almost six years now and I'm involved in writing songs, making arrangements of music for albums, conducting and producing at recording sessions and listening for new songs."

Charles will accept Gospel Songs sent in the mail. Choose a maximum of 5 of your best songs and send them in on reel to reel or cassette tape. He advises against spending a lot of money on your demo because he listens for the song itself, not the performance or the quality of the recording. He would prefer an accompanying lead sheet of reach song, but if that's not possible, lyric sheets will do. "It's not a good idea to send your only copy of the tape," counsels Charles, "because decisions to accept material are made by several people and it may take a while for us to get all of them to listen to the song for consideration. Also, we

try very hard to be careful, but there is always the outside chance that a tape may be lost, so keep a copy for yourself as insurance."



LOS
ANGELES

Dude McLean, Professional Manager
Dawnbreaker Music Co. (BMI)
Blue Onion) (ASCAP)
461 South Brand
San Fernando, Ca. 92340
(213) 365-9371

Also: Foreign Sub-publishers

Dawnbreaker was originally formed five years ago as the publishing firm for Seals and Crofts' catalog of songs, like *Summer Breeze*, *Diamond Girl* and *We May Never Pass This Way Again*. Since then, they have expanded into a fully functioning publishing company, actively seeking and exploiting other writers' materials and have taken on the administration of some writer-owned catalogs. Recent activities include: Kay Dunham's *The Good Old Days* which was a successful single recorded by the Main Ingredient, Parker McGee's *Depend On You* which is on the flip side of Tanya Tucker's latest single and Pete Frankson whose songs are being cut in Nashville.

Dude is looking for all kinds of material but his personal favorite is Country. A maximum of four songs should be mailed only on 7 1/2 ips reel to reel tape (no cassettes) and should be accompanied by a self-addressed stamped return envelope and lyric sheets. If you are in L.A., call Dude for an appointment.

Dude came to music through poetry. He was a published poet ten years ago when he teamed up with a composer and turned into a songwriter. In '66 he fell into artist management and had clients like Jack Estes. Meanwhile, he continued to write, experimenting with different styles until he came to Country. It felt like home so he stayed. Three years ago, he was managing an act that appeared at the Alternative Chorus Songwriters Showcase and someone from Dawnbreaker, who

was in the audience. contacted Dude about the act. The result was that Dude was signed as a writer and six months later joined Dawnbreaker as Professional Manager of their Country catalog. As such, he makes regular trips to Nashville and last year got 8 Dawnbreaker songs recorded. He is looking forward to more and greater success as Dawnbreaker builds up its credibility and its catalog.

Dude says, "I don't like to talk like there are hard and fast rules of what makes a song good because there are always exceptions. But generally speaking, I listen for a fresh approach to the lyric and I like the story line to be very strong, not sketchy. There should be a good solid marriage between the lyrics and the melody and the melody itself should be very melodic because today's Country audience loves good melodies.

"Most songwriters can't look objectively at their own material. They go by their friends' advice but friends are not the best judges because they may be able to relate to the song on the basis of what they personally know about where the writer is coming from. I think that before a writer presents a song he or she should step away from it and analyze it. One concrete example of the kind of mistake you can avoid is this: I had a song shown to me which was cast for Glen Campbell by the writer. Glen is not only an excellent musician, but he also has a very wide range in his singing voice. If you listen to the songs he likes to record, you'll hear a lot of high and low notes because he likes to use his range. Now this song that was supposedly written for Glen had a very straight down the middle melody and if the writer had analyzed, thought about it, he would have known it was wrong.

'It's important for a writer to present material in a business-like way. Have your songs on a reel to reel tape with leaders between the songs and a lyric sheet for each. The demo doesn't have to be elaborate, but it should be clean enough that the lyrics can be understood. The reel and the tape should be marked with a name and address and phone number. You'd be surprised how many

continued on page 24

Composition

The placement of a melody

by Dick Grove

1) In my previous articles I have discussed various developmental techniques such as sequences, fragmentary development, horizontal lines, inversions, retrograde positions, etc. The use of these devices produces melodic continuity.

2) If you understand these approaches, it then becomes necessary to see the overall relationship of the melody from the first to the last measure of a composition. Each measure of a song has a relationship with every other measure of a song. This relationship is not only established by the thematic continuity of a melody, but by the relative placement of the melody in terms of the melodic span of the melody.

3) A song that is written in any given key will have a melody that reaches from the lowest note to the highest note. This is referred to as the span of the melody in that particular key. For example, a song in the key signature of C might have a span of G below middle C to C an octave above middle C (See example #1).

4) Within this overall span of G up to C, there is a low, middle and high register as shown in Example #2 below.

5) Obviously, the specific choice of notes in a melody gives a song its style and character. This new factor, however, deals with *WHERE* melodic ideas are placed relative to the overall span of the song as explained in paragraph 4.

6) The **PLACEMENT** of the melody in terms of low, middle or high ranges has a great deal to do with the response of the listener to your song. It also has a bearing on how well the melody fits the lyric and how singable the melody will be for a performer. It is the **CONTRAST BETWEEN THE DIFFERENT PORTIONS** of the range or span of a song that provides the variety and emotional impact. It is the

LACK OF CONTRAST BETWEEN THE DIFFERENT PORTIONS of the range or span of a song that enables a composer to more effectively deal with "story type lyrics requiring many syllables per measure. Example #3 illustrates this type of melody that would not change registers.

7) Applying this way of thinking to songwriting, we can arrive at some helpful conclusions:

- If the initial theme of a song is placed in the low and/or middle register, place the bridge or contrasting theme in the higher register.
- If the initial theme of a song is placed in the middle and/or high register, place the bridge or contrasting theme in the lower register. (See Example #4 measures 16 to 19).
- If a melodic phrase starts in the higher register, move down into the middle or lower range in the last part of the phrase to achieve a faster contrast (See Example #4,

measures 1 to 4 in the higher range; measures 5 to 8, 13 to 16 in the lower range; measures 17 and 18, fast contrast of range.)

- Always be conscious of the register in which you are writing. Moving into a contrasting register is a constant possibility for melodic development and balance.
- When a lyric is busy (See Example #3) make the melody more static.
- Lyrical match title lines and key plot phrases with higher pitched melodies.
- Use the higher register to achieve a peak or climax of your song.

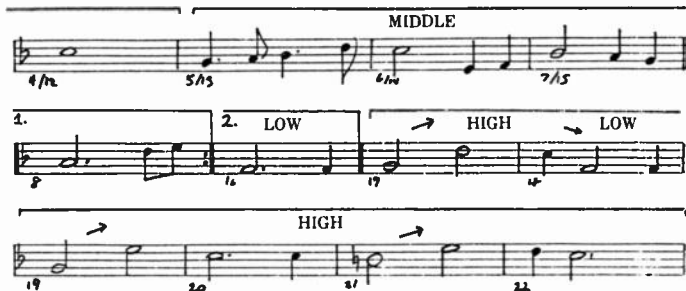
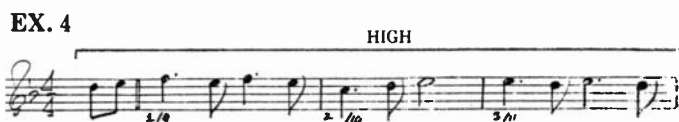
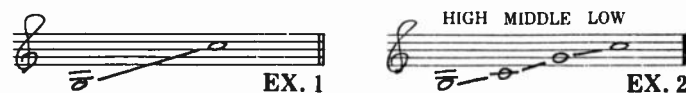
MELODIC SHAPE AND CONTOUR

8) Every melody we write produces a shape or contour. This shape or contour is therefore a reflection of what we are discussing as it will be placed in the low, middle or high register.

9) If we change registers abruptly, there is always a more interesting and often dramatic effect. (See Example #5

10) This type of melodic shape coordinates with the rhythm of a melody. When the rhythm of a melody is slower and has fewer rhythmic

continued on page 29



• indicates those artists
who record songs by other writers

Country Top 10

Songwriter	Title	Artist	Publisher, Licensee, Label
1. Don Williams W. Holyfield	'Til The Rivers All Run Dry	Don Williams	Horse Creek, BMI, ABC/Dot
2. Barbara Lynn Ozen	You'll Lose A Good Thing	• Freddy Fender	Crazy Cajun, BMI, ABC/Dot
3. Bobby Springfield	If I Had To Do It All Over Again (I'd Do It With You)	• Roy Clark	House Of Gold, BMI, ABC/Dot
4. Don Everly	(Til I Kissed You	• Connie Smith	Acuff-Rose, BMI, Columbia
5. Tom T. Hall	Faster Horses (The Cowboy And The Poet)	Tom T. Hall	Hallnote, BMI, Mercury
6. Bob Morrison Jim Zentgraf Bill Zentgraf	Angels, Roses And Rain	• Dickey Lee	Combine, BMI/Music City, ASCAP, RCA
7. Ray Griff	If I Let Her Come In The Battle	Ray Griff	Blue Echo, ASCAP, Capitol
8. Linda Kimball McGraw Noro Wilson George Richey		George Jones	Al Gallico/Algee, BMI, Epic
9. Guy Massey	The Prisoner's Song/ Back In The Saddle Again	• Sonny James	Shapiro/Bernstein, ASCAP, Columbia
10. Tammy Wynette Billy Sherrill George Richey	'Til I Can Make It On My Own	• Tammy Wynette	Algee/Altam, BMI, Epic

Easy Listening Top 10

Songwriter	Title	Artist	Publisher, Licensee, Label
1. Randy Meisner Don Henley Glen Frey	Take It To The Limit	Eagles	Benchmark/Kicking Bear, ASCAP, WB
2. Sam Cooke	Cupid	• Tony Orlando & Dawn	Kags, BMI, Elektra
3. Melissa Manchester Carole Sager	Just You And I	Melissa Manchester	Rumanian Pickleworks, New York Times, BMI, Arista
4. Carole King	Only Love Is Real	Carole King	Colgems, ASCAP, A&M
5. Gary Wright 6. Neil Sedaka	Dream Weaver Lonely Night (Angel Face)	Gary Wright Captain & Tennille	Warner Bros., ASCAP, WB Don Kirshner, BMI, A&M
7. John Denver	Looking For Space	John Denver	Cherry Lane, ASCAP, RCA
8. Les Reed Geoff Stephens	There's A Kind Of Hush (All Over The World)	• Carpenters	Glenwood, ASCAP, A&M
9. Brian Potter Dennis Lambert	Once A Fool	• Kiki Dee	ABC/Dunhill/One Of A Kind, BMI, Rocket
10. Pierre Tubbs Vince Edwards	Right Back Where We Started From	• Maxine Nightingale	ATV/Universal Songs, BMI, UA

R&B Top 10

Songwriter	Title	Artist	Publisher, Licensee, Label
1. Harvey Scales Al Vance Donald Davis	Disco Lady	• Johnny Taylor	Groovesville, BMI/Conquistador, ASCAP, Columbia
2. Brian Holland Eddie Holland	Keep Holding On	• Temptations	Stone Diamond/Gold Forever, BMI, Gordy
3. Allan Felder Bruce Gray T. G. Conway	He's A Friend	• Eddie Kendricks	Stone Diamond/Mighty Three, BMI, Tamla
4. B. Montgomery	Misty Blue	• Dorothy Moore	Talmon, BMI, Malaco
5. Larry Graham 6. Hugo & Luigi George David Weiss	The Jam You Are Beautiful	Graham Central Station Stylistics	Nineteen Eighty-Five, BMI, WB Avco Embassy, ASCAP, Avco
7. Leon Huff John Whitehead Gene McFadden Victor Carstarphen	Let's Groove (Pt. 1)	Archie Bell & The Drells	Mighty Three, BMI, TSOP
8. Dennis Lambert Brian Potter	The Love I Never Had	• Tavares	ABC/Dunhill/One Of A Kind, BMI, Capitol
9. Ohio Players	Fopp	Ohio Players	Nineteen Eighty-Five, BMI, Mercury
10. Kenny Gamble Leon Huff	Let's Make A Baby	• Billy Paul	Mighty Three, BMI, Philadelphia International

Songwriter Top 40

Songwriter	Title	Artist	Producer	Publisher, Licensee, Record Label
1. Gary Wright 2. Randy Meisner Don Henley Glen Frey 3. Eric Carmen	Dream Weaver Take It To The Limit	Gary Wright Eagles	Gary Wright Bill Szymczyk	Warner Bros., ASCAP, WB Benchmark/Kicking Bear, ASCAP, Asylum
4. Boudleaux Bryant 5. Bob Gaudio Judy Parker	All By Myself Love Hurts December 1963 (Oh What A Night)	Eric Carmen • Nazareth • Four Seasons	Jimmy Ienner Manny Charlton Bob Gaudio	C.A.M.-U.S.A., BMI, Arista Yellow Dog, ASCAP, A&M Seasons/Jobete, ASCAP, Warner Bros./Curb
6. Neil Sedaka	Lonely Night (Angel Face) Sweet Thing	• Captain & Tennille • Rufus Featuring Chaka Khan	Daryl Dragon, Toni Tennille Rufus	Don Kirshner, BMI, A&M American Broadcasting, Avco, ABC
7. Tony Maiden Chaka Khan 8. Pats Moore Billy Griffin 9. Peter Frampton	Love Machine Pt. 1 Show Me The Way	Peter Frampton	Freddie Perren Peter Frampton	Jobete/Grimora, ASCAP, Tamla Almo/Fram-Dee, ASCAP, A&M Casseroles, BMI, Atlantic
10. Barry Gibb Robin Gibb Maurice Gibb	Fanny (Be Tender With My Love)	Bee Gees	Arif Mardin	
11. Larry Groce	Junk Food Junkie	Larry Groce	Randolph Nauert	Peaceable Kingdom, ASCAP, Curb/Warner B. Feldman/As. Trident
12. Freddie Mercury	Bohemian Rhapsody	Queen	Roy Thomas	ASCAP, Elektra
13. David Bowie	Golden Years	David Bowie	David Bowie Harry Maslin	Bewlay Bros./Chrysalis, Mainman, ASCAP, RCA
14. Melissa Manchester Carole Sager	Just You And I	Melissa Manchester	Vini Poncia	Rumanian Pickleworks, New York Times, BMI, Arista
15. Johnny Mercer Victor Schertzinger	Tangerine	• Salsoul Orchestra	Vincent Montana Jr	Famous, ASCAP, Salsoul
16. Bryan Ferry Andy Mackay 17. Steven Tyler	Love Is The Drug Dream On	Roxy Music Aerosmith	Chris Thomas Adrian Barber	Tro-Cheshire, BMI, Atco Frank Connelly/Daksel, BMI, Columbia
18. Sam Cooke	Cupid	• Tony Orlando & Dawn	Hank Medress Dave Appell	Kags, BMI, Elektra
19. Eric Faulkner Stuart Wood 20. Carole King	Money Honey Only Love Is Real	Bay City Rollers Carole King	Phil Wainman Lou Adler	Hudson Bay, BMI, Arista Colgems, ASCAP, A&M
21. Andy Scott Steve Priest Brian Connolly Mic Tucker 22. Peter DeRose Mitchell Parish 23. Dave Peverett	Action Deep Purple Slow Ride	Sweet • Donny & Marie Osmond Foghat	Sweet Mike Curb Nick Jameson	Sweet/Warner Bros., ASCAP, Capitol Robbins, ASCAP, Kolob Knee Trembler, ASCAP, Bearsville
24. C.F. Turner Blair Thornton 25. K. St. Lewis Freddie Perren	Take It Like A Man Boogie Fever	Bachman-Turner Overdrive Sylvers	Randy Bachman Freddie Perren	Ranback/Top Soil, BMI, Mercury Perren-Vibes, ASCAP, Bull Pen, BMI, Capitol
26. Harvey Scales Al Vance Donald Davis 27. John Denver 28. Barbara Lynn Ozen	Disco Lady Looking For Space You'll Lose A Good Thing I Heard It Through The Grapevine	• Johnny Taylor John Denver • Freddy Fender	Don Davis Milton Okun Huey P. Meaux	Groovesville, BMI/Conquistador, ASCAP, Columbia Cherry Lane, ASCAP, RCA Crazy Cajun, BMI, ABC/Dot
29. Norman Whitfield Barrett Strong 30. Ohio Players	Stone Age Fantasy Nineteen Eighty-Five Fopp	Creedence Clearwater Revival Ohio Players	John C. Fogarty Ohio Players	Stone Age, BMI, Fantasy Nineteen Eighty-Five, BMI, Mercury
31. Percy Mayfield 32. Daryl Hall John Oates	Hit The Road Jack Sara Smile	Stampede Daryl Hall & John Oates	Mel Shaw Christopher Bond Daryl Hall John Oates	Tangerine, BMI, Quality Unichappell, BMI, RCA
33. Elvin Bishop	Foiled Around And Fell In Love Livin' For The Weekend	Elvin Bishop • O'Jays	Allan Blazek Bill Szymczyk Kenny Gamble Leon Huff	Crabshaw, ASCAP, WB Mighty Three, BMI, Philadelphia International
34. Kenny Gamble Leon Huff Cary Gilbert 35. Tom Scott	Uptown & Country	Tom Scott	Tom Scott Hank Cicalo	Hollenbeck, BMI, A&M
36. Clize Scott Desmond Dyer	Love Fire	Jigsaw	Chas Peate	Coral Rock/American Dream/Belize, ASCAP, Chelsea
37. Stephanie Nicks	Rhannon (Will You Ever Win) Once A Fool	Fleetwood Mac • Kiki Dee	Fleetwood Mac Keith Olson Robert Appers	Rockhopper, ASCAP, Reprise ABC/Dunhill/One Of A Kind, BMI, Rocket
38. Dennis Lambert Brian Potter 39. Vince Montana Jr. R.B. Walker	The Game Is Over (What's The Matter With You) If You Only Believe (Jesus For Tonight)	• Brown Sugar Michel Polnareff	Vince Montana Jr. Michel Polnareff	'Bout Time/Missile, BMI, Capitol Oxygen/Warner Bros./Maya, ASCAP, Atlantic
40. Michel Polnareff George Gilton Jacob Brackman				

Album Reviews

Paul Simon
Still Crazy After All These Years
 Columbia — PC 33540

Paul Simon's still great after all these years. He's always been a songwriter whose ear stays tuned to the key changes we all seem to go thru from one point in time to the next. This is not a happy album. What it is, is refreshingly honest and reflective about its two major themes: disillusionment and hope. It goes without saying that the vocals, musicianship & arranging are superb, but more than that, Paul Simon is still a great songwriter after all these years.

Joni Mitchell
Hissing of Summer Lawns
 Asylum 7E — 1051

Like Paul Simon, Joni Mitchell is a master of her craft and master of her expression. Like Simon also, this time out Mitchell has us looking thru a more disillusioned window. With word imagery which defies comparison, she paints the all-too-real world. This isn't the same Joni Mitchell who showed us Woodstock — she's changed, but then haven't we all? What hasn't changed is her ability to make us feel and see, thru her unique chord colors, words & melodies. Recommended Cuts: *In France They Kiss on Mainstreet*, *Edith & the Kingpin*, *Harry's House* and *The Hissing of Summer Lawns*.

Ace
Time For Another Anchor Records ANCL 2013

This album is a really mellow blend of melodies, lyrics and arrangements, all of which, together and apart, act as very effective hooks. Ace has you humming, winging and dancing from side one, cut one. What's of greatest importance is that each of their songs feels so right, they have a personality and enchantment all their own. Take a listen if you want to hear a fine example of ace songwriting for a strictly group context.

Best cuts: *Tongue Tied* (should be a single), *I'm a Man*, *I Think It's Gonna Last* (also could be a single), *No Future In Your Eyes*.



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Placing your songs is a tough business!

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

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

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WHO'S WHO / from page 22

tapes come in without any name or number so I couldn't contact the writer if I wanted the song."



Tad Maloney, Assistant Western Regional Director
American Society of Composers, Authors and Publishers — ASCAP

6430 Sunset Blvd.
Hollywood, Ca. 90028
(213) 466-7681

Other Offices: New York, Nashville

Tad has been involved with music all his life. As a child, he played violin for 12 years and in high school he studied flute. He earned a living for six years playing bass in a band that worked clubs and parties in the L.A. area. After trying a "stable" job in aircraft parts for six months, he realized he had to be in music to be happy. This decision brought him to jobs in the publishing business, the last of which was a two year stint with Charlie Green, who "discovered" Dr. John, Sonny and Cher, and Buffalo Springfield. He was hired by ASCAP and he brought with him the idea of helping writers get going.

One of Tad's jobs is to bring writers to ASCAP. He has appeared at songwriting classes at UCLA, the Alternative Chorus Rap Session and the SRS Monthly Forum to explain what ASCAP is about, how it works and what it does for its members. He also sees writers individually and helps them find their way through the maze that is today's music business scene. Since a writer needs one song published to become an ASCAP member, sometimes Tad will help a writer get that first deal. If he hears the songs of a member or potential member and he believes in it, he will refer the writer to ASCAP publisher members.

Another of Tad's jobs is keeping in touch with the current members. The territory covered by the L.A. ASCAP office includes Dallas and all points west from the Canadian to the Mexican border. The total ASCAP

membership numbers around 25,000 with 6,000 of those being publishers. As part of servicing current members, Tad arranges for advances. The writer of a song on the charts or one released on a good label recorded by an artist who usually sells, may be eligible for an advance on performance earnings from ASCAP.

ASCAP was established in 1914 and is a non-profit membership association made up of writers and publishers of musical works. Some of the current writer members are David Gates, Janis Ian, Henry Mancini, Marilyn & Alan Bergman and Bob Marley. Tad says, "ASCAP pays better royalties on a per performance basis and all the writers, beginners to standard writers, get paid the same amount per performance. We can pay more because we charge more for the use of our music and we can do this because we have enough heavy writers to pull it off. The prices are decided by the Board, which is elected from the members and by the members, so we don't have to answer to outside owners.

"Writers are getting better. The quality of music that is presented to me by new writers is higher than it used to be. When I first came here, about 1% of the songs I heard were actually ready to be recorded and now it's as high as 5 to 7%. Writers are also more knowledgeable about the business aspects of music today.

"I can see talent coming from a long way off, but when talent needs developing who is there to help the writer? Publishers are too busy to handle all the people who want and need help and they can't afford to risk the investment of time, energy and money it takes to see if the talent will really develop. I try to keep in touch with growing writers and I encourage them.

Before approaching a publisher, consider their situation and what listening to thousands of songs means. Be patient if you are asked to leave your tape; most publishers do listen to what they ask you to leave. And the bottom line of it all is Don't Give Up. I don't know of any writer who hasn't made it by sheer persistence."



Nashville Connection

by Charlie Monk

Want To Know), Felice and Boudleaux Bryant (*Bye, Bye Love*) and Art Kent (*End of the World*).

FRONT PAGE

Keith Carradine's *It Don't Worry Me* is the latest on record by Dianne Davidson. The song was used in the closing moments of the film, "NASHVILLE". Davidson was the first gal to record the Alex Harvey/Larry Collins classic *Delta Dawn* — Marcia Routh's *Drinkin' Man's Blues* is included in Johnny Rodriguez *Love Put A Song In My Heart* album. (Personal ... best to J.R. and his lovely bride, Linda) — Ray Griff wrote Ruby Fall's latest *Show Me Where* — Zany Gary Paxton and Karen Adams wrote Paxton's record of *Too Far Gone (To Care What You Do To Me)*. Paxton, a great gospel writer, wrote *Woman Sensuous Woman*, a hit for Don Gibson — Bob Morrison, Jim and Bill Zerface wrote Dicky Lee's touching *Angels, Roses and Rain* — Photographer Bill Barnes and super bassist, Henry Strzlecki get the writer credits on Mundo Earwood's *I Can't Quit Cheating On You*. Strzlecki wrote *Long Tall Texan*, a yesteryear hit for Murray Kellum.

WOMAN'S PAGE

Stella Parton wrote and recorded *The Mood I'm In* — Linda Kimball McGraw,

Norro Wilson and George Richey wrote *The Battle* for George Jones. Ms. McGraw teamed with Carmol Taylor to write Taylor's latest *Play The Saddest Song On The Jukebox* — Gene McLellan wrote *Snowbird* to launch Anne Murray's career. Now she's recorded McLellan's *The Call*.

CLASSIFIED

The performing rights organizations can be of some help when you visit Music City. Those working on behalf of the songwriters are: Ed Shea, Merlin Littlefield and Charlie Monk — ASCAP — #2 Music Square West 37203, (615) 244-3936; Frances Preston, Roger Sovine and Del Bryant — BMI — #10 Music Square East 37203, (615) 259-3625; Brad McCuen and Jim Black — SESAC — #11 Music Circle South 37203, (615) 244-1992.

GOOD NEWS

The Statler Brothers have released two albums titled *Holy Bible*. The project took eight years. One is based on the Old Testament — one on the New Testament. Most of the songs were written by Statler members Lew DeWitt, Don and Harold Reid. Both albums close with *The King Is Coming*, written by Charles Millholf and Bill and Gloria Gaither — Barbara and Eddie *One Song Miller (Release Me)*

have written a gospel opera, *It Was Jesus*, recorded by The Blackwood Brothers. Just finished Johnny Cash's auto-bio "Man In Black" — great reading! Cash wrote his new single, *Strawberry Cake*.

FEATURE STORY

Joel Sonnier does a great job with the late Lefty Frizzell *Always Late (With Your Kisses)* — Looks like Webb Pierce may strike with *I've Got Leaving On My Mind*, a song he and Wayne "Fluffo" Walker wrote for Patsy Cline — Connie Smith has a 1976 cut on *(Til) I Kissed You* written by Don Everly — Hope you've heard Sonny James singing Ray Whitley/Gene Autry's *Back In The Saddle Again* and Guy Massey's *The Prisoner's Song*. They're included in Sonny's *200 Years of Country Music* album.

SPORTS

Layng Marine penned *Don't Boogie Woogie When You Say Your Prayers Tonight* for Jerry Lee Lewis and *The Devil In Your Kisses* for Mel Street. Martine's *Rub It In* was a hit for him and Crash Craddock — The "Hank Williams, Jr. and Friends" album includes guest appearances by Jerry Wallace, Charlie Daniels and Toy Caldwell of the Marshall Tucker Band. The best cut is *Living Proof* written by Junior — Hank Sr.'s *I'm So Lonesome I could Cry* is the first release by little known quarterback, Terry Bradshaw.

HEADLINES

The Nashville Songwriters Association selected Ben Peters Songwriter of the Year. Recognition certificates were given to: Larry Butler and Chips Moman for *Another Somebody Done Somebody Wrong Song*; Ed and Patsy Bruce for *Mamas Don't Let Your Babies Grow Up to Be Cowboys*; Jessi Coulter for *I'm Not Lisa*; John Denver for *Back Home Again*; Glen Frey and Don Henley for *Lying Eyes*; Merle Haggard for *Always Wanting You*; Waylon Jennings for *Are You Sure Hank Done It This Way*; Dolly Parton for *The Seeker*; Ben Peters and Vivian Keith for *Before The Next Teardrop Falls*; Fred Rose for *Blue Eyes Crying In The Rain*; John Schweers for *Daydreams About Night Things*; Conway Twitty for *Linda On My Mind*; Larry Weiss for *Rhinestone Cowboy*. Ron Peterson (Atlanta Georgia Stray) is the newly installed President. Spotted in the celebrity crowd was Hal David (*Raindrops Keep Falling On My Head*), Don Robertson (*I Really Don't*



Lovely Connie Smith has a hit version of Don Everly's *(Til) I Kissed You*.



Ray Griff's songs are pretty "Doggone" good. (*Show Me Where*)



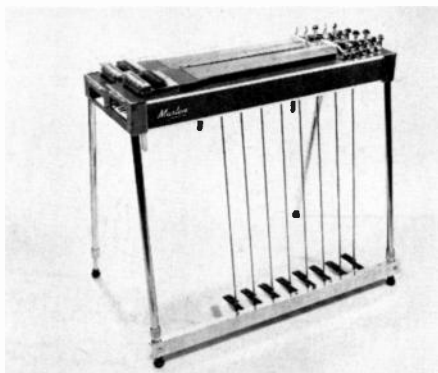
Ed Bruce tours the Nation representing the state of Tennessee as "The Tennessean".



Gary Paxton, writer of *Monster Mash* and *Woman Sensuous Woman*



Rowe-DeArmond



Hohner

Hohner has announced an exclusive distribution agreement for Marlen Pedal Steel Guitars. Four types will be offered: The single neck professional model, the popular deluxe single neck professional in 10 and 12 string models and a professional double neck guitar. Pedal steel guitars are the latest addition to Hohner's line of musical instruments which includes guitars and other fretted instruments, electronic keyboards, amplifiers, microphones and instruments for music education, among others.

Rowe-DeArmond has developed a new transducer inside mounting kit that re-

quires no drilling on the front of the guitar. The kit includes a specially designed end pin, contact cement, and all necessary instructions for mounting the transducer inside the guitar where it can be seen and not heard.

Ibanez has come out with a new stereo thinline electric guitar which incorporates some of today's most asked for features. The double cutaway design and built-in neck allow complete access to all 22 frets. And the two special design humbucking pickups are stereo wired through a three position toggle switch, individual volume and tone controls and a special six position rotary tone switch.



Ibanez

AGAC / from page 19

fits of laughter. A noteworthy moment in this connection was Mr. Deane's attempt to satisfy the demand of a student for a novel idea for a "holiday"-oriented song. Addressing the serious-minded young lady, who, pen-in-hand, anticipated the pearls of wisdom to be emitted from the master, the latter retorted with dead-pan expression: "Well, what about 'Happy Ground Hog Day'? That's never been done before!" The students themselves good-naturedly "rib" each other, unable to resist double meanings in a lyric or in a comment. But it's all in fun, especially in the case of a lady lyricist who, when questioned on how her idea for a song about a prostitute evolved, responded with a smile: "Certainly not from experience!"

Each week writers have a variety of options from which to choose in the conception and presentation of their work. They can offer a live or "taped" version, can accompany themselves on piano or guitar, write in diverse categories, collaborate or work alone. A single session may witness the display of all of these options by different writers. In addition, there are exercises which discipline writers to compose to a dictated title, preparing them for an opportunity to write a "jingle" or a song in the style of a particular artist. It is enlightening to observe how the same title spawns completely different lyrics, melodies and rhythmic "feels" from different members of the class. The writer is given the chance to work on suggestions for improvement of his work and re-submit the material in its revised form. The writers also increase their professionalism by acquainting themselves with the jargon of the music industry. In the course of analysis of material presented, instructors and students alike employ specialized musical terms to describe patterns in music and lyrics. Composers may be encouraged to modify a "hook" or "modulate" to increase musical interest, etc. Criticism also includes suggestions to simplify vocabulary in a lyric, reduce the complexity of a melodic line,

or improve the quality of the presentation. Some writers whose vocal performance was uninspiring, learned that they were jeopardizing the impact of their material by presenting it themselves.

The most heart-warming aspect of the class is the mutual respect for the other's product and concern for its improvement which seems to motivate each writer to contribute constructively to his neighbor's project. Moreover, it is interesting to note the initial resistance to criticism of some writers. However, as the class proceeds and it becomes obvious that all are making a concerted effort to help the song, the writer drops his defenses, and assimilates ideas presented. He prefers to sacrifice his ego for the good of the song. In this way, the class is truly a cooperative display of "togetherness" in the artistic and human sense of the concept.

The pop shop consists of twenty-five determined AGAC members, who prepaid the tuition fee of eighty-five dollars (non-AGAC members can join for one hundred dollars) and gained entry through approval of samples of their work sent in advance. Besides the twelve sessions planned for this course, AGAC scheduled a second series, already in progress, and a third in February to meet the unexpected demand for this kind of instruction.

The experiences of these AGAC writers are available to all who share the goals of becoming a more professional songwriter and learning the record business in all of its phases. The writers are encouraged to believe in themselves and what they are doing. Refinement of their work can only enhance their possibilities of success. The pop shop, thus, provides a long-awaited, urgently needed service to a group of talented, hard-working composers and lyricists who enthusiastically embrace it as a forum for ideas on creating the perfect vehicle for a record producer: a hit song.

For more information about AGAC, please call or write: in New York — 40 West 57th Street, New York, NY 10019 (212) 757-8833; in Los Angeles — 6430 Sunset Blvd, Hollywood, CA 90028 (213) 462-1108.

COMPOSITION CONCEPTS

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mic attacks per measure, the shape or contour of the melody can change more abruptly (As in Example #5). This means that the placement of the melody can change from low, middle and high WITHIN a melodic phrase.

11) I would suggest reviewing songs you have written with these guidelines in mind. Try to draw conclusions by comparing your previously written melodies with this placement of melody approach.

LEGALLY SPEAKING

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response to the minority view that this opinion would place a cloud upon title to the renewal term of many posthumous works, the Court said that the opinion will have only a prospective effect and apply only to future and pending renewals. With respect to those widows and children and others whose works already had been renewed by the copyright proprietor as posthumous works in similar circumstances, they shall be left to appropriate law-suits against the copyright proprietors. This, of course, should gladden the hearts and fatten the pocketbooks of copyright lawyers everywhere.

NEWS from page 4

mporary American composers and their music. Both are non-profit organizations and share space in Manhattan's Ansonia Hotel on Broadway near Lincoln Center. John Duffy, who is the director of the program, has expanded and revitalized the services and concept of the organization. In a gross oversimplification of their function, *Meet The Composer* offers financial assistance to sponsoring organizations for composer appearance programs. The one restriction is that all programs must take place within New York State. For more extensive information about *Meet The Composer* you may write to John Duffy at 250 W. 57th Street, #626, New York, N.Y. 10019.

Copyright Revision Bill S. 22 was passed by the Senate in a unanimous vote of 97 affirmatives. New areas of compulsory licensing included in the bill are the mechanical royalty fee now set at 2½ cents, and the jukebox flat royalty rate of \$8 per box per year for the use of copyrighted music. Principal amendments voted in were: 1 — upheld the so-called Mathias amendment which makes all dramatic music and literary works available to compulsory licensing; 2 — upheld the ten-year span between statutory rate reviews by the Copyright Royalty Tribunal which was set up in the bill; 3 — kept the jukebox royalty rate subject to tribunal review. Senator McClellan was very pleased

about passage of the jukebox royalty. After 12 years of seething over what he felt was favoritism shown to box owners, the Senator commented that he personally had not seen the "poor" jukebox operator always described at the hearings. If they are losing money even after all these years of a free ride, he said, it's because they don't know how to run their business.

Lyricist Carole Sager has signed a worldwide copublishing and publication agreement between Regonia Melodies, Inc., who publish Ms. Sager's music, and Chappell Music. Ms. Sager's most recent hit was *Midnight Blue* which was a Top 5 record for Melissa Manchester. Her songs have been recorded by such major artists as Tony Orlando and Dawn, Anne Murray, Helen Reddy, Les McCann, Alan Clark of the Hollies, Dusty Springfield, Johnny Mathis and many others.

Composers Lyricists Educational Foundation (AGAC's non-profit affiliate) proudly announce the establishment of a permanent endowment in memory of John Philip Sousa and Gene Buck at the Idyllwild School of Music and the Arts, a division of the University of Southern California.

The funds to establish this endowment have been contributed by Meredith Willson, noted composer of the *Unsinkable Molly Brown*, *The Music Man*, *It's Beginning to Look Like Christmas*.

Classified Ads

LYRICIST/COMPOSER PARTNER WANTED

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

MOR Lyricist wanted. Hart, La-Touche, Mercer are good examples. Robert Lenn, 980 Second Avenue, New York, N.Y. 10022.

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

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

I have contemporary lyrics that I'm having trouble fitting into my own music. Looking for a partner who can use my lyrics with their music. Prefer someone who reads music and lives in my area (Central Jersey) for ease of getting together. Bob Stoveken, R.R. #2, Box 130, Colts Neck Rd., Farmingdale, N.J. 07727. (201) 938-4930.

My music is good MOR but need better lyrics. Will collaborate 50-50. Bob Meyer, 3621 Van Buren, Kenosha, Wis. 53140.

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

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

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

NEED Composer partner. In or around N.Y.C. I have lyrics and recording equipment. Let's get together. Joe Marchese, 25-30 73rd Street, Jackson Heights, N.Y. 11370.

I write lyrics. Need composer singer to form team. Not interested in buying services. I also sing and read music. Write Daniel Foley, 1479 DaHill Rd., Brooklyn, N.Y. 11204.

Lyricist/composer partner wanted: one who's into rock, folk, country, soul & easy listening, one who knows the ropes to getting hit records. Must have excellent contacts and must read and write music. Write Paul Marks, Route 1, Box 66, Fordyce, Arkansas 71742.

Have 50 Songs: (words-melody-chords). Need composer into R&B, jazz, pop. Cassette on request.

New writer wants partner. James R. Coleman, 546 41st North, Birmingham, Ala. 35222.

Sharps and Flats by Butch Krieger



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Classified Ads

continued from page 29

Lyricist-Composer Partner Wanted: E.L., folk, rock. Egean Roggio, 2401 Pennsylvania Ave., Philadelphia, Pa. 19130.

I'm a lyricist with need. Won't you come and compose for me. Debbie Smith, 4809B Parrish St., Philadelphia, Pa. 19139.

Rock Arranger-composer sought by lyric/melody-writer/singer. L.A. (213) 838-2467, Carrie.

Composer partner wanted. Must write all types music. Don Laurie Music Enterprises, P.O. Box 427, Belmont, Ca. 94002.

"Statutory Rape" and other hit material available from T.A. Rhodes, P.O. Box 510, Sheridan, Wyo. 82801.

Nashville based composer/lyricist will consider lyrics in the Country field. Have contacts. Please send as many lyrics as you desire. All work and expenses shared 50/50. Send S.A.S.E. with lyrics. Gerald H. Pulley, James Robertson Hotel, Nashville, Tn. 37203.

Amateur Country and Western lyricist needs partner. Mrs. (Chris) Hillhouse, 6714 Ralston, Raytown, Mo. 64133.

WANTED TO BUY: Glenn Waterman Piano Course from the 1930's. (Two Books.) William Jones, P.O. Box 869, Aurora, Ill. 60507.

LEAD SHEETS, with ten copies \$10.00 ... Professionally transcribed. Send tape (reel, cassette) with money order to L. Vidal, Box 841, Tarzana, Ca. 91356.

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*Hap-pi-ness don't cost a thing,
You don't have to be a king,
Make a wish and live in hope;
Try the mag-ic of al-ly oop!*

(A.2.)
*He won't feed you an-y pills,
Sug-ar coated for your ills,
So don't set there like a dope;
Try the mag-ic of al-ly oop!*
(B. . .)
(B. . .)
*He'll e-rad-i-cate your blues,
And your soul he will a-muse,
He's a mast-er of the art,
And he'll cheer you to your heart;*

(A.3.)
*Hap-pi-ness and peace of mind,
When you're with him you will find,
Troub-les van-ish just like smoke;
Try the mag-ic of al-ly oop!*
Composers: if interested contact Lee DeSapio, BMI, 158 W. 15th, New York, N.Y. 10011.

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BE A DISC JOCKEY! "HOW TO BREAK INTO RADIO," most authoritative step-by-step manual shows how. \$4.95. Guaranteed! O'Day Publishing, 366-B West Bullard, Fresno, California 93704.

COMPOSER, ARRANGER need good lyricist. L. Aitken, 5711 Vesper Ave., Van Nuys, Ca 91411.

Coming Next Issue

The May interview with a songwriter will headline

David Gates



David discusses coming to California from his native Oklahoma (with a group which included Leon Russell on piano), to play the lounges around Los Angeles. He also talks of his early days as a staff writer which evolved into arranger-producer and, finally, the formation of the highly successful group Bread. Some of David's best songs including *If, Baby I'm A Want You, It Don't Matter To Me*, and *I Wanna Make It With You*, were done with the group before he decided to pursue a solo career. Read about David Gates in the May issue ...

Plus all our regular features and departments

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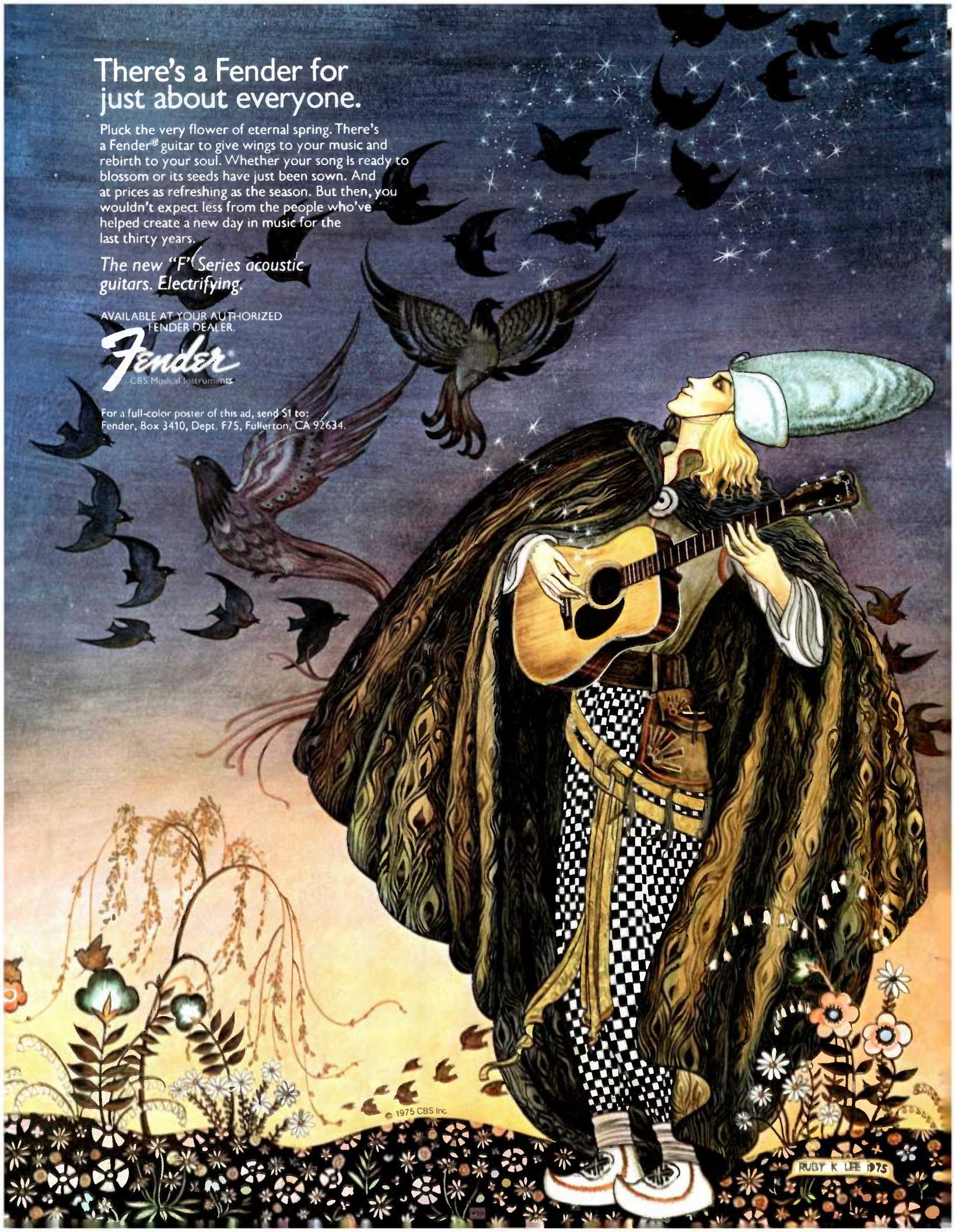
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