

Songwriter

Magazine



Songwriter Interview:

David Gates

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Your Use of
Melodic Range

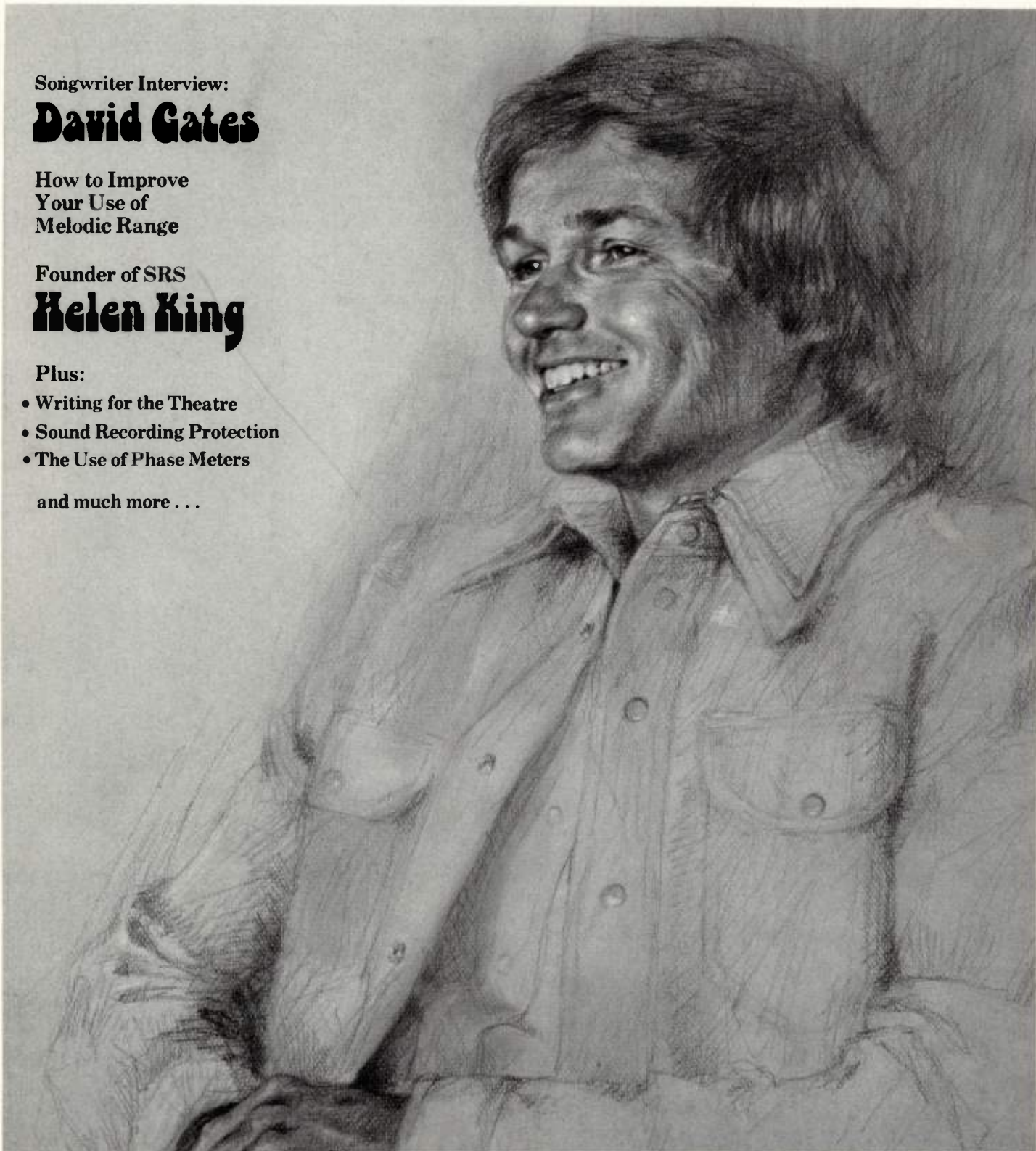
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Len Latimer
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The Queen of Kings

Helen King, who is featured in an article in the pages of this issue, is a tireless worker on behalf of young songwriters and deserves all the support you might be able to afford her.

We have an amazing relationship. Once a month we have these intense phone conversations that last for two hours, with each of us taking the same point of view and arguing it from different postures. If that seems fruitless, it isn't really because we come away with a deeper insight into not only the other person's point of view, but our own as well. The subject in point, is always young songwriters.

To be sure, Helen King has lived before. In another life, she was certainly Joan of Arc. And, unquestionably, she was on that boat in Boston Harbor two hundred years ago.

Helen is still promoting revolutionary teas. In this cen-

tury, she's carrying the banner of the new writers of song. Her worthwhile crusades are well stated in this issue's article about her, and we particularly feel that the requiring of publishers to be licensed is very much called for. We at the magazine are constantly vigilant and protective of what appears in this magazine. There's no way we can police all the news releases or classified ads to determine if they're legitimate or "shark" oriented. We hope you investigate anything that looks as if it can be of help to you but *don't* pay anyone, and *don't* agree to anything, until you've consulted with people you can trust . . . preferably, an attorney.

But, if you're short of funds, and you need someone who has your best interests at heart, the Queen of Kings may be reached at SRS, 6381 Hollywood Boulevard, Hollywood, Ca. 90028.

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Vol. 1, No. 8
Price \$1.25/\$12.00 Per Year
May 1976

Songwriter

Magazine

P.O. Box 3510
Hollywood, CA. 90028
Phone (213)/550-SONG

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Subscription rates payable in advance. One year \$12, two years \$22, three years \$30. Outside USA, add \$2 per year. Songwriter Magazine is published monthly by Latimer Publications, 9000 Sunset Boulevard, Suite 1510, Los Angeles, Calif. 90069. Controlled circulation postage paid at Los Angeles, California. Reproduction in whole or in part without written permission from the publisher is prohibited. Not responsible for unsolicited manuscripts, photos, lyrics or musical transcriptions of any kind. Copyright © 1976 Latimer Publications. All rights reserved.

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Cover Illustration Of David Gates
Rendered For Songwriter By Robert Redding

L to R, back row—John Mahan, Glenn Friedman and Marv Mattis all of April/Blackwood and, seated, staff writer Joey Carbone.



Jay S. Lowy—newly promoted.



Songwriter News

Ascap

President Stanley Adams announced that the Special Awards Panels have voted additional cash grants totaling \$74,500 to writer members of the Society which, added to the \$674,800 approved in August, raise the total to nearly \$7,200,000 since the program's inception. Major talents among the diversified membership represent major talents in jazz, theatre, country, rock, R&B and "middle of the road" music. Some of the recipients include Morris Albert, Joan Baez, Bruce Springsteen, Bob Gaudio and Judy Parker, Berry Gordy, the Eagles' Glenn Fry and Don Henley, Chuck Jackson and Marvin Yancy, Janis Ian, the Isley Brothers, Harriet Schock, Charles Ventura and Mary Lou Williams, Webb Pierce, Charlie Rich, Darrell Statler, Ann Crosswell, John Guare and many others.

Al Kasha, who writes our monthly songwriting column, will be Final Judge for the American Song Festival's new



L to R—Lindy Blaskey, Managing Director of A&R, for ABC Records, Diana Trask, ABC/Dot recording artist, and Joe Porter who will be producing her forthcoming single and album.

"Lyric Competition." The two-time Oscar winning songwriter has also been commissioned to compose an original melody to accompany the winning lyrics. Now that the deadline for entries has passed, (April 30), all entered lyrics will be judged by music industry professionals who will select the twenty best lyrics and submit them to Kasha. He will then choose the top four prize winners and compose a melody to accompany the winning lyric. Prizes will also be awarded for the 100 best lyrics submitted.

April Blackwood has announced the signing of a new staff writer. He is Joey Carbone who also sings and plays keyboard. He was with the Righteous Brothers for a year as a keyboard man and has also worked with Andy Kim, Tim Buckley and Evie Sands.

Noted country music personalities who have already accepted invitations to be Final Judges in the 1976 American Song Festival are Al Gallico, Tom T. Hall, Ronny Milsap, Charlie Rich, Hank Williams Jr., Fred Foster and Johnny Rodriguez.

Rosebud Music Associates has been formed for the purpose of backing the efforts of a new songwriter. The basic concept of the group is to act as "patron" to the songwriter to offset the worry of how to pay for tapes, demos, mailing costs, subscriptions, and the multiple paraphernalia that go into the process of submitting material to publishers and artists. The program includes monthly rap sessions and comment on new material. The patron system is designed in such a way that each month

a member of Rosebud Music Associates sends a check to the songwriter which covers payments on the material needed by the writer during that particular month. For this, the "patrons" will be entitled to a percentage of the songwriters earnings. Should anyone be interested in developing their own "patron" system or in becoming part of Rosebud Music Associates, write them at 359 Marbledale Road, Tuckahoe, N.Y. 10707.

The American Guild of Authors and Composers, (AGAC), in association with the Nashville Songwriters Association, have been conducting a massive campaign to assist in the revision of the 1909 U.S. Copyright Law. They have been informing our legislators of the inequities in the existing law through weekly mailings to every member of the House of Representatives, enclosing material explanatory of the various points at issue. *Songwriter Magazine* applauds the work of these two very fine writer organizations who have put forth great effort in improving the position of songwriters throughout the country.

Robert L. Gordy has been promoted to the position of Executive Vice President of Jobete and its affiliates, concurrently announcing the appointment of Jay S. Lowy as Vice President and General Manager of Jobete Music Publishing Company and its affiliates.

Album Reviews

Linda Hargrove
LOVE, YOU'RE THE
TEACHER

Capital ST 11463

She's already a champ songwriter. But here she comes out of the gate—and she's off and running in the pro artist race, heading straight for number one. *Love, You're The Teacher* is filled with deceptively simple country music—and all of a sudden it pops out and hits you right between the ears. There's a quality here that could cause me to compare Hargrove to early Kristofferson; there's certainly that depth, that stop-you-in-your-tracks emotion. If this album is any indication of what Linda Hargrove is up to, I know I'm going to be waiting at the gate for her next time out.

The Eagles
THEIR GREATEST HITS
1971-1975
Asylum 7E-1052

You don't have to like country rock to like the Eagles. Their appeal goes far beyond their style. What Eagles' songs seem to possess, for want of any other word, is magic! The lyrics are excellent, the melodies simple and appealing, and the arrangements just plain right for the songs. But the whole is definitely greater than the sum of it's parts, giving Eagles' songs personality, a quality missing in so much of contemporary music. I can't recommend best cuts—I'll just recommend innumerable doses of the whole album.

Gladys Knight
and the Pips
THE BEST OF GLADYS
KNIGHT AND THE PIPS
Buddah BDS 5653

True, Gladys Knight and the Pips are soul—but they're pop and they're a touch of country, too. So the best description of GKP is simply that they're a great group singing great songs. And their greatest hits package doesn't just promise—it delivers—it delivers honest songs that evoke honest, gut-level responses. You listen to these songs and you find yourself identifying with them, whether or not you even know what "identify with" means. Take a listen.

Hits
can come from
shows, too

Songwriting

By Al Kasha
in association with
Joel Hirschorn

The independent composer needs a "vehicle" to display his talent and achieve chart success. Many artists are not available to them because they are part of a "closed scene" and write their own material. Other alternatives include television—from which stemmed such hits as *"The Rockford Files," "SWAT"* (which reached Number One in the country) and *"Hawaii Five-O."*

The movies are another rich avenue, and have yielded a gold mine of chart successes over the years. Commercials have spawned *"I'd Like To Teach The World To Sing"* and *"We've Only Just Begun,"* which developed from a Crocker Bank of California commercial.

One of the best ways to achieve hits is to write for the theatre. This is an area which is opening up in all directions. Broadway is no longer the sole focal point for theatre. Productions are touring all over the world.

What's more, the theatre is not simply a medium for "older," well established composers. Many of the biggest smashes of recent seasons were written by songwriters under 35. Best of all, hits and standards are emerging from these shows.

Let's consider Stephen Schwartz, who composed *"Godspell"* at the ripe old age of 24. Steve was originally a record producer at RCA Victor. The huge hit, *"Day By Day"* came from this show. Steve's older long-running Broadway click, *"Pippin,"* gave birth to



"Corner In The Sky," which was recorded with outstanding success by the Jackson Five.

Steve's contributions have been honored by the theatrical community, but also, significantly, by the record industry with a Grammy award.

Charles Small is an equally impressive success story. His show *"The Wiz"* is the first of his works to be produced on the stage, an all-black musical version of *"The Wizard Of Oz."* *"Ease On Down The Road,"* was only one of the many treasures to come for this score.

Think of Rado, Ragni and McDermott, composers of *"Hair."* The amount of hits from *"Hair"* is staggering. They include the title song, done by the Cowsills, a Number One record; *"Let The Sun Shine In,"* Number One for the Fifth Dimension; *"Easy To Be Hard,"* done by Three Dog Night, a million-seller for them; and *"Good Morning, Starshine,"* by Oliver, a fourth Gold record. The cast album went gold as well.

Marvin Hamlisch (with Ed Kleban) has the biggest hit on Broadway, *"A Chorus Line."* Marvin is well known as a motion picture and rock'n roll composer. His scope ranges from Lesley Gore (*"Sunshine, Lollipops And Rainbows"*) to Barbra Streisand (*"The Way We Were"*).

Other noted writers on the pop scene who have made the

transition to Broadway include Gary Geld and Peter Udell (*"Purlie"* and *"Shenandoah"*), Andrew Webber and Tim Rice (*"Jesus Christ, Superstar"*), which contains the standard *"Superstar"* and *"I Don't Know How To Love Him,"* the tune that launched Helen Reddy's career. *"Tommy"* by The Who, features *"Pinball Wizard"* (popularized a second time by Elton John) and *"Touch Me, Feel Me."*

The above-mentioned productions vary a great deal in mood—from the traditional (*"Chorus Line"*) to R&B (*"The Wiz"*) to rock (*"Godspell"*). The possibilities are tremendous, and growing every minute. There is no longer any limitation on subject matter—your subject can be a period piece, like *"Shenandoah"* (The Civil War) or modern (*"Tommy"*). There will always be Mame's and Dolly's (which gave birth to chart hits for their creator, Jerry Herman), and if your taste runs that way, the outlook for success is, as always, bright. But they are not the only alternatives open.

Remember this—a show packages not one, but 12 to 15 of your songs, which is unbeatable exposure for your talent. And theatre has now come to mean college theatre, dinner theatre, summer stock—it can originate from any city, any locale. New York may or may not be your destination. It scarcely matters.

Theatre is looking for young, fresh, adventurous blood. It offers the best showcase you can find. You can sit down and write your piece, then present it to producers, without having to wait for an assignment.

It must be taken into consideration, however, that all successful show writers are craftsmen who think in terms of the whole project, rather than isolated hit songs. This is essential if your show is to be a well integrated whole.

And one last note to ponder when thinking of show tunes... *"Send In The Clowns"* (from *"Little Night Music"*), written by Stephen Sondheim, won this year's Grammy as Best Song of The Year.

Next month we will discuss the approach and various ingredients which should be thought of in the writing of your show.

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Send request for back issues along with \$1.50 per issue to Songwriter Magazine P.O. Box 3510, Hollywood, Ca. 90028.

Keep the faith, baby

by Sidney Lippman

AGAC

How often have you heard someone say "the first time I heard that song, I knew it would be a smash" . . . ? I've heard it countless times, and I must admit to feeling pangs of inferiority every time because I never recognize a hit. Upon hearing a song for the first time, I may think it's great or I may not like it, but I've never been able to predict whether or not it will make the top ten.

Time taught me I was not alone. Time taught me that most professionals, whether publishers or recording executives or artists, don't necessarily recognize hits. This inability is behind the constant turnover of executives in the recording industry. It also explains why songwriting can be a frustrating career. I've no doubt that every successful writer in the industry has his own stories to tell about hits that were passed up. I'd like to tell you one of mine.

Shortly after Sylvia Dee and I wrote the song "Too Young," I went to a club in Minneapolis where Nat King Cole was appearing. I played the song for him, heard him say it was "very nice," and that was that. During the next four years, every publisher (with the exception of the late Redd Evans) and every A&R man in the industry who heard the song turned it down. What I'm saying is that anywhere from 75 to 100 people who were considered authorities in the business passed on it. Typical among their comments was that "Too Young" was a show song or that it was a song people wouldn't identify with. I particularly recall one publisher who stopped me after I'd played 8 bars and commented that it would be a waste of both my time and his to play any more of the song. He was one of the most prominent publishers in the in-

dustry. When Redd Evans published "Too Young" four years after it was written, it was immediately recorded beautifully by Denny Vaughn on Coral Records. Four other records followed quickly. Reaction nationwide was strong enough for Capitol Records to assign the song to Nat King Cole, the same gentleman who had himself turned it down several years before.

Nat's magnificent record broke the song wide open. Within weeks, it was on the Lucky Strike Hit Parade where it remained for 21 consecutive weeks, holding onto the #1 spot for 12 weeks, longer than any other song has done.

The point of this essay is certainly not criticism of those who turned down the song. It was their privilege and their right to pass on it. The point is that a song may contain values and qualities which are not readily recognizable. How could those who labelled "Too Young" a song that people wouldn't identify with ever dream that James Michener, in an article in the N.Y. Times would refer to the very same composition as the forerunner of all the youthful protest songs?

Why did I keep after the song? If 5 or 10 people, let alone 75 to 100 people, tell you they don't find it interesting, what is it that makes a writer try and try again and again?

Faith in the song, I imagine, plus the feeling that "Too Young" was expressing something that hadn't been said quite that way before.

For information regarding activities of AGAC, please call in New York—(212)757-8833 and in Hollywood—(213)462-1108.

Editor's Note: The author is a member of AGAC and ASCAP, and has written such songs as *Too Young*, *A-You're Adorable*, *Chickery Chick*, and *It Can't Be True*.



Nashville Connection

by Charlie Monk

HOMEROOM

Jonathan Lee and Milton Blackford wrote "Cryin' In Arkansas Tonight" and it was recorded by Del Reeves. Blackford and Richard Mainegra wrote Sue Richards "In The Middle Of The Night." Charlie Craig wrote the first Del Reeves-Billi Jo Spears duet "On The Rebound" . . . and were produced by Blackford. Ronnie Milsap has gone back into the John Schweers ("Daydreams About Night Things") folio for his latest, "What Goes On When The Sun Goes



That's Gary Stewart singing about whose place the action is at.



The legendary Harlan Howard.

Down." Schweers got ten major cuts in the last quarter; five of them singles. Geoffrey Morgan got a Milsap cut on his "Love Takes A Long Time To Do." Elroy Kahanek and Red Williams penned T.G. Sheppard's "We Just Live Here."

FIRST CLASS

Jerry Foster and Bill Rice are back on the hit road with Freddy Weller's "Ask Any Old Cheater Who Knows" and Johnny Russell's "I'm A Trucker." Russell and Vonnie Morrison wrote the Buck Owens-Beatles biggie, "Act Naturally." Dave Loggins' "Please Come To Boston" may be a hit again by Joan Baez.

Jerry Fuller wrote a girl song and boy song . . . "Sweet Sorrow" for Jeanne Pruett and "That's All She Wrote" for Ray Price . . . Gary Stewart cut "Your Place Or Mine," a Rory Bourke-Mary Beth Anderson-Carol Anderson effort. Bourke and Johnny Wilson created the Bobby Borchers smash "Someone's With Your Wife Tonight Mister." Mickey Gilley does a damn good job with Baker Knight's "Don't The Girls All Get Prettier At Closing Time."

HISTORY CLASS

Willie Nelson wrote the title song for his "The Sound In Your Mind" album which includes the Beasley Smith/Haven Gillespie classic "That Lucky Old Sun." Connie Smith's new album features a revival of Bill Anderson's "Once A Day," the song that launched her career . . . and "One Little Reason" written by Clyde Pitts and Cile Davis . . . Mel Tillis has re-recorded his "Mental Revenge." Tillis wrote "Ruby, Don't Take Your Love To Town" for Kenny Rogers. Darrell McCall has a hit with Floyd Jenkins' standard "Pins And Needles (In My Heart)."

BULLETIN BOARD

Allen Reynolds is producing some sides on legendary

writer Harlan Howard . . . Dr. Hook and The Medicine Show is moving to Music City. (I can remember when Ray "The Patch" Sawyer was a stone hillbilly in Chickasaw, Alabama).

NO CLASS

I wonder if Hank Williams would enjoy a current rendition of his great "Mansion On The Hill?"

RECESS

The finest record to come around in a spell is Bill Jo Spears single Kenny O'Dell's "What I've Got In Mind." Justin Tubb wrote "As Long As There's A Sunday" and had a hit . . . Now Sammi Smith has recorded a fresh version. Toni Wine and Chips Moman teamed up for Dottie West's "Here Come The Flowers." Moman and Larry Butler won Grammys for their "(Hey Won't You Play) Another Somebody Done Somebody Wrong Song."

GUIDANCE

COUNSELORS

I'm glad the Imperials and the Bill Gaither Trio won Grammys. The Imperials struck with Gary Paxton's "No

Shortage" . . . Bill and Gloria Gaither wrote all the material in the "Jesus We Just Want To Thank You" album. J.J. Zachary's first cut is the title song of Walt Mills' "Peace" album. J.J. is a she. Ernie Ford added Doris Akers "Sweet Sweet Spirit" to his "Sing His Great Love" album.

ASSEMBLY

Dolly Parton had a country smash with her "Jolene," now a part of Olivia Newton-John's "Come On Over" album. Double-barrelled Dolly knocks me out with her latest "Lucky Lady." Multi-talented Marie Cain finally got her own record of her "Modern Day Magic" . . . I'm tickled that Naomi Martin and Jimmy Payne are having success with "My Eyes Can Only See As Far As You" by Charley Pride.

LIBRARY

Country is Ray Griff singing his own "If I Let Her Come In" . . . Western Swing is Red Steagall's excellent performance of "Lone Star Beer And Bob Wills Music" written by Steagall and Glenn Sutton.



L to R—SESAC's Jim Black, Myrrh recording artist Walt Mills, Aaron Brown who is a producer for Myrrh, and writer J.J. Zachary.



Del Reeves and Billie Joe Spears are On The Rebound. That's writer/producer Milton Blackford on their right.



"I wrote a song — now what do I do?" Songwriters have been asking Helen King that question for the last fourteen years. In this interview, Helen tells the story of her concern for new songwriters and the organization she founded to help them; Song Registration Service.

"In 1962, I was running my own business as a public stenographic service and administration office for organizations like the Hollywood Bar Association, the Hollywood Dental Society and others. I knew nothing about the music business at that time. When AGAC wanted a West Coast office with someone to answer the telephone, I was approached about the position and was put on retainer for that limited service. They moved their filing cabinet into my office and people started calling up and asking questions. I didn't want to frustrate them by saying, 'Write out your questions and send them to New York,' so I began familiarizing myself with everything in the files, the mail, and all the contracts. Meanwhile the questions people asked became more and more sophisticated and I knew less and less about it.

"A fine music business attorney, Al Schlesinger, whose offices were next door, gave me a crash course in the intricacies of the industry. I started asking him questions: How do you get a recording company to record? What's a recording license? Who licenses whom to do what? What's this thing called a compulsory license? Who gets royalties from whom, and for what? I got a good education from Al.

"I bought a copy of 'This Business of Music' and started reading that, so I could at least answer questions with reasonable intelligence and avoid having to write to New York to get them answered.

"After I felt I had enough knowledge under my belt, I instituted Rap Sessions and spent a lot of time listening to the problems of the new songwriters and trying to help them. You see, the problems of new songwriters are very different from those of the established professionals with whom I was primarily dealing with on behalf of AGAC.

"One of the problems I was consistently hearing

from these young writers was, 'How do I find a collaborator?' So I sent out questionnaires to them asking, 'Do you want a collaborator? What kind of music do you write?' Lists were prepared, but I discovered that it's difficult to mail order collaborators. It's like computerized marriages. There's a chemistry that goes with collaboration that needs person-to-person contact.

"Another serious problem was song protection. It isn't that publishers make a practice of ripping off songs, but writers do become paranoid. The cost of copyrighting a song is \$6.00, and anywhere from \$8 to \$25 for a lead sheet. Then you sit around for weeks, sometimes months, waiting for acknowledgement of a copyright. I realized something had to be done. On my own, I went down to the Writers Guild of America and learned their whole procedure for protection through registration. I sent to Sacramento for information. The State of California too has a registration service for songs and lyrics, but it's \$5.00 each plus notarization, which brings the cost up to about \$7 for each song, and you still need lead sheets. I worked for seven years trying to establish song registration through the organization I

was working for, and got nowhere.

"So I decided to start a registration service on my own, out of my own office. I talked to my attorney who set up a corporation. This was in February of 1974. SRS Registration is a first in the music industry. Since songwriters write so many more songs than script or book writers write books, I tried to keep the charge to a minimum. We now charge \$4.00 to register the first song and \$1.00 for each additional song registered at the same time. Lead sheets are not necessary. Songs can be taped without any special production on a cassette or reel-to-reel recorder, and can be registered in person or by mail. A song brought into the office in the morning can be shown that afternoon. By mail there is very little delay since we process registrations the day they are received.

"Registration is better than the 'poor man's copyright', which is the process of mailing your song to yourself by registered mail. That procedure doesn't always hold up in court because the point is frequently raised that the envelope was in the possession of the writer and could have been steamed open and the contents replaced or altered. SRS provides third party regis-

Helen King



Founder of Song Registration Service

by Pat and Pete Luboff

tration. The material is never touched by the songwriter again, so there can be no suspicion of tampering. We are bonded and the material is stored in a vault, so there is no possibility of doubting the originality of the material, or that it was registered at the time shown.

"There's another serious pitfall to avoid. It's common practice for a lyricist or songwriter, in order to save money on copyright, to put a group of songs together, bind them, and register them as a book, or a dramatico-musical composition, like a musical, and give it a single title. The problem with that is that if a songwriter wants to assign a single song to a publisher, he is assigning the copyright number, which covers all the songs in the 'book.' Chances are the publisher won't ever bother with it, but he can, if he wants to, claim the entire copyright.

"Also, there is a time limit on a U.S. copyright and the clock starts running the day the copyright is registered. If the song isn't published for ten years, you lose ten years of copyright protection. SRS registration, which establishes common law ownership, is good forever. We keep material for only ten years so as not to be inundated, but registrations can be renewed for additional ten year segments.

"So, SRS registration protects the song while you are showing it until such time as it is actually published, at which time a U.S. copyright must be applied for, in any case. Usually, the publisher takes care of the expense and paperwork of filing for a published copyright.

"We haven't had a court case yet, but the Writers Guild has. The procedure does stand up in court. The writer can be confident that his song is protected while he is showing it around.

"So that's how SRS started, and whatever money I had went into it. A mailing piece was sent to 500 people gathered from every mailing list I could find, including the Alternative Chorus Songwriters Showcase. Music instructors helped me with some of the students' names and addresses. That's \$500 in postage, not to mention the printing of fliers and the material connected with regis-

continued on next page

tration such as self-sealing envelopes and receipt books.

"All I started out to do was to register and protect songs. Then I decided that, to launch this project, I would have a Forum and invite songwriters to come and 'Meet the Pros You're Dealing with'. You see, one of the things that troubled me most was the alienation of the songwriter from the industry. It's like a guy who owns a Chevrolet rapping with the President of General Motors. It's that removed. I expected maybe 50 people would show up. I had arranged to pay the restaurant where the forum was held a dollar a head for coffee and cookies. I figured that for fifty bucks you can't lose too much. Well, 365 people showed up! Many couldn't get in at all — it was standing room only. The police came and complained about cars blocking traffic — cars were parked all over the streets — it was bedlam! We had a terrific line-up on the panel: Russ Regan (current president of 20th Century Records), Herb Eiseman (current head of 20th Century Music Publishing), Arthur Hamilton (popular songwriter), and Al Schlesinger. I discovered that at an open forum such as we had, panelists gave straight answers to straight questions, discussing their business freely. Like one panelist explained 'schlocking' — the cut-outs from catalogues that are sold to dealers who sell at cut rates by the carload. Of course, the writers don't get any royalties once the songs are cut out of the catalogue and sold in that manner. We were told about sweetening the pot with a couple of good hits to raise the price of the schlock merchandise. And the new songwriters couldn't believe what they were hearing. They got a glimpse of a business, a big business, that they had never heard of before.

"My idea was to have one forum, just to introduce registration. After it was over people came to me and asked 'When is the next one?' I couldn't say 'This is a one time shot.' I couldn't get the words out of my mouth. I said, 'Oh, we'll have one of these monthly.' So we had them monthly, and the panel-

ists we invited were the heavies in the business. Nobody turned us down. At this point I was beginning to run out of dough, really! So I had a meeting with Al Schlesinger and a couple of other people, and we decided we'd start a membership organization.

"An organization has a dual purpose: 1) you can get a little bit of steady revenue coming in to keep things going, and 2) organization itself is very important. Having a feeling of community when members of the same organization can call on each other and have the security of a home base is important.

"I said in my first fliers, 'Call me and I'll answer your questions; if I don't know the answers I'll find out and call you back.' That is exactly what I did. Getting the answers meant contacting important people in the industry, important songwriters. So I decided it would be nice to have an advisory board. First of all, it would be good to have some prestigious names and a stamp of approval from established professionals. I wrote many letters advising people in the industry what I was doing. I sent them to the top people in the industry; top songwriters, top publishers. 'We would like your name on our Advisory Board. But in addition to your prestigious name, I want to know that we can call on you. I promise not to bother you too frequently, but perhaps you can appear at a Forum, or answer a question now and then on the telephone.' And I got absolutely positive, heart-warming response from every single one of them, with one exception.

"He gave the reason, 'We publishers are having trouble enough without you!' I said, 'Well, what trouble am I making for you?' 'Well, if you're protecting their songs, why do they have to come to me? They can go anywhere.' That was when I knew more than ever that registration was needed. I realized that songwriters were often going to publishers and assigning them their songs just to have the song copyrighted; to have it protected. If the publisher was unable to place the song, he didn't have to give it back. All he had to agree to was to give the writer royalties if and when the song was re-

corded and earned money. I felt this was terribly unfair to the songwriter. So I told this guy, 'It's like you asking me to give you my money for safekeeping and then having me sign a contract promising never to ask for it back!' He said, 'That's right!' Thank God men like him don't predominate the business but the fact they do exist was enough to spur me on and move forward with the forums to educate and familiarize writers with some of the realities of the business.

"At first, the forums were to introduce the writers to the industry, under the general heading of 'Meet the Pros'; then it became specific subjects: 'Meet the Lawyers Who Write Your Contracts', with music business attorneys such as Al Schlesinger, Leroy F. Colton, Jay L. Cooper and Howard Thaler. After an introductory discussion of contracts, we realized that songwriters had to know more about what they were signing so we started the Al Schlesinger workshops. In these workshops he discussed the details of exclusive contracts, what songwriters sign away, the deductions that publishers make from royalties, and all the aspects of songwriter-industry relations.

"Other subjects covered at some of our forums were: 'The Trades — How You Get Into Them and What You Get Out of Them', moderated by Grelun Landon, with Nat Freedland of Billboard, Spence Burland of Record World, Ed Adlum of Cash Box, and Cynthia Kirk of the Hollywood Reporter. 'Record Promotion' about the people who really make songs hits, moderated by John Sippl of Billboard, with Tony Richland, an independent promoter; Steve Resnick of ABC, and Harold Childs of A&M. Also covered were, 'The A-Side Single Syndrome', 'The World of Commercials and Jingles', 'Professional Music Theatre', 'On Becoming Your Own Publisher', 'The Functions and Procedures of Performing Rights Societies', 'Country Music', and 'The American Song Festival'.

"When we had a forum on 'Women In The Music Business' with Holly Near, Marilyn Bergman, Estelle Radin and Nancy Wilson, we

realized that songwriters weren't really learning their craft. A great many of them felt if they had a tune and a few words in their heads, that was it. So, we had Al Kasha teach them how to write commercialized music. He taught them about the formula, the hook, prosody, and what is required if one is to write music for show business. And I realized that songwriters had to fit their songs into a very rigid pattern. And I wondered, what happens to the non-conformist?

"At this point, I asked Alan and Marilyn Bergman if they would conduct a class and discuss the fine art of lyric writing; the refinements. They described their work habits, the fine honing of words, and how they worked on particular phrases and imagery. They introduced students to Oscar Hammerstein. I was inspired, as were many of the students, some of whom began to understand the challenge and gift of lyric writing.

"The Bergmans very generously gave SRS the seed money to purchase books for a music library. It will be called the Bergman Music Library when we have enough books to dignify it with that name. The acquisitions we now have are in our offices, accessible to writers.

"So that's how we got into conducting workshops. We would recognize a need, usually by first presenting the subject at a forum and, from audience response, determine the interest in the subject. All the workshops have been successful. Basically, we try to explore areas that are not being taught elsewhere, so as not to duplicate courses offered at other schools. We are working on schedules for future workshops now. Al Schlesinger is giving a three-hour bi-monthly seminar on the 'Legal and Practical Aspects of the Music Business.' Karen Hodge, whose first workshop, 'The Paperwork of Publishing,' was so excellent, has promised to give it again. The Bergmans will conduct another series in the Fall, and we're working towards setting up another Jingles and Commercials class. The commercial field can be very lucrative and songwriters should know not only how to write for that

field, but also how to sell the jingles they write and all the legal aspects entailed.

"Anyone interested can become a member of SRS simply by applying and paying a \$10 initiation fee plus \$15 annual dues. Members get a 25% discount on the cost of all registrations. They also receive 10% off on tuition for classes they take at the Dick Grove Music Workshops, and 20% off at the Mini-Studio, a demo studio we recommend to our members. Admission to our forums is free to members. Others are asked to pay \$1 at the door. Some of our workshops, because they are in such demand, are limited to members. Other workshops are open to all.

"The Hot Line is one of our most important services to members. Songwriters can call or write and know we have their best interests at heart. They call on us with questions from 'What is a copyright?' to 'What kind of equipment do I need to buy to be able to record demos of my songs?' to 'Should I sign this contract?' We're not lawyers; we can't write contracts, but we can scrutinize them for our members. With the help of attorneys we have prepared a list of provisions to look for in a contract which ran in the October issue of Songwriter Magazine.

"We advise getting a reversion clause in a publishing contract. With a reversion clause, at least if the publisher doesn't publish the song, the writer can get it back. This way it doesn't sit around gathering dust and could contribute toward the writer being able to make another deal elsewhere.

"We often advise writers to try to sidestep the publisher all together and go directly to the producer or record company. Of course, you run into a maze there too, because producers and record companies usually have their own publishing companies, and all of them want a piece of the publishing along with whatever revenues accrue to them. So if you assign a song to a publisher, you are already locked in and you have lost some of your bargaining power with a producer or a record company. Naturally, a song can be more profitable with the publishing thrown in.

"Another service to our

members is our Quarterly Song Review. We are offering our members the opportunity of sending in one song each quarter. These songs are listened to first by their peers, and then by a variety of industry people. The member will receive an honest critique and analysis of the song, not an 'I like it' or 'I don't', or 'I can use it', or 'I can't'. We'll try to help them improve the song. There is a great need for honest criticism. Quarterly Song Review is not a competition; it's an effort to improve the writing by helping the songwriter gain more awareness. After revision, songs can be resubmitted and re-evaluated. I have to limit this service to members because of the financial situation and workload on our tight-knit staff. I'd like to see a similar project organized on a national basis. We designed our Quarterly Song Review as an experiment to encourage songwriters to write freely; to write meaningful music.

"To find exposure for music beyond the charts, we



"SRS registration protects the song while you are showing it until such time as it is actually published."

are planning music festivals. As a result of my involvement in the Inter-Arts Alliance, I am working with others on this important alternative for songwriters — reaching the public directly. The first such music festival is being organized in Santa Monica by Peter Yarrow. We will charge nominal admission fees and split the proceeds between the songwriter-performers and the over-all project. Art seems to be the one service that you expect to get for free. We feel it's wrong — creators should be paid — they are entitled to

a living wage. And the most exciting advantage of live performance is live response. Many states have funds available for community projects. We're researching that now.

"The SRS answer to the problem of finding a collaborator is to provide an organization where people get to know each other. Songwriters must meet on a one-to-one basis and make friends they can relate to. That's been happening at our Sunday In The Park gatherings. We arrange to have people meet, much like a singles club. If there are any questions, somebody's there to answer them.

"Members also receive our bi-monthly publication, 'Open Ears'. It puts publishers on record. Some say 'We will listen' or 'We will see writers and talk to them' or 'We include reversion clauses in our contracts'. 'Open Ears' has been providing specific instructions on how to approach the people interviewed. We will be expanding this service to include more details about the track records of the companies involved.

"We are working on establishing non-profit status for SRS. Once that is accomplished, we will apply for the franking privilege which will bring the cost of mailing, which has been strangling us, down to a price we can live with.

"It's a struggle to keep all this going, there's no question about it. But the type services we offer have been long overdue, and greatly needed. I'd like very much to continue all current services and expand to other areas. So we struggle along with help from good friends and volunteers who believe in us. It'd be great to have the people who are reading this interview respond in a positive way. I'm sure there are a lot of people out there who, even if they're not personally involved in songwriting, are concerned about the people who are sacrificing to create the music so needed today.

"Songwriters have limited funds. I feel guilty even taking the small fees we have to charge for membership. I feel that there are many songwriters out there who don't have the money and who really could profit from membership, perhaps even

more than some of those who are dues-paying members. I talk to people who would like to be involved in our Quarterly Song Review and it's painful to say you have to be a member and you have to dig up \$25. If we could get help from people who are interested not only in justice for the creator, but who also realize how important it is to give the songwriters the freedom to write, to communicate for themselves, without the effort to commercialize their music, it would be a tremendous help.

"I think it's terribly important to differentiate between commercial music and 'commercialized' music. There is a clear distinction there. Commercial music is music people want to hear and are willing to pay for. Commercialized music is the kind that has to fit a formula that is arrived at through demographics; through the pure profit motive: Who buys the most records? What age group? What intellectual group? What geographical group? And the music has to appeal to that group. We find singles have to be tailored to the 12 to 16 year olds; albums appeal to older groups.

"Now, those people who want to hear other music have a right to hear it. We are calling on them for help. There is much that has to be told in music — it is needed now more than ever. People need entertainment, diversion, comfort, even direction. A very poignant statement was made to me by Olivia Records. When they started out on their own, and were selling records before they were pressed, they had to write to people who had ordered records and tell them there would be a ninety-day delay in delivery. Many responses were, in effect, 'We've waited all our lives for that music; we certainly can wait another three months.' Those are the people who deserve something more than the music directed to 12 to 16 year olds.

"Another area we're working on to help give songwriters the freedom they need is syndication of tapes of our Workshops. I feel it's criminally wasteful that the Bergmans talk to thirty people in a workshop when there are probably 30,000 out there who want and need to

continued on next page



"The Hot Line is one of our most important services to members. Songwriters can call or write and know we have their best interests at heart."

"Another service to our members is our Quarterly Song Review. We are offering our members the opportunity of sending in one song each quarter."



King / continued

know. If we can produce tapes of Forums and Workshops, and syndicate them cheaply, it will be a boon to songwriters all over the country. I don't want to look for money from the new songwriters because the ones we are addressing ourselves to simply don't have it. We would like funding from the people who need the music.

"When I mention 'commercialized music' I'm not saying that people who want to make it in the existing music business are selling out. That would be nonsense. SRS is working both sides of the street. We are helping those who feel they can make it, if that's what they want, and if they can write commercialized music. 'Open Ears' answers some of their needs. Workshops answer others. I'm not putting them down. It's just that it's too limiting for some songwriters and the direction their material takes them.

"But we want to protect all songwriters when they're signing contracts with publishers. To begin with, you should only deal with reputable publishing companies. You know, you don't have to be licensed to be a publisher. All one has to do now is say, 'I'm Helen King Publishing,' and, if there's no other company by that name, I'm in, the minute I release my first record. I have talked to songwriters who can't even find their songs, or the publishers they assigned them to. If you can't find the publisher there's no way of getting copyrights back without a very expensive legal process. So there's another important improvement I would like to see — licensed publishers. Most other businesses in the entertainment field are regulated by law. For instance, if you want to be an artists' manager, you have to get a license. The same is true if you want to be an artists' agent. You are licensed by the state. I'd like to see standards set; proof of financial responsibility carefully checked out, personal references checked out, that sort of thing.

"And I would like to see a concerted, unified effort to solve the 'song shark' problem. Song sharks are trading on a most vulnerable

group of people; music creators. People create primarily to communicate. They have something inside them that has to be said. And anyone who offers to help them is sought out. Writers have been known to pay money, large sums of money to song sharks. They have borrowed from relatives and friends to pay the sharks who grind out music to lyrics.

"To people outside of the Los Angeles area considering membership in SRS, we can offer the discount on registration, Open Ears, and, eventually, syndicated tapes of our forums and workshops. Of course, the Hot Line can be made available by mail, too. People are calling us from places as far away from Hollywood as Alaska, Hawaii, Wisconsin and Florida. I don't know how they manage to pay for the calls, but invariably they are grateful for the information and the knowledge that there are people who care. It's appalling how little they know. I wish I could eliminate membership as a prerequisite for use of the Hot Line, but it's necessary. Membership serves a very important function in giving cohesiveness to the organization.

"The Newsletter is a rundown of our own activities and of others that can be helpful to songwriters. It's a calendar of events that can help our writers. One section is called 'Let's Crow,' which publicizes activities and successes, and near-hits of our members, to encourage others. We are publishing the Newsletter bi-monthly now and sending it to all the people on our mailing list.

"Writers who want to be on the mailing list, or who want detailed information on registration or how to join SRS, can write to us at 6381 Hollywood Blvd., Suite 503, Hollywood, CA 90028. Our phone number is (213) 463-7178."

That is the story of SRS, Song Registration Service, and of its founder and prime motivator, Helen King. They are working tirelessly, and with great dedication to help keep the young songwriters of today informed, and to provide an atmosphere within which writers can become better acquainted with the music industry.

Melodic Range

Composition

by Ladd McIntosh

Songwriter Magazine would like to take the opportunity to welcome a new contributing editor this month in the person of Ladd McIntosh. He comes to us very highly recommended and, based on this first article, the recommendation was much deserved. Mr. McIntosh is currently teaching composition and arranging at Dick Grove's Workshop. Among his many credits in the music industry, he has written over 800 arrangements and compositions and taught music at the University of Utah before relocating in the Los Angeles area. Ladd worked his way through college as a musician and earned two degrees in music including a Master's in composition from Ohio State University. Mr. McIntosh has written a rock opera that ran in Miami for ten weeks, was a member of Downbeat's Jazz Critic Poll, and has been Director of the All-Star Band at the Monterrey Jazz Festival since its inception.

"My melodies don't seem to go anywhere," is a statement made by countless beginning—as well as more experienced—songwriters. Another statement frequently heard is, "My melodies seem to wander all over the place and never settle into something solid." The problem in both cases could be due to a lack of:

- 1) Melodic continuity
- 2) Effective melodic range
- 3) Melodic climax
- 4) Melodic tension and release

Melodic continuity problems could involve either a constant repetition of one idea (too little) or many ideas contained within one song (too much). This aspect of composition has already been covered in the series of articles by Dick Grove.

EFFECTIVE MELODIC RANGE

The vast majority of good, singable melodies have a range that lies within the interval of a 12th (Examples 1,2 and 3).

This means that if all the notes of a particular melody were organized from the lowest to the highest, the interval between the two extremes should not exceed a Perfect Twelfth (P12). Example #4 illustrates a two-measure melodic idea that encompasses a Perfect Eleventh (P11).

Many great songs have melodies whose range is less than a twelfth, but *always more than an octave*. "The Days Of Wine And Roses" by Henry Mancini has a melody whose range lies within a Major tenth (M10). Stevie Wonder's "You Are The Sunshine Of My Life" encompasses a Perfect eleventh (P11). Let us discuss the larger intervals for a moment.

An octave is the interval embracing eight diatonic tones. Thus, if we were to play any major scale, the interval between the first note and the last is an octave. (Example #5). We designate this P8.

If we extend the scale in example five another note, the interval between the first and last notes is now a Major Ninth (M9). If we extend the scale still another note, we now have a Major tenth (M10) between top and bottom. The next note added would be called the Perfect eleventh (P11); the next, Perfect twelfth (P12); and the next, Major thirteenth (M13). See examples #6-10.

The interval found between an octave (P8) and a Major ninth (M9) is that of a minor ninth (m9), also called a flatted ninth (b9). The interval found between a Major ninth (M9) and a Major tenth (M10) may be called either a minor tenth (m10) or a sharpened ninth (#9); the eb and d# being enharmonic. Other enharmonic large intervals are: the sharpened eleventh (#11)—Augmented eleventh (A11)—or diminished twelfth (d12) and the Augmented twelfth (A12) or flatted thirteenth (b13)—also called the minor thirteenth (m13). See examples #11-14.

Examples five thru ten are diatonic intervals while eleven thru fourteen are chromatic.

Most songs encompass a large interval that is diatonic.

One very good reason for limiting the range of your song is that most singers can't sing more than a twelfth and still feel and sound comfortable.

MELODIC CLIMAX

Another problem area is the melodic climax. Your tunes may not have a melodic or emotional peak, or they may have too many. The melodic climax is that point at which your melody becomes the most intense. Lyrics won't do this alone, but the melody will. If the melody and the lyric reach their respective points of intensity simultaneously you probably have a very good tune on your hands.

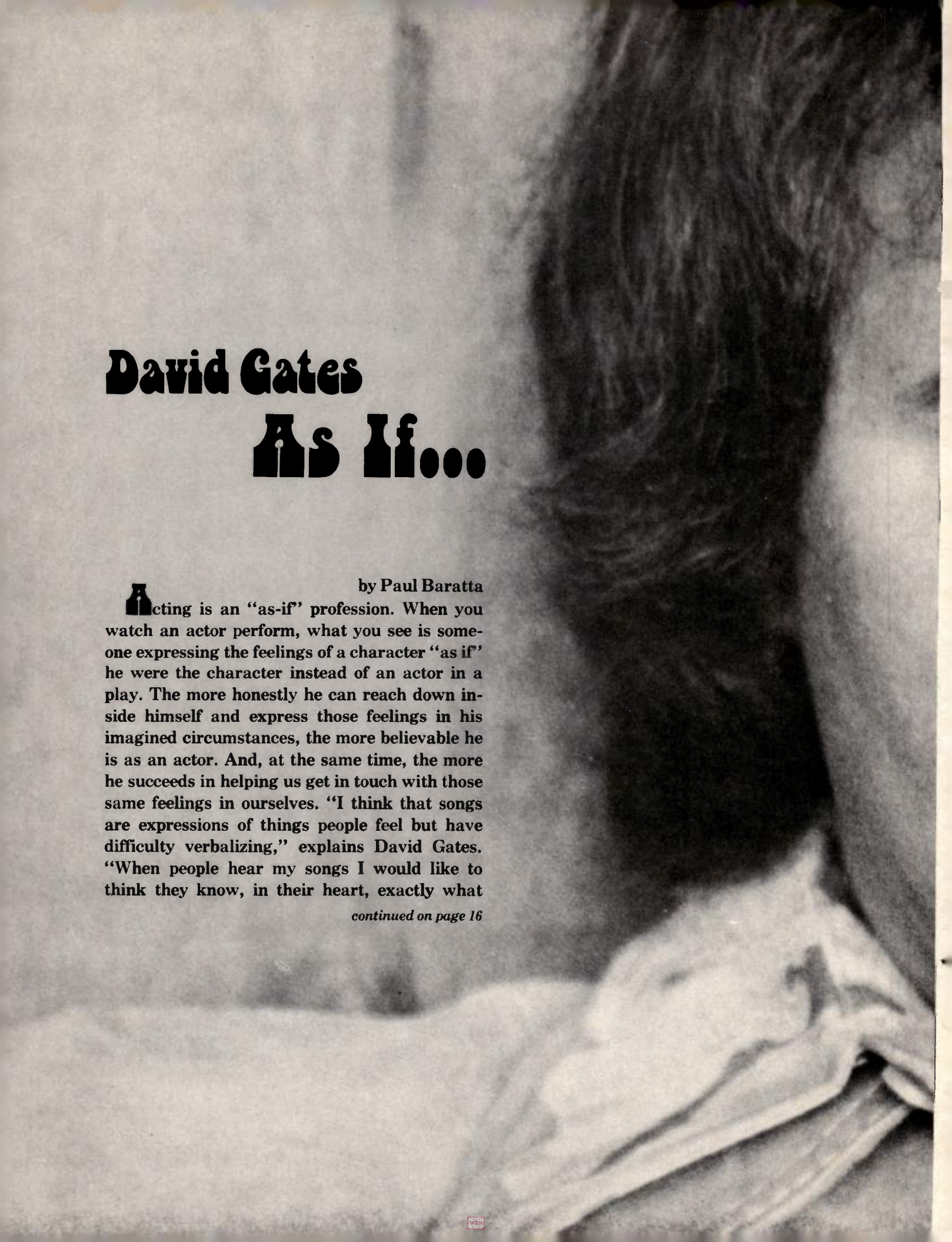
The climax of your lyric could involve many different things. The climax of a melody almost always occurs at the peak of the melodic range, in other words, with the highest

note. If this high note has a duration longer than the other notes, so much the better. It is always a good idea to save the high note for the climax of the melody. To sound it too soon will seriously mar it's effectiveness later. In other words, the highest note of a tune should only occur once. And it should occur *well past the halfway point* or even at the very end. For example, "The Days Of Wine And Roses" is 32 measures in length. The climax of this melody occurs in measures 27 and 28 when the highest note of the *entire* song is held for *seven beats!* That's more than 7/8 of the distance through the song. The high note occurs only once in 32 measures, but is held for almost two. (Example #15)

The climax of "You Are The Sunshine Of My Life" occurs in measures 30 and 31.

continued on page 26

The musical examples are arranged in two columns. Examples 1-10 are on the left, and 11-17 are on the right. Each example shows a melodic line on a staff with notes and interval labels. Examples 1-4 show intervals of P8, M9, M10, and P11. Examples 5-10 show intervals of P8, M9, M10, P11, P12, and M13. Examples 11-14 show chromatic intervals: m9, #9, m10, #10, m11, #11, m12, #12, m13, and #13. Examples 15-17 show complex melodic lines with multiple interval changes and climaxes.



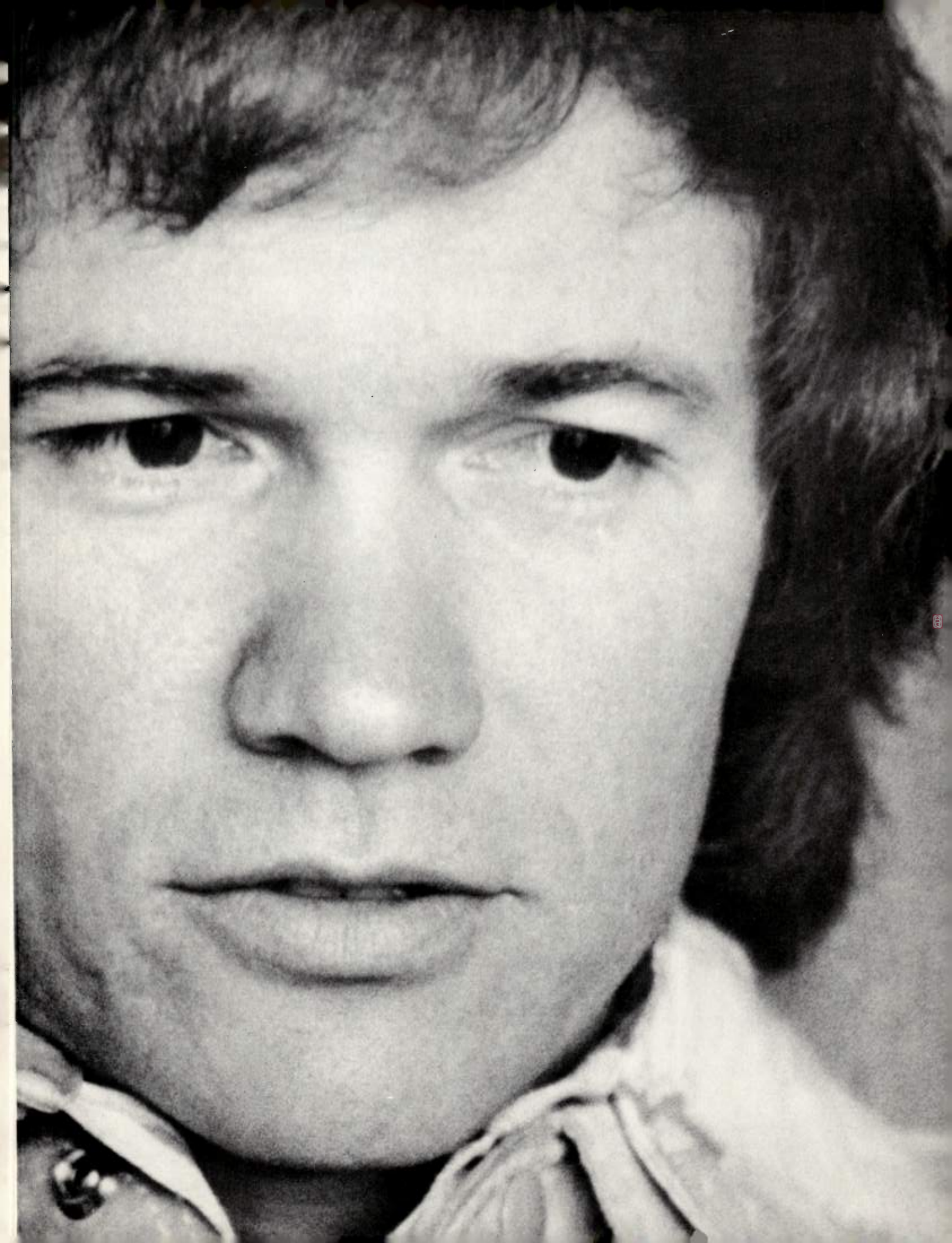
David Gates

As If...

by Paul Baratta

Acting is an “as-if” profession. When you watch an actor perform, what you see is someone expressing the feelings of a character “as if” he were the character instead of an actor in a play. The more honestly he can reach down inside himself and express those feelings in his imagined circumstances, the more believable he is as an actor. And, at the same time, the more he succeeds in helping us get in touch with those same feelings in ourselves. “I think that songs are expressions of things people feel but have difficulty verbalizing,” explains David Gates. “When people hear my songs I would like to think they know, in their heart, exactly what

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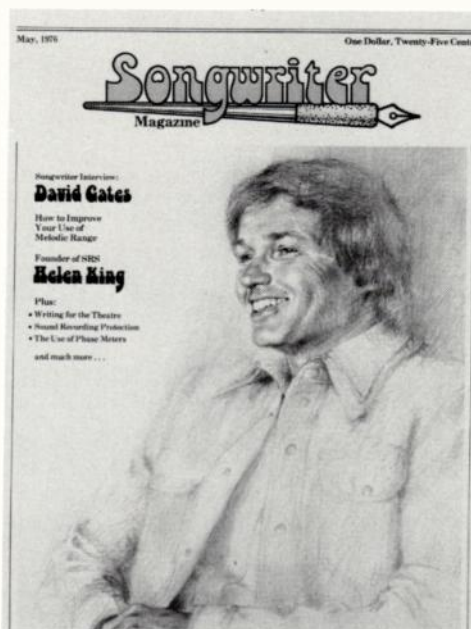


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Gates / continued

I'm talking about . . . that they recognize similar feelings. I get in moods and write out of those moods as honestly as I can visualize what it is I'm feeling. I wouldn't write anything that I really couldn't stand up and sing and totally believe in."

If a picture paints a
thousand words,
Then why can't I paint you?
The words will never show
The you I've come to know.
If a face could launch a
thousand ships,
Then where am I to go?
There's no one home
but you,
You're all that's left me,
too.

And when my love for life
is running dry,
You come and pour yourself
on me.

If a man could be two places
at one time

I'd be with you tomorrow
and today,

Beside you all the way.

If the world should stop
revolving,

Spinning slowly down to
die,

I'd spend the end with you
And when the world was
through,

Then one by one the stars
Would all go out, then
you and I

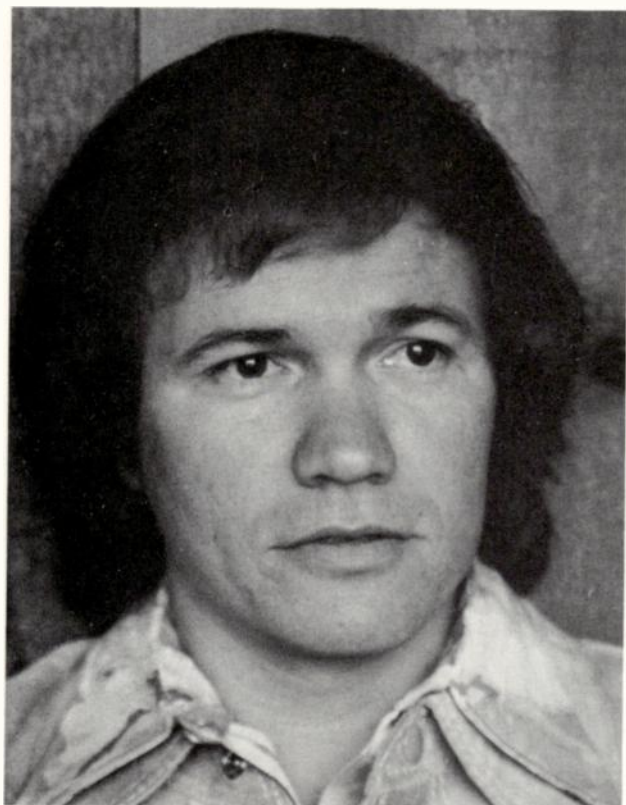
Would simply fly away.

(*If by David Gates)

"The first time I heard *If*, I was in my car," I told David, "and the song touched me so deeply, that I felt an exhilaration. I was so impressed with the beauty of the statement and the depth of love expressed, that it made me feel glad to know that I felt that way too. I just wished I could say it as well. But the song made me aware that although I couldn't put it into words as well, my emotions could feel it as deeply; and with all the gentility and tenderness that the song and the performance communicated. As many times as I've heard *If* since that time, I couldn't run through the song word for word although there are phrases from it that are vivid in my mind. But my



"I have more perseverance than I do ambition."



"When people hear my songs I would like to think they know, in their heart, exactly what I'm talking about . . ."

emotions remember the song in its entirety."

"Being able to quote exact phrases and words isn't as important as the overall feeling," replied David. "For me to reach people through their emotions is the most satisfying. If I reach their emotions, I can make them feel what I felt when I wrote the song, and that, to me, is communication."

Used to be my life was
Just emotions passing by.
Then you came along and
made
Me laugh and made me cry.
You taught me why.

(from ***Baby I'm A-Want You*)

The creative process behind some of the music we hear today suggests the inner-workings of a Xerox machine. David Gates writes unapologetically romantic songs from a very personal perspective and out of extremely vivid "as if" moods.

"Sometimes," he explains, "I find myself in a particular mood and just allow my thoughts and feelings to follow the mood that frame of mind dictates. And while I'm delving into those thoughts and feelings, the lyrics come easy. The best example that comes to mind is *If*. I sat down at the kitchen table one night in a particularly sensitive frame of mind, and I was thinking of long term love . . . how nice it is to be in love with someone and have the memory of years behind you and the anticipation of years to come. And it occurred to me how nice it would be to write a lyric that would have stood up twenty or thirty years ago and could still stand up twenty or thirty years from now and not sound dated. Those thoughts coupled with the fact that I was in a real philosophical frame of mind that night enabled me to write those lyrics easily. It's the song I'm the most proud to have written."

David Gates came to Hollywood when he was just shy of twenty one with his wife, their year old son, a six week old baby, all the belongings they owned in a trailer, and a nest egg of 200 bucks. "I had saved \$100 and my Mom had given me another \$100," he

explains. The Gates family hails from Tulsa, Oklahoma, and music predominated the household. "Dad was band and orchestra director of public schools, Mom taught piano, and both my brothers and sisters play instruments."

As a senior in high school, he got a band together, (David Gates and the Accents), and they made themselves some small change playing dances and such. "We had a good piano player in the group named Russell Bridges. Later, he changed his name to Leon Russell." The band played mostly other people's material but two things David wrote got good response, so the band went into hock and had 500 records pressed in Phoenix and they sold well in Tulsa and got some local airplay. It sold so well, they pressed 500 more and ordered a third 500. "We stopped there. We had sold 1500 copies and had made 15 bucks apiece."

David got through three years of college but realized he was becoming more and more withdrawn from school, and more interested in coming to California and getting into the record business. He had been gigging as a musician and used the money to pay for his tuition and books but the studies meant less and less. "At the time, there was an awful lot of pressure to get a degree because it was reasoned that without a degree, you'd starve to death. Particularly in the music business. And parents are concerned that you're going to be wasting your life. So I made a deal with my Dad that I'd give it my best shot for two years and if I couldn't break in, I'd go out and do something else more stable."

In July of 1961, David made a trip to California by himself and lined up a gig for the band. He came back to Tulsa and, in September of that year, put his young family on wheels and came to Hollywood.

The gig that he and Leon Russell and the band came out here for fell through after only two days and it took he and Leon two anxious weeks to put together another gig. "I had a projected income of \$480 a month and had it carefully

continued on next page

budgeted to stretch from the first till the first."

The band was playing six nights a week and, every Saturday after hours, there was a place where musicians went to jam. "It was actually kind of a meeting place for musicians to exchange stories," David explains, "and I met people like Glen Campbell and James Burton . . . Jerry Coleman . . . Leon was there a lot too. There were a lot of good musicians there and they were all doing record sessions and they helped me get into studio work."

Once inside, David's all around musical knowledge gained through the influence and teachings of his parents, really worked well for him. There were scads of excellent musicians around, but the fact that he could read and write music so well got him jobs consistently.

"I'd play bass on a session (for Jackie De Shannon for instance) and sing background vocals. Jackie was writing songs at the time and I'd take the tapes of the songs home and write out lead sheets for seven bucks apiece. That was important income for me. When people saw I could do that, they would sometimes come to me and ask me to arrange string sections for demos and that eventually led to my doing a lot of arranging around town. I did arrangements for Glenn Yarborough, (*Baby The Rain Must Fall*), Glen Campbell and lots of other dates and it gave me the income to live off. My first big hit as a songwriter was *Popsicles And Icicles* and I saw how long it took before some money came in from royalties, so arranging and working in the studio brought in immediate income for me and my family to live from.

"Little by little though, I was showing more and more of my material around town to all the big groups and artists such as Campbell, Yarborough, Ann-Margret, Bobby Darin, Rod McKuen, etc., and I was producing a lot.

"But I wasn't totally satisfied with the way my songs were being done even on the dates I was producing and I began to think of recording them myself. I had had no

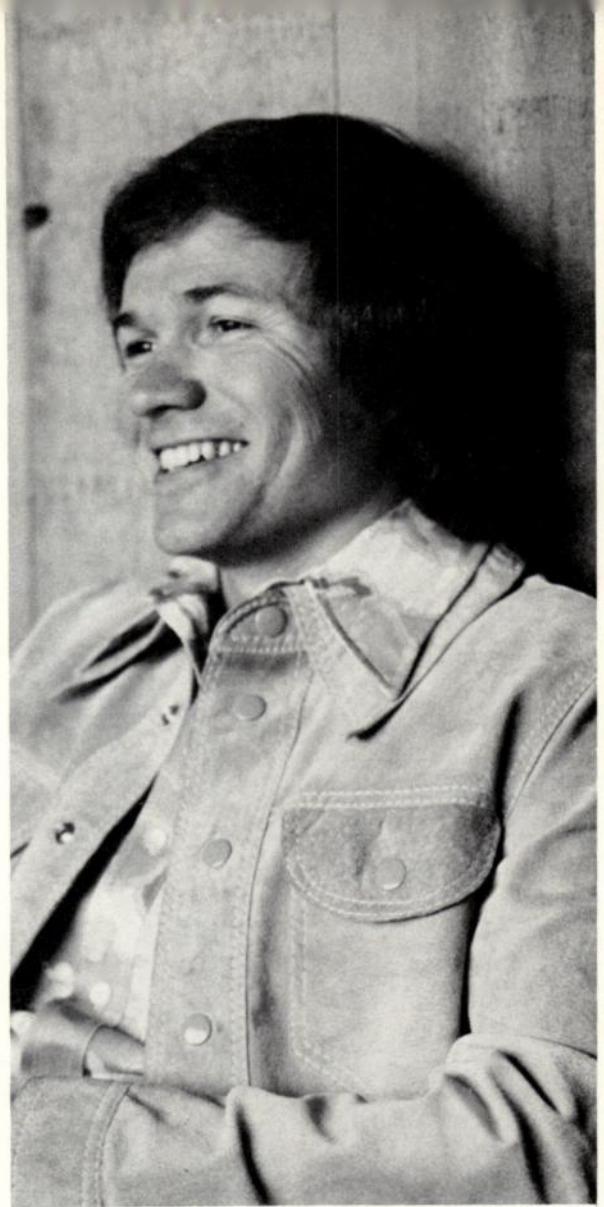
ambition to become an artist and I really didn't look at myself as a singer but I received some encouragement from Roger Gordon who's my publisher at Screen Gems."

We couldn't imagine anyone questioning his voice but David explains, "At the time, I was hanging around with people who were known as singers, like Glen Campbell, and the comparison was intimidating. But Randy Newman helped me. When Randy started singing, it really helped my confidence."

The year was 1968 and David approached a couple of record labels for whom he had done arrangements for and said, "Hey, I want to make a record." "No, you don't want to make a record," they said. "You're an arranger. Get out of here!"

At this point, he met Jim Griffin who was a writer/singer and who, under the pseudonym, "Arthur James," co-wrote the lyrics on *For All We Know* which won the Academy Award in 1970 for best song. Jim had cut some solo records but nothing had happened. They joined forces, and added Robb Royer to form the nucleus of *Bread*.

Their first album and two singles from that album were released in 1969 but nothing happened. A couple of months prior to release of *Bread's* first album, Crosby, Stills and Nash released their debut LP and comparisons were drawn. "God, those guys were great," Gates recalls. "But we were in the process of putting our group together at the same time they were and had no idea of how they sounded. I think the public has a tendency to lump the sound of a new group together with something they've heard before until their ears become accustomed to the new group's individuality. In Crosby, Stills, Nash and then, Young, the emphasis was on how they played what they played. *Bread* was born out of a desire to expose songs. We were basically songwriters recording our own material. We weren't really known as players. I played some lead but none of us was really good at it. Mike Botts was a solid drummer and when Royer left the group to concentrate on writing screenplays and Larry



"To reach people through their emotions is the most satisfying to me."

Knechtel joined us, he added a whole new dimension because he brought in his super musicianship to the group and our concert appearances really picked up."

Bread's first album eventually had another shot. *Make It With You* became a big single off the second album and David was concerned that there wasn't another hit off that album and that they would be one of those one shot groups. A lot of people had mentioned that the two singles released off the first album weren't the strongest cuts and that they should have released *It Don't Matter To Me* from that initial album. "I got to thinking that although it was unorthodox, that that was the way we

should go. But, our first recording of that song was hurried, so we went in and re-recorded it. To this day, the original recording is still on the first LP, and the new version is only on the Best Of *Bread* album."

It Don't Matter To Me is another one of those "as if" songs, and one that always led me to cast the writer in the role of a super understanding person.

Lotta people have an ego hangup
'Cause they want to be the only one . . .

(from ****It Don't Matter To Me*)

That phrase and others stuck in my mind every time I had

heard the song and I asked him how he came to write it.

"My wife says she doesn't understand it," David confides. "I don't understand it," she says, and I must say I don't totally understand the song myself. It's one of the stranger songs I've written. At the time I wrote it, some people around me were not getting along too well, and I thought that sometimes, they weren't making their best attempt at working things out. I just got to thinking . . . what if somebody wanted some time to go and work out some type of problem. You know, people will say look, you're confused . . . go



"I think songs are expressions of things people feel but have difficulty verbalizing."



"I like to think of the writing process as akin to the cycles of a tree . . . a dormant period and a period of growth."



"... it starts from my hunger to write a song and that goes in cycles."

and figure out what you're gonna do. Not so much that I want you to go out and find somebody else . . . but I want you to go and work out your problems and then, if you find that this is the place you want to be, come on back, and I'll understand."

The creative process in David Gates produces anything



"My primary function in the music business is as a songwriter."

but Xerox copy songs. There is an individuality in evidence that can only be the result of an honest, in touch man with his feelings. Although the process works differently from person to person, we asked David if he could give us an idea as to the atmosphere from which his songs are born.

"Well, it's pretty hard to explain," he begins, "but I think it starts from my hunger to write a song, and that hunger goes in cycles. I try to pick a time when I'm in a particular mood to match a song, or a song comes out of a particular mood when I have that hunger to write. If I'm into writing a moody, sensitive song, it comes easier if my frame of mind coincides with the mood of the song because it becomes easier to visualize and imagine circumstances and situations that are believable. Afternoons are usually up for me, and the down stuff works better at night.

"But I can't do it as a business on a 9-5 basis. I like to think of the writing process

as akin to the cycles of a tree . . . a dormant period and a period of growth. For me to function properly, I need the dormant period. During that time, I'm resting a little and getting my thoughts together, and the hunger to write builds up momentum inside me and creates its own mood. I personally think that the less repetition you have in songwriting, or any creative endeavor . . . the less patternized you can keep yourself from becoming and the more you can keep things new and novel. I feel if you're gonna write from 9-5, your material is going to sound like it.

"Lyrics for me are the most difficult. The music comes easy . . . I've got five melodies for every set of lyrics. My lyrics are a sort of summation of things I see around me, or that I read about, and how I feel about those things. And I guess I find it much easier to say those things through my songs than in conversation. It's best for me to try and get it all said in one sitting too, because it's very hard to recreate the mood out of which the song originally grew.

"I write some songs with my voice because it's a lot different than playing it. Ultimately, the song has to be sung and some words flow better than others. I try to avoid too many hard consonants in ballads. You need more vowels and softer sounding words that sing out smoothly.

"Because of the fact that I have worked in so many capacities in the music business, people often ask me what I consider to be my primary function. I tell them it's as a songwriter. I think if I was restricted in some way and could only function in one area, I'd take songwriting and abandon everything else. It's the birth of a song . . . the pleasure I get from it, that's hard to match.

"And it's not important for me to be number one in something. It is important for me to be the best I possibly can at what I'm doing but, as far as being compared to someone else, it don't matter to me. As long as I feel I'm satisfied with what I'm doing, my rank is unimportant. I have more perseverance than I do ambition. Perseverance is a commitment to oneself and,

when it comes to writing the best songs I know how to, I'll hang in there and fight."

The beautiful cover illustration of David Gates by artist Robert Redding, captures the mood of this talented songwriter well. There is a muted quality to the drawing as if it were covered by a gauze overlay.

I had the same feeling about David as I went through the 32 page transcription of our taped interview. The overlay lifted only after two days of saturation listening to side one of the Best Of Bread. It took the same sort of honest evaluation as to how his songs made me feel, to be able to understand the writer whose words dominated our interview, but whose essence I couldn't see through the gauze.

David Gates is an introspective, intense man, who feels things deeply and utilizes those carefully studied feelings in the craft of writing songs. It's as if his introspection works for him through the outlet of songwriting.

Behind the quiet introspection is a very gentle, tender soul. Lines like, *You're the only one I care enough to hurt about*, (from ***Baby I'm-A Want You*), or *And God, I miss the girl, and I'd go a thousand times around the world just to be closer to her than to me*, (from *†Aubrey*), speak of a man whose tenderness might be in safer keeping if contained and protected by an overlay. Besides, the containment works in our favor. It feeds the hunger to write during the dormant period, which leads to "as if" musical moods, resulting in songs by David Gates. And that's as *If*.

All songs written by David Gates

**If*

Copyright 1971 Colgems Music Corp.

***Baby I'm-A Want You*
Copyright 1969 Colgems Music Corp.

****It Don't Matter To Me*
Copyright 1969 Colgems Music Corp.

†Aubrey
Copyright 1972 Kipahulu Music Co.

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Who's Who?

by Pat and Pete Luboff



**BAKERSFIELD,
CALIFORNIA**

Jim Shaw, Professional
Manager
Blue Book Music (BMI)
Gold Book Music (ASCAP)
Hitway Music (BMI)
1225 N. Chester Ave.
Bakersfield, Ca. 93308
(805) 393-1011

Also: Buck Owens Productions

These publishing companies are owned by Buck Owens. They specialize in Country songs in the Buck Owens commercial style, with verse/chorus formats and strong hooks, like the Buckaroos do on Hee Haw. Send your three or four best songs on tape with lyric sheets and include a self-addressed stamped envelope. Jim will accept tapes from readers of Songwriter Magazine only if "Attn: SM" is marked on the outside envelope.

Jim came from Rock to Country when he got a job playing Country Music and discovered that he loved it. He says, "Ten years ago, a lot of people wouldn't listen to Country Music but since then new people have come into the field and the new sounds they've brought with them have helped make Country Music what it is today; truly THE American Music." After heading his own Country group on a local TV show in Fresno, Jim joined the Bucaroos in 1969. He travelled with them for four years playing keyboard instruments and writing songs. Some of the songs Jim wrote or co-wrote are "On The Cover Of The Music City News," "41st Street Lonely Hearts Club," "Country Singer's Prayer" and "Today Will Be The First Day Of The Rest Of My Life." In recent years, his activities have expanded to include publishing and production.

The Blue Book catalog contains Country Songs like "Cryin' Time," "Act Naturally," "Easy Loving," "Today

I started Loving You Again," "Silver Wings" and "Okie From Muskogee."

As a producer for Buck Owens Productions, Jim works with recording artists such as Susan Raye, Tony Booth, LaWanda Lindsey and writer/artist Buddy Alan.

Jim thinks, "The most important thing that a song should be is 'relateable.' I mean that people can relate to it, not only because of the subject matter but also because it's worded in the way that they talk. I don't like lyrics that are forced into unnatural patterns just to suit the rhyme. The greatest songs, the ones that last forever, are the simple ones. An amateur might listen to one of them and say, "I could write something like that." But it's not as easy as it looks. Usually, that kind of song is so well done in such a subtle way that it's just because the writer is so good at the craft that it looks so easy."



NEW YORK

Olga Chokreff, Professional
Manager
Belwin-Mills Publishing Corp.
16 West 61st Street
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(212) 245-1100

International Branches: Brazil, Canada, England, France, Germany, Italy, Mexico, Netherlands, New Zealand, Spain, United Kingdom.

Also: Double M Productions

Olga's first job in the music industry was at Coral Records, a subsidiary of Decca in Detroit, nineteen years ago. Later, she was a continuity writer for radio commercials at WPON, a MOR station in Pontiac, Michigan. She was traffic manager at WKMH in Detroit when the station changed to a Rock format and, with the new call letters WKNR, became the #1 station in Detroit within four months. Then she worked with Robin Seymour as talent coordinator for his Dick Clark-type daily show on CKLW-TV called "Swinging Time." While work-

ing as assistant producer for a similar show, she met the people from Belwin-Mills and was hired by them to do record promotion. Olga says, "When a Belwin-Mills song is recorded, we do our own promotions of the record to the radio stations." In addition to continuing her promotion activities, she assumed the duties of professional manager 2½ years ago.

Mills Music was started in the early 1900s and became Belwin-Mills in 1969. Their catalog is astounding for the number of standards it contains including lots of early Ellington, and great songs like "Stardust," "Ain't Misbehavin'," "The Sheik Of Araby," "Between The Devil And The Deep Blue Sea," "Scarlet Ribbons" and "United We Stand." They publish an assortment of music for educational institutions, schools and choruses, and they have classical music and opera and Broadway Shows. Two shows now being performed that have scores published by Belwin-Mills are "Pippin" and "The Magic Show," both by Stephen Schwartz. Their copyrights are also used extensively in movies, recent examples being "The Music From The Sting" and "I Can't Give You Anything But Love." They have a large print operation which handles all the print for E.B. Marks and MCA Music.

Olga says, "Right now, we're looking for super commercial 'hit' singles material in Top 40, R&B, and Country. A maximum of four songs on good clear quality demo tape or record with lead or lyric sheets should be sent with a self-addressed and stamped return envelope.

"Writing songs is a craft, and you have to work at it until you find the formula for what's making it today. A lot of the hits are not written by great writers, they're written by good writers who have worked hard. I don't know what it is that makes a song a hit, but you know it when you hear it. There's a grabber, a strong hook, a repeated line and there's a lot of luck and timing involved, too.

"My pet peeve is the song mills, the places that advertise, "song poems wanted"

and they charge the writer money to put the words to music. They'll put music to anything, they take money for working on songs they know will never be recorded. They probably use the same melody over and over, selling it to a lot of different writers. And the writers are spending money they don't have for what I believe is a rip off. Meanwhile, the people who run the song mills are getting rich. It's really sad and unfair and I hate to see anybody exploited like that.

"I'd advise writers when writing a story song to be sure that there's that old beginning, middle and end, and that it's all tied up in a neat package. Make it interesting; don't ramble. Explain the situation and the reasons and feelings behind it. When it's over, the listener should have a satisfied feeling because you've completed a whole idea. And the language is important; it has to be 'today.' That is, not dated."



CHICAGO

Charlotte Caesar, Executive
Director
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Recording Arts and Sciences
—NARAS
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Chicago, Illinois 60611
(312) 329-0949

Other Offices: Burbank, San Francisco, Memphis, Nashville, New York, Atlanta

NARAS, also called The Recording Academy, was founded in 1957 to represent the entire spectrum of creative people in the recording field. The individuals who contribute to the making of a record are: singers, musicians, conductors, actors, comedians, songwriters, composers, arrangers, producers, engineers, album jacket designers, graphic artists, photographers and liner note writers. The members of the Academy vote for the Grammy Awards for their peers. In order that they can vote intelligently, the Academy makes record releases available to its members for purchase at a dis-

count price for purposes of reviewing the product eligible for Grammy Awards.

To become a member of NARAS, a person must have six commercially recorded releases for which label credit is given. For a songwriter, this may be six releases of the same song or one release each of six different songs. Persons interested in getting involved in NARAS activities who have not yet had the required six releases, may become associate (non-voting) members.

Charlotte says, "The Chicago Chapter of NARAS conducts monthly programs on a wide variety of subjects of interest to people in the recording industry. Some recent subjects were: "The Commercial Industry in Chicago" and "Disco—What is it?" These gatherings give those who attend a chance to meet other people in their field and exchange ideas. The comradery serves to enhance an awareness of the importance of their music to the Chicago community. The resulting positive activities can help build that thing which is their livelihood.

"The Recording Academy has an educational arm, called the NARAS Institute, that puts together courses on the recording industry for Colleges and Universities. These courses allow students to earn college credit while finding out about the industry."

Charlotte's experience in the music business includes assignments at record companies, a juke box corporation and publishing companies. She has been involved with the Recording Academy in Chicago for six years. At one time, she ran an independent consulting firm for people in the music industry, in which she used her expertise in music business contracts to negotiate contracts for production, recording and songwriting deals. She is now active as a travel agent and accountant in addition to her duties at NARAS.



NASHVILLE

Joe Bob Barnhill, Professional Manager
Central Songs (BMI)
Beechwood Music Corp. (BMI)
Glenwood Music Corp.
(ASCAP)
1014 17th Avenue South
Nashville, Tenn. 37212
(615) 244-2789

Other Offices: Hollywood and Toronto, Canada

Affiliated with: EMI, which owns Capitol Records, USA.

Also: Central Productions

Joe Bob says, "We're always looking for new writers.

We listen to everything that comes in, usually spending a few hours at it first thing each morning. Because we're connected with Capitol Records, we have outlets for Pop, ballads or up-tempo, as well as Country. And our being owned by EMI, which is an international company, gives our writers the advantage of not having to split a percentage of foreign royalties with sub-publishers in other countries. And, if we find a writer/artist that we'd like to develop and produce, we have Central Productions to do it with."

The Central Song catalog contains many strong Country songs: "Silver Threads And Golden Needles," "You'll Have To go" and "Together Again," which was recently recorded by Emmylou Harris. Beechwood/Glenwood Music boasts of hits like "Put Your Hand In The Hand," "Snowbird," and "Cherish."

Joe Bob will accept 7½ ips tapes in the mail. Please select a cross section of your best material and limit the number of songs to a maximum of six. Include a typed lyric sheet for each song and a self-addressed, stamped envelope. He will contact you and ask for more if he hears something he likes.

Joe Bob is from Turkey, Texas, the home of Bob Wills, "The King Of Western Swing." After attending West Texas State University on a football scholarship, Joe Bob headed an RCA recording instrumental group called the Faros. He moved to L.A. to exercise his skills as a songwriter and studio musician and spent five years there having his songs recorded by Dean Martin, Roy Clark, and Jerry Reed and playing guitar for recording sessions with the likes of Andy Williams and Sammy Davis, Jr. While in L.A., he became involved with the publishing end of the business at United Artists and then did production work. Three years ago, Joe Bob moved to Nashville and his post at Central Songs. He's still active musically in his award winning instrumental group, Joe Bob's Nashville Sound Company.

Joe Bob says, "Songwriters are a breed all their own and I'm one of them, so I can un-

derstand where they're coming from. You do something because you like to do it and songwriting is a good hobby, but if you really want to get into it and compete against Kris Kristofferson and Tom T. Hall, you've got to approach it as a profession. That means, learning the necessary skills, working at the trade and knowing what it takes.

"A good publisher is important to a writer. The good publishers have reputations that make the people they service receptive to the songs they present. They have inside knowledge of timing, who's recording and when. After they have the song recorded, they work on getting cover records and album cuts by other artists.

"But if you're going to try pitching your own material, you've got to do your homework. First, you have to be critical of your own work. That can mean the difference between writing a good song or a great song. Then, you have to prepare a professional presentation; a good clean 7½ ips demo tape and typed lyric sheets. Next, choose the artist that you think would do the song. Put yourself in the place of the A&R person or producer and ask yourself if it's really the kind of song that artist might record. If an artist has a small range, it's not professional to submit a song with a three octave range for that artist. Look at the records in the store and see who the producer was of the performer you're aiming at. Then call ahead to check if that person is still producing your artist and, if so, make arrangements for an audition.

"I believe good songs will work their way to the top through the bad. I look for a memorable title and a good solid hook. I think simple lyrics that say something strong in each line are best. A good song makes you want to sing along the first time you hear it.

"Nashville is a songwriter's town. It's never easy anywhere, but here they are accepted and can always get heard on music row if they're persistent. If you're not persistent, it's the same as not believing in your product. You can't get discouraged if you catch everyone busy and can't get in to see anyone. Keep trying; you'll get the right timing eventually."

SHARPS AND FLATS By Butch Krieger



"Do you think we should try it in a lower key?"

SRS Open Forum

When Harriet Schock enrolled in the University of Texas, friends advised she should consider the fact that it was a very big school and easy to get lost in. "The fact that it was big never bothered me," Harriet confides. "Once I get on the inside, I spread like a fungus and you can't ignore me."

Ms. Schock's wry sense of humor and positive optimism have done quite right by her since. When she first landed in Hollywood, she put her "fungus" in motion and made her presence felt. She started out by writing comedy material for television and did some work along those lines for Kragen and Fritz who were managing the Smothers Brothers and producing their television show in the late 60's. But she wanted to be a serious

*Nose to
the grindstone
heart to the floor*



Harriet Schock

songwriter. So she began writing songs and making the rounds. She worked the publishing company circuit for a long time and came up against a brick wall. Her songs hadn't yet made the full transition from comedy material to the development of a serious writer.

But she believed in herself and continued to work hard at perfecting her craft. She found out about Hollywood town and discovered how to be seen, heard and listened to. She learned about the Songwriter's Showcase and appeared there often. She met Helen King and was so thankful for the advice and counsel Helen gave her, that, at a later date, she addressed a general assembly of Helen's organization, (see separate story in this issue on Ms. King), and confided that Helen was one of the few people in town who was interested enough to describe to her in detail, the guidelines for a young songwriter in Hollywood.

One day soon we will do a full story on Harriet but suffice it to say that her career is beginning to kick into high gear. She has a publishing deal she's happy with and her third album on 20th Century has just been released. It's entitled, *You Don't Know What You're In For*, it's well recorded and shows growth both as a writer and a performer, and is her best yet. *Ain't No Way To Treat A Lady* from her first album, *Hollywood Town*, became a big hit for Helen Reddy, but I think Harriet's going to have a hit or two herself from her new album. The performances are excellent and the songs are exceptional.

The original purpose of phonograph recordings was to capture memorable performances. Such a performance exists on Harriet's new album. The song is a touching testament of a daughter's awareness of her love for her father. Harriet gave the song to her dad as a present. Shortly before the album was to be recorded, he passed away. When it came time to record the vocal track for the song, Harriet told her producer that she felt she wouldn't be able to do more than one take and she called the shot well; once was all she could sing it. But once was all she needed. The perfor-

mance is sure to affect you. Printed below is the lyric to the song:

I Could've Said It All

Do you know
Do you really know how
much I love you?
Does a raindrop see the whole
ocean when it falls?
If words were just big
enough to hold you
I would've told you
I would have said it all.

What does a baby know
About lovin' a man?
Just how much can you show
When you don't understand?
You taught my whole
world to grow
By holdin' my hand . . .

Do you know
Do you really know how
much I love you?
Does a snowflake see the
whole meadow when it
falls?
If words were just big
enough to hold you
I would have told you
I would've said it all.

Some things come on so
strong
That they rush to the end
Others hang on so long
That they just make us bend
You were my first love
and always
My trusted friend

But do you know
Do you really know how
much I love you?
Do I always come runnin'
when you call?
Oh, but if words were just
big enough to hold you
I could've said it all
I could've said it all . . .
I could've said it all.

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Harriet Schock
1975 by Cumberland Music/
Hwy 1 Music.
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All rights reserved.

Harriet Schock describes herself as an "emotional exhibitionist." I like to think of her as an honest, open lady, with an ability to be able to deal with her circumstances as they are, all the time maintaining an excellent sense of humor, a completely positive approach, her nose to the grindstone and her heart to the floor.

Paul Baratta

Phase Meter by Brian Ingoldsby

Audio

How can I be sure that all my microphones are wired right and match phase with each other?

Equally, how do I know when my stereo tape is in phase?

Yes, this is a common problem with professional mixers and engineers as well as non professionals making their own tape recordings. It's a real problem when stereo program is out of phase. The result of out of phase signals that are recorded in stereo is that when we monitor the program that was assigned by stereo positioning to the center, the image appears to come from the left and the right speakers but not from the center. (This center image we refer to, with a signal that is in phase is called a phantom center image.)

Even more of a problem is the fact that when you combine the left and right tracks of the out of phase stereo tracks to mono, the out of phase signal or program cancels itself and disappears from your recording.

Probably the best way to explain out of phase conditions to you is to relate a magnet to the condition. Let's use the poles of a magnet in place of the signals for a minute. If we have two plus poles and add them together, because they are alike they continue to resist relating to an in phase condition. Now, if we take a plus pole and a minus pole and add them together, because they are opposite they cancel. This is an out of phase condition.

There is no more need to worry about the unknown, because there is a piece of equipment you can make yourself to prevent this problem. The professional recording engineer uses this same type of unit when he records and plays back his recordings.

We call this unit the *phase meter*. (See Figure #1)

This unit is very inexpensive to construct and is left

in your stereo system. It causes no change in fidelity or quality of your sound recording system, or other components. However, it does help you maintain a better final product of sound recording by insuring you that all the signals you have combined together are the same, in relation to phase with each other.

The basic unit can be constructed by purchasing the parts through your local electronics parts store, for a reasonable price.

This phase meter can be bridged between your mixer console and/or the output of your tape recorder. (See Figure #2) It can be left there all the time because this unit requires no power supply or batteries to run it.

Calibrating the unit is very simple. After construction and installation, the *phase meter* puts a constant signal into the unit, from a test tape or from the tone oscillator. These are built into your mixer for zeroing your mixer to your tape machine. Adjust the 50k ohm gain controls on the phase meter equally on both sides. You will note that the meter will swing to the

right (never to the left). This indicates an in phase signal. Be sure that your wiring of this unit is correct.

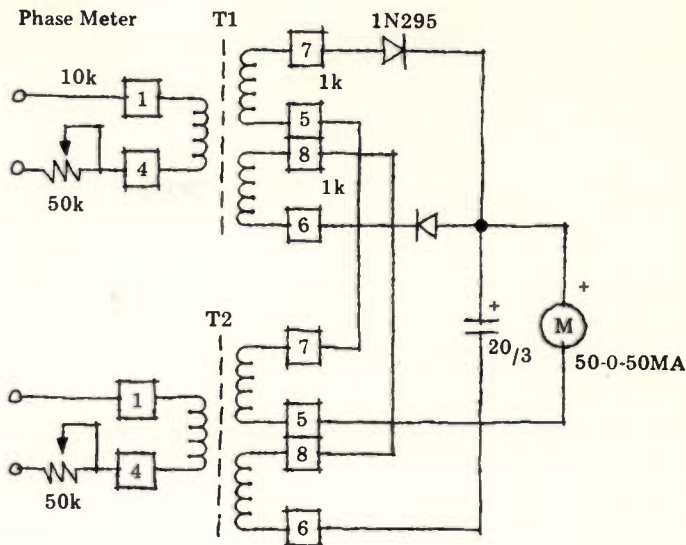
That's all there is to it! Now you are ready to use your phase meter. Put real program through your equipment and if it is in phase the needle on the phase meter will swing to the right. If out of phase it will swing to the left, warning you of an out of phase condition. If so, you can repair the mis-wiring of the microphone (if it was the cause of

your out of phase condition) or even something as simple as the positioning of signals you are recording—this could cause an out of phase condition.

This unit can be used on any type of stereo equipment regardless of manufacturer or model. It is not necessary that the equipment be professional. Even simple home equipment can utilize this unit and aid the recordist in making better sound recordings.

Fig. #1

Phase Meter

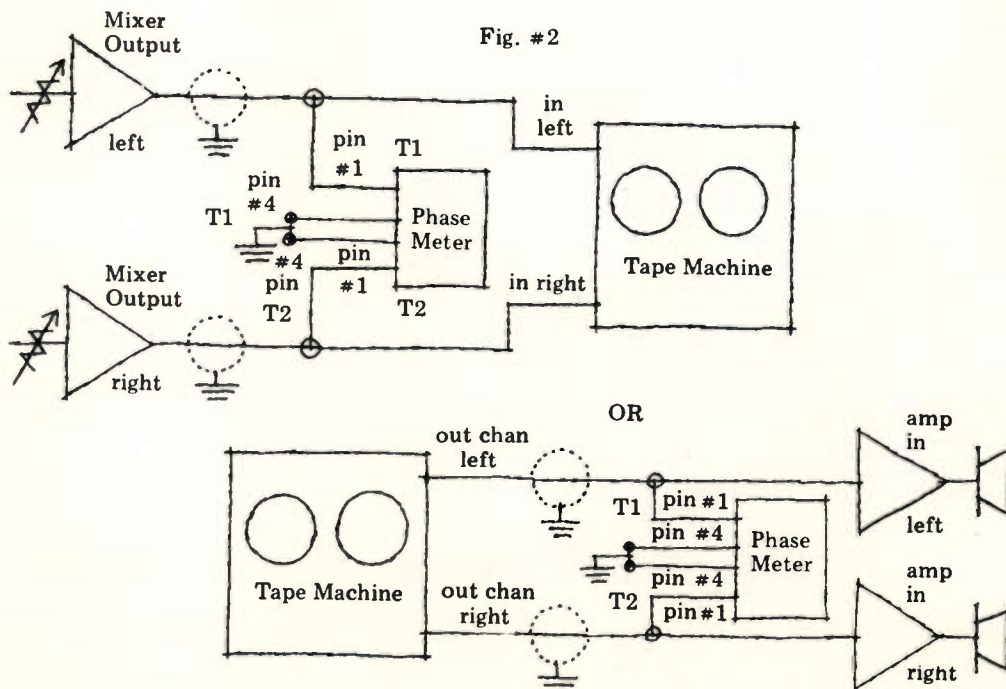


T1 & T2: U.T.C. — H-14 (Connect terms 2&3)

Parts List:

- 2-Transformers T1&T2 mfg: U.T.C. #H-14 or equil.
- 2-Pots (Gain Control) 50k ohm 2 watt Linear Taper
- 2-Rectifiers #1N295 or equil.
- 1-Capacitor — 20mfd. @3 volt or larger electrolytic
- 1-Meter: 50-0-50 MA (micro-amp)

Fig. #2



Songwriter Magazine

*Indicates those artists who record songs by other writers

Country Top 10

Songwriter	Title	Artist	Publisher, Licensee, Label
1. Baker Knight	Don't The Girls All Get Prettier At Closing Time	*Mickey Gilley	Singletree, BMI, Playboy
2. Barry Gibb Robin Gibb	Come On Over	*Olivia Newton-John	Casserole/Flamm, BMI, MCA
3. Kenny O'Dell	What I've Got In Mind	*Billie Jo Spears	House Of Gold, BMI, UA
4. John Schweers	What Goes On When The Sun Goes Down	*Ronnie Milsap	Chess, ASCAP, RCA
5. Mel Tillis	Mental Revenge	*Mel Tillis	Cedarwood, BMI, MGM
6. Jimmy Payne Naomi Martin	My Eyes Can Only See As Far As You	*Charley Pride	Ensign, BMI, RCA
7. Lawrence Shoberg	That's What Made Me Love You	*Bill Anderson & Mary Lou Turner	Stallion, BMI, MCA
8. C.W. McCall Bill Fries Chip Davis	There Won't Be No Country Music (There Won't Be No Rock 'N' Roll)	*C.W. McCall	American Gramophone, SESAC, Polydor
9. Harold Jenkins	After All The Good Is Gone	*Conway Twitty	Babcock North/Charlie Fitch, BMI, MCA
10. Jerry Foster Bill Rice	Ask Any Old Cheater Who Knows	*Freddie Weller	Jack & Bill, ASCAP, Columbia

Easy Listening Top 10

Songwriter	Title	Artist	Publisher, Licensee, Label
1. Michael Masser Pam Sawyer	I Thought It Took A Little Time (But Today I Fell In Love)	*Diana Ross	Jobete, ASCAP, Motown
2. Barry Gibb Robin Gibb	Come On Over	*Olivia Newton-John	Casserole/Flamm, BMI, MCA
3. David Pomeranz	Tryin' To Get The Feeling Again	*Barry Manilow	Warner-Tamerlane/Upward Spiral, BMI, Arista
4. Dennis Lambert Brian Potter/ John Loudermilk	Don't Pull Your Love/Then You Can Tell Me Goodbye	*Glen Campbell	ABC/Dunhill, BMI/Acutt-Rose, BMI, Capitol
5. James Dean John Glover	I Hope We Get To Love In Time	*Marilyn McCoo & Billy Davis Jr.	Groovesville, BMI, ABC
6. Paul Anka	Anytime (I'll Be There)	Paul Anka	Spanka, BMI, United Artists
7. Henry Gross	Shannon	Henry Gross	Blendingwell, ASCAP, Lifesong
8. Jimmie Craine Al Jacobs	Hurt	*Elvis Presley	Miller, ASCAP, RCA
9. Jimmy Seals Dash Crofts	Get Closer	Seals & Crofts	Dawnbreaker, BMI, Warner Bros.
10. Janis Ian	Boy I Really Tied One On	Janis Ian	Mine/April, ASCAP, Columbia

R&B Top 10

Songwriter	Title	Artist	Publisher, Licensee, Label
1. Marvin Yancy Chuck Jackson	It's Cool	Tymes	Chappell, ASCAP, RCA
2. Dennis Lambert Brian Potter	The Love I Never Had	*Tavares	ABC/Dunhill/One Of A Kind, BMI, Capitol
3. John Whitehead Gene McFadden Victor Carstarphen	Tell The World How I Feel About 'Cha Baby	Harold Melvin & The Blue Notes	Mighty Three, BMI, Philadelphia International
4. Curtis Mayfield	Make Yours A Happy Home	*Gladys Knight & The Pips	Warner-Tamerlane, BMI, Buddah
5. Randy Muller Wade Williamson	Movin'	Brass Construction	Desert Moon/Jeff-Mar, BMI, United Artists
6. Skip Scarborough	Can't Hide Love	Earth, Wind & Fire	Alexcar/Unichappell, ASCAP, Columbia
7. Bobby Eli Vinnie Barret	Grateful	*Blue Magic	WIMOT/Friday's Child/Poo-Poo, BMI, Atco
8. Barry White Ray Parker, Jr.	You See The Trouble With Me	Barry White	Sa-Vette/January, BMI, 20th Century
9. Pam Sawyer Marilyn McLeod	Love Hangover	*Diana Ross	Jobete, ASCAP, Motown
10. General Johnson	All In The Family	General Johnson	Music In General, BMI, Arista

Songwriter Top 40

Songwriter	Title	Artist	Producer	Publisher, Licensee, Record Label
1. K. St. Lewis	Boogie Fever	*Sylvers	Freddie Perren	Perren-Vibes, ASCAP/Bull Pen, BMI, Capitol
2. John Sebastian	Welcome Back	John Sebastian	Steve Barri	John Sebastian, BMI, Warner/Reprise
3. Lionel Richie Commodores	Sweet Love	Commodores	James Carmichael, Commodores	Jobete/Commodores, ASCAP, Motown
4. Peter Frampton	Show Me The Way	Peter Frampton	Peter Frampton	Almo/Fram-Dee, ASCAP, A&M
5. Freddie Mercury	Bohemian Rhapsody	Queen	Roy Thomas	B. Feldman/As. Trident, ASCAP, Elektra
6. L.E. Williams	Let Your Love Flow	*Bellamy Brothers	Phil Gernhard	Loaves & Fishes, BMI, Warner/Curb
7. Elvin Bishop	Foiled Around And Fell In Love	Elvin Bishop	Tony Scotti	Crabshaw, BMI, Capricorn
8. Pierre Tubbs Vince Edwards	Right Back Where We Started From	*Maxine Nightingale	Allan Blazek	ATV/Universal Songs, BMI, United Artists
9. Harvey Scales Al Vance	Disco Lady	Johnny Taylor	Bill Szymczyk	Groovesville, BMI/Conquistador, ASCAP
10. Bjorn Ulvaeus Benny Andersson Stig Anderson	I Do, I Do, I Do, I Do, I Do	Abba	Pierre Tubbs	Columbia Countless, BMI, Atlantic
11. Paul McCartney	Silly Love Songs	Wings	Don Davis	MPL Communication, Capitol
12. Henry Gross	Shannon	Henry Gross	Paul McCartney	Blendingwell, ASCAP, Lifesong
13. Richard Coccianti M. Laberti D. Rouby A. Cassella	When Love Has Gone Away	Richard Coccianti	Terry Cashman	Sunbury, ASCAP, 20th Century
14. Dennis DeYoung James Young	Lorelei	Styx	Tommy West	Almo/Stygian, ASCAP, A&M
15. Kenneth Gamble Leon Huff Cary Gilbert	Livin' For The Weekend	O'Jays	Catherine Arnoul	Mighty Three, BMI, Philadelphia International
16. Ohio Players	Fopp	Ohio Players	Kenneth Gamble, Leon Huff	Nineteen Eighty-Five, BMI, Mercury
17. Jeff Lynne	Strange Magic	Electric Light Orchestra	Jeff Lynne	Unart/Jet, BMI, United Artists
18. Bob Montgomery	Misty Blue	*Dorothy Moore	Tommy Couch	Talmon, BMI, Malaco
19. David Pomeranz	Tryin' To Get The Feeling Again	*Barry Manilow	James Stroud	Warner-Tamerlane/Upward Spiral, BMI, Arista
20. Daryl Hall John Oates	Sara Smile	Daryl Hall & John Oates	Barry Manilow	Unichappell, BMI, RCA
21. Donald Byrd	Happy Music	*Blackbyrds	Ron Dante	Elgy, BMI, Fantasy
22. Morgan Ames Dave Grusin	Baretta's Theme (Keep Your Eyes On The Sparrow)	*Rhythm Heritage	Christopher Bond, Daryl Hall, John Oates	Leeds, ASCAP/Duchess, BMI, ABC
23. Silvester Levay Stephan Prager	Get Up And Boogie	*Silver Convention	Michael Kunze	Midsong, ASCAP, RCA
24. Pam Sawyer Marilyn McLeod	Love Hangover	*Diana Ross	Hal Davis	Jobete, ASCAP, Motown
25. Barry Gibb Robin Gibb	Come On Over	*Olivia Newton-John	John Farrar	Casserole/Flamm, BMI, MCA
26. Jerry Lieber Mike Stoller Doc Tomus	Young Blood	Bad Company	John Farrar	Quintotte/Unichappell/Fred Biensstock, BMI, Swan Song
27. Stephanie Nicks	Rhiannon (Will You Ever Win)	Fleetwood Mac	Fleetwood Mac	Rockhopper, ASCAP, Reprise
28. Gene Simmons Paul Stanley Bob Ezrin	Shout It Out Loud	Kiss	Keith Olson	Gage Americana/Rock Steady, ASCAP, Casablanca
29. Skip Scarborough	Can't Hide Love	Earth, Wind & Fire	Maurice White	Alexcar/Unichappell, BMI, Columbia
30. Gregg Diamond	More, More, More, (Part 1)	Andrea True Connection	Charles Stepney	Buddah/Gee Diamond, MRI, ASCAP, Buddah
31. Carl Hampton Homer Banks	I've Got A Feeling (We'll Be Seeing Each Other Again)	*Al Wilson	Gregg Diamond	Irving, BMI, Playboy
32. Paul Anka	Anytime (I'll Be There)	Paul Anka	Marc Gordon	Spanka, BMI, UA
33. Doug Flett Guy Fletcher	Fallen Angel	*Frankie Valli	Denny Diante	Big Secret/Almo, ASCAP
34. Neil Sedaka Phil Cody	Love In The Shadows	*Neil Sedaka	Bob Gaudio	Private Stock
35. Eric Stewart Graham Gouldman Kevin Godley	I'm Mandy Fly Me	10cc	Neil Sedaka	Don Kirshner, BMI/Kirshner Songs, ASCAP, Rocket
36. Boz Scaggs	It's Over	*Boz Scaggs	Robert Appere	Man-Ken, BMI, Phonogram
37. Sterling Whipple	Forever Lovers	Mac Davis	Joe Wissert	Boz Scaggs, Columbia
38. Jimmie Craine Al Jacobs Dennis Linde	Hurt/For The Heart	*Elvis Presley	Rick Hall	Tree, BMI, Columbia
39. Norman Gimble Charles Fox	Happy Days	*Pratt & McClain	Felton Jarvis	Miller, ASCAP, RCA
40. Kenneth Gamble Leon Huff	Let's Make A Baby	Billy Paul	Steve Barri	Burin, BMI, Reprise

Copyright protection for sound recordings

Legally Speaking

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

Prior to February 15, 1972, no copyright protection was provided for sound recordings under the provisions of the U.S. Copyright Act. However, the sound recording amendment to the U.S. Copyright Act became effective as of February 15, 1972, and thus the Act now provides copyright protection for certain sound recordings, provided they are "fixed" and first "published" with the statutory copyright notice on or after February 15, 1972. Once obtained, protection will last for 28 years from the date of first publication, and may be renewed for a second 28-year term. According to the U.S. Copyright Office:

"A 'sound recording' is a work that results from the fixation of a series of musical, spoken, or other sounds. Common examples include recordings of music, drama, narration, or other sounds embodied in phonograph discs, open-reel tapes, cartridges, cassettes, player piano rolls, or similar material objects in which sounds are fixed and can be perceived, reproduced, or otherwise communicated either directly or with the aid of a machine or device. Sound recordings, within the meaning of this Act, do not include a sound track when it is an integrated part of a motion picture."

When a final master recording is produced and later reproduced in published copies

of the particular sound recording, the recording is said to be "fixed."

Certain sound recordings are not subject to statutory copyright protection. These are unpublished sound recordings (which are protected by the common law against unauthorized use) and sound recordings fixed before February 15, 1972. However, the Act provides that this qualification is not to "be construed as affecting in any way rights with respect to sound recordings fixed before that date." Consequently, it is possible under the statutes of several states to protect sound recordings fixed prior to February 15, 1972.

Sound recording copyright is *not* a substitute for copyright in the underlying work of which a performance is recorded. Copyright protection of a sound recording pertains only to the particular series of sounds comprising that specific recording, and provides protection only against duplication of that series. Nor are sound recordings of an underlying work acceptable by the Copyright Office as deposit copies for purposes of registration of claims to copyright in the underlying work, itself.

If a sound recording is made of an unpublished work which has not been previously copyrighted, it may be important to register a claim to copyright in the underlying work prior to publication of the sound recording containing such work in order to assure sufficient protection of the underlying work. This is because there is a diversity of opinion among the courts con-

continued on page 26

Placing your songs is a tough business!

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

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

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

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

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cerning what constitutes a "publication" of the underlying work which, in the absence of proper registration of a claim to copyright prior to such publication, is sufficient to place the underlying work in the public domain and remove it from the control of its creator.

In order to secure copyright protection for a sound recording, the claimant must (1) produce copies containing the notice of copyright; (2) publish the sound recording with such notice; and (3) register the claim to copyright promptly after publication.

The proper notice should appear on the surface, label or container of all copies of the recording, in such manner and location as to give reasonable notice of the claim of copyright. The notice consists of the symbol © the year, date of first publication of the sound recording, and the name of the sound recording copyright owner. Example: ©1976 Rock Records, Inc.

If copies of the sound recording are published without the required notice, or with one which is defective, the right to secure statutory copyright protection for that sound recording is lost and cannot be regained. The Copyright Office emphasizes that adding the correct notice to copies published after that containing the defective notice will not restore protection or permit the Copyright Office to register a claim.

Because copyright protection in a sound recording is secured by the act of publication with the proper notice of copyright, it is preferable that the legal name of the copyright owner be used and that the elements of the notice be set forth as in the example above.

Although the law permits usage of an abbreviation of the owner's name or a generally known alternative designation of the owner, as well as providing that if the producer's name appears on the labels or containers of copies of the sound recordings, and if no other name shall be considered a part of the notice, it is preferable that such modified forms of the notice not be used

without consulting a lawyer in advance.

The Copyright Office has issued the following statement concerning what constitutes publication:

"Publication generally means the sale, placing on sale, or public distribution of copies of the sound recording. Performance of a sound recording by playing it, even in public or on radio or television, ordinarily does not constitute publication in the copyright sense."

The law requires the deposit of two complete copies of the best edition of the sound recording, as first published, for registration of a claim to copyright. The Copyright Office has defined a "complete copy" to mean "the actual sound recording, together with any sleeve, jacket, or other container in which it was first published as well as any liner notes or other accompanying material" and the "best edition" (where the recording was first published in several physical forms) ordinarily as a "vinyl disc rather than tape," or, when only tape is involved, as "open-reel tape, the cartridge, or the cassette in descending order of preference." And a stereophonic recording is usually considered the "best edition" as opposed to a monophonic one. In any event, all editions should bear the required copyright notice if copyright protection is to be secured and maintained.

If two or more recorded selections are first published as a collective unit, and the owner is the same for all recordings in the collection, the owner may register the entire unit as a single collective work. However, the owner may also file a separate registration for each individual selection.

With respect to new versions of sound recordings, the Copyright Office has taken the following position:

"Under the copyright law a new version of a work in the public domain, or a new version of a copyrighted work that has been produced by the copyright owner or with his consent, is copyrightable as a 'new work.' Sound recordings that are copyrightable as 'new works' include compilations, recordings reissued with substantial editorial revisions or

abridgments of the recorded material, and recordings republished with new recorded material."

It is only the new matter which is capable of copyright protection, and, in order to be considered as "new matter," the recording must either be "so different in substance from the original recording" or it must contain "a substantial amount of new recorded material." A few slight variations or minor additions of no substance do not qualify. Nor do changes in the label, jacket, or other material accompanying the recording (where such material is not copyrightable or could be copyrighted in another category) satisfy the requirement.

The new version must bear the required notice which must contain the symbol ©, name of the copyright owner of the new version, and the publication year of the new version. The year of the earlier version should also be included if that version of the sound recording was copyrighted.

Where a sound recording is copyrighted and then subsequently reissued without substantial new matter, no new copyright in the recording is secured when it is reissued even though it is subject to registration in a special class. In such case, the copyright notice should contain the original year date because, if the notice contains only a substantially later date, it seems likely that the copyright would be invalidated.

In conclusion, it should be noted that, with respect to reissuance of sound recordings where the copyright has been assigned, the name of the original owner should be retained in the notice unless and until an assignment has been recorded in the Copyright Office. Use of the assignee's name in the notice before recording of the assignment could result in loss of the copyright.

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.

This song has 40 measures plus a four measure tag that is repeated until faded out. (Example #16)

Another example is a song whose climax does not occur until the very end. The song "Some Enchanted Evening" from "South Pacific" has a length of sixty measures and the highest note of the entire song does not occur until that sixtieth measure (Example #17). In this instance the effect is very dramatic.

Good melodies may be compared to good lovemaking. The further into the session the climax, the more satisfying. The further into the melody the high note, the more satisfying. A premature climax is disappointing and makes the session (song) want to end all too soon.

MELODIC TENSION AND RELEASE

Tension and release is an essential aspect of effective melody writing. Groups of notes creating movement (sixteenth, eighth and quarter-notes) should always be followed by notes of longer duration. This may be clearly seen in example #15. The eight quarter-notes are followed by one note whose length is seven beats. In example #16, three measures of eighth-notes are followed by a single dotted half-note. When writing melodies simply remember to always follow moving notes (tension) with sustained notes (rest) or beats of silence.

In conclusion, my advice is to examine your own melodies to see whether or not they have an overall range of less than a Major ninth or more than a Perfect twelfth. You have a problem in either case and your melody should be changed so that your melodic range lies between an octave and a perfect twelfth. Examine further to see if you have too many climaxes (the highest note sounding more than once). If your melody is less than an octave in range, chances are it has no climax. Finally, you should analyze tunes by successful songwriters as to the overall melodic range and placing of highest note and use these as guidelines for your own efforts.

Nashville Songwriters Association



Greatest gift . . . creativity

by Eddy Raven

When I was first asked to write something for this column about songwriting, right away I thought . . . well, they want me to give in twenty-five words or less, the basic formula for writing a quote "hit song" unquote. I wasn't interested . . . besides, I didn't know the formula.

However, I was told I could write anything I wanted to about songwriting . . . and, I do have some thoughts and opinions . . . but they are only thoughts and opinions from my self-admitted bent perspective.

To begin with; the greatest gift we can be given, next to life itself, is the gift of creativity. Songwriters are a part of that very select, very small minority. We're fragile and constantly teetering on the edge of insanity or genius. We flirt with poverty and wealth from one day to the next . . . yet, nothing in the world will stop us from being writers. I think we're born with it or we're not. It's not something you can learn by yourself . . . something bigger than all of us moves the pen.

I've heard it said that with the gift you also get the

curse. Lots of times I feel that's true. Especially when I can't put down on paper what I hear inside my head . . . but, it all turns around when you finally do put it down.

I guess the key word as far as songwriters go would be lucky . . . you're lucky to be able to write a song, lucky to get it recorded, lucky to get an "A" side single, and even luckier if it's a hit . . . But, I guess, the greatest piece of luck has to be the fact that as songwriters we are able to see things from both sides of our eyes.

Editor's Note: The author is from cajun roots in the bayou country of southern Louisiana and has been a songwriter and entertainer for over fifteen years. In 1970, Eddy signed with Acuff-Rose and a young producer assigned to work with him named Don Grant, heard a song of Eddy's entitled *Country Green*. After several rewrites on the verses, it became a top five record for Don Gibson. He followed with such hits as *Good Morning Country Rain* for Jeannie C. Riley, and *Touch The Morning* for Don Gibson. Now residing in Nashville, he is a recording artist in his own right with ABC Records.

Classified Ads

LYRICIST/COMPOSER PARTNER WANTED

Lyricist with melody composed songs needs someone who arranges and composes songs as partner. Sue Fulton, 1000 Trinity Ave., Apt. 6F, Bronx, N.Y. 10456.

HELP! (Needed) clever lyricist to assist composer. Have excellent contacts and considered "good idea man." Pop jazz (no gibberish). Contact Charlie Murray, Sunbrook Road, Woodbridge, Conn. 06525 - ASCAP.

I write the lyrics. My material has been recorded by known artist. What I need is an imaginative composer to help revive my incentive to get back into this business. I can work from titles or set words to music. I still have good contacts. Any music samples should be on a cassette. Lee Jackson, 838 N.E. 55th St., Seattle, Wa. 98105.

Good songwriter seeks good singer-guitarist to tape songs. Lead sheets available in contemporary folk, country-western, MOR, blues, soft rock. Detroit area convenient but not essential. Ms. Jan Brodt, 24641 Republic, Oak Park, Mich. 48237.

Composer for R&B rock lyrics. Johnnie, 723 Hill, Pittsburgh, Pa. 15221.

Lyricist looking for composer of today's music; contact Calvin Dunn, 3214 Martha, Houston, Tx. 77026.

Composers of Contemporary Gospel music. Christian writer of Bible centered lyrics, will write lyrics to your finished music. Send tape and lead sheet, I'll take your music to the Bible. 50/50. P.J. Goody, Box 232, Shingletown, Ca. 96088.

Reprise: Lyricist seeks composer of Popular music for collaboration. Burt Bacharach, Jimmy Webb, Lennon/McCartney, Paul Simon, Neil Diamond styles. Richard Miles, 2428 North Linder Avenue, Chicago, Illinois 60639.

Can you write? Lyricist who reads, sings and plays needs you. Bill Daniel, 4129 N. Riley Avenue, Indianapolis, Ind. 46226.

Country lyricist: solid story lines; needs knowledgeable musical partner. Ronald Lee, 900 Pump Rd., Apt. 76, Richmond, Va. 23233.

Sample lyrics from "Amarillo." I've lived my life a loner/'cause I thought it best/I cared too much for those I liked/and couldn't stand the rest/now when this game is over/and you didn't win/then all those so called friends of yours/won't think of you again. Copyright 1976. T. Borden, P.O. Box 2453, Abilene, Texas 79604.

Guitarist / Songwriter seeking same to bounce ideas off of and for possible collaboration in Portland, Oregon area. Call Kevin (503)236-6597.

Published and recorded writer/performer looking for strong country/country rock songs. 50/50 Co-write, contacts, NSA member. Send tapes, sheets to W. Fontana, P.O. Box 163, W. Redding, Conn. 06896.

Lyricist versatile, seeks composer partner. Walter Lacomis, 3123 Salmon Street, Phila., Pa. 19134. (215)739-8598.

Quality Poet/Lyricist wanted—Christian philosophy aimed at church and Top 40. Ken Davies, % Joyful Noise, Inc., Box 2331, Orlando, Fla. 32802.

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

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, Tenn. 37203.

Lyricist / Composer /Arranger partner wanted. One who's into soul, easy listening, folk, rock, country, pop. One who knows the ropes to getting hit records. One who can sing well enough to make demos. Must have excellent contacts and must read and write music. Write Paul Marks, Route 1, Box 66, Fordyce, Arkansas 71742.

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

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 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 musci 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.

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.

continued on page 30

The surest way to get your song heard by the right people in the music business.

The American Song Festival

The break you've been looking for.

Chances are you know how frustrating it is to get your song heard by the "right" people — those music business heavies who can give you the big break.

That's why there's an American Song Festival songwriting competition. It's the surest and easiest way to expose your song to the "right" people . . . Our judges are A&R pros, music executives, artists, and publishers. They listen to each song **at least twice** — constantly searching for new talent.

It has proven to be one of the best ways new songwriters can become professionals. Many of our entered songs have gone on to be . . . Recorded by the writers themselves on such labels as A&M, RCA, Epic, Asylum and Buddah . . . Released by such noted artists as Barry Manilow, The Stylistics, B. J. Thomas, The Oak Ridge Boys, Al Martino, The Hagers and Ron Dante . . . And published by many of the top music publishers in the world. So if you've been dreaming about being in the music business, instead of just reading about it, the ASF could be the break you've been looking for.

All you need is a song.

It's easy to enter and you can enter as many songs as you like. Just record each song on a separate cassette (lead-sheets aren't necessary). Perform it yourself or have someone else perform it for you.

There are categories for all kinds of music. And there are separate divisions for amateurs and professionals.

Over a quarter-million dollars in cash prizes.

We've provided the largest cash prizes ever awarded in a creative competition — more than a quarter-million dollars in the last two years! And this year, we're expanding our prize structure to include more winners than ever before:

★ 600 Honorable Mention Winners (500 Amateur and 100 Professional) will receive \$50.00.

★ 45 Semi-finalists (30 Amateur and 15 Professionals — 5 from each category) will receive \$250.00.



★ 9 Category Winners (6 Amateur and 3 Professional) will receive \$1,000.00.

★ 2 Grand Prizes will be awarded to a category winner in each division. The Prize will be an additional \$5,000.00 for each.

Special Features:

You retain all rights to your song. It's used **only** in conjunction with our competition.

You could win in more than one music category.

You may select the Judges' Decision Option. This lets our judges place an entered song into an additional category where they think it may win (25% of the 1975 winners won in the category that was picked for them by a judge).

What you get when you enter . . .

The 1976 Music Business Directory. It contains an up-to-date listing of the top 100 record companies, the 250 most important music publishers, and 200 recording studios. (Regular \$4 value.)

The Songwriter's Handbook. It provides important information that every songwriter should know about the music industry (i.e., copyright information, music publishing, performing rights, mechanical rights, etc. Regular \$2 value).

The Final List of 1976 Winners. You'll get the complete results of this year's competition.

Feedback on Your Song. After the winners are announced, you may obtain a Judge's Assessment of each song you submit and for each category in which it is competing.

What the judges look for.

The criteria for judging are: originality, musical composition, and lyrical content when applicable. The song is all that counts. Elaborate instrumentation, vocal arrangement or production will have no bearing upon the judging. (In fact, the simpler the production, the better. Many of last year's winning songs were submitted as simple home recordings, with only a vocal accompanied by a single instrument).

Entry Procedure

1. Record the song on your own cassette. Start recording at the beginning of the cassette. Rewind tape before submitting. Only one song per cassette. (If your song has already been recorded on a disk or reel-to-reel tape, we'll duplicate it onto a cassette for one dollar per song.)
2. Complete the attached entry form or a reasonable facsimile, paying particular attention to the following:
A. Write the title of your song on your cassette on the side on which you recorded your song.
B. **Song Categories** — You must designate at least one category in which the song is to be judged. The fee for entering each song in one category is \$13.85. To enter your song in additional categories, indicate so on the entry form and enclose an additional \$8.25 for each added

category. You do not have to send in another cassette as we duplicate cassettes.

C. If entering more than one song, obtain another entry form or produce a reasonable copy for each entry.

3. Wrap your check or money order and entry form around each cassette, and secure the package with rubber bands or string wrapped both directions. Place the bound cassette in a strong envelope or box and send to:

THE AMERICAN SONG FESTIVAL
P.O. Box 57
Hollywood, CA 90028

Once we receive your entry, we'll have a postcard with an acknowledgement in the mail within one week.

JUNE 3RD IS THE ENTRY DEADLINE. We are accepting entries now. (It'll take awhile to process your entry. So the earlier you mail your song, the sooner, you'll receive the Songwriter's Handbook and the 1976 Music Business Directory.)

4. Copyrighting your song. It is not necessary to copyright your song when entering the competition. ASF, Inc. acquires no copyrights in your song. You retain all rights.

1976 Rules and Regulations

1. Competition is open to any person except employees of the American Song Festival, Inc. (ASF, Inc.), or their relatives, or agents appointed by the ASF, Inc.
2. The entrant warrants to ASF, Inc. that the entry is not an infringement of the copyright or other rights of any third party and that the entrant has the right to submit the entry to ASF, Inc. in accordance with its rules and regulations.
3. No musical composition may be entered that has been recorded or printed and released or disseminated for commercial sale in any medium in the United States prior to 10/1/76, or the public announcement of the semi-finalists, whichever occurs first. All winners will be notified and all prizes awarded no later than 12/31/76. Prizes will be paid to songwriter named in item 1 of official entry form.
4. An entry fee of \$13.85, an accurately completed entry form, and a cassette with only one song recorded on it shall be submitted for each entry. Any number of songs may be entered by an individual provided that each cassette is accompanied by a separate entry form and entry fee.
5. The entrant must designate at least one category in which he wants his song to compete. Any song may be entered in additional category competitions by so designating on the entry form and including an additional fee of \$8.25 for each such additional category. Such additional category may be left to the judges' choice by selecting the "Judges' Decision Option" which permits the judges to place the song in the category in which in their opinion it is best suited.

6. The entrant shall (or shall cause the copyright proprietor of the entry if different from the entrant to) permit ASF, Inc. to perform the entry in and as part of any ASF, Inc. awards ceremonies, to record the entry in synchronism with a visual account of such ceremonies and to use the resulting account for such purposes as ASF, Inc. shall deem fit.
 7. No materials submitted in connection with entries will be returned to the entrant, and ASF, Inc. assumes no responsibility for loss of or damage to any entry prior to its receipt by ASF, Inc.
 8. Each entry shall be judged on the basis of originality, quality of musical composition and lyrical content if applicable. All decisions of the screening panels and judges shall be final and binding upon the ASF, Inc. and all entrants.
 9. Cassettes with more than one song on them, cartridges, records, reel-to-reel tapes, or lead sheets are improper submissions and will invalidate the entry.
 10. Recorded cassettes and accompanying material must be postmarked by June 3, 1976. ASF, Inc. reserves the right to extend this date in the event of interruption of postal services, national emergency or act of God.
 11. For the purpose of ASF division selection, a professional is anyone who: (a) is or has been a member or associate member of a performing rights organization such as ASCAP, BMI, SESAC or their foreign counterparts; or (b) has had a musical composition written in whole or in part by him recorded and released or disseminated commercially in any medium or printed and distributed for sale. All other are amateurs.
- © 1976 American Song Festival, Inc.

Official Entry Form

SEPARATE ENTRY FORM NEEDED FOR EACH SONG

1. SONGWRITER _____
(Print name)

2. ADDRESS _____
CITY _____ STATE _____ ZIP _____
COUNTRY _____
PHONE: Home () _____ Office () _____
Area Code Area Code

3. TITLE OF SONG _____

4. CATEGORY SELECTION:

*Important: To determine whether you compete as an amateur or professional, see rules and regulations #11.

FIRST CATEGORY

Select at least one category by checking the box corresponding to your first choice (\$13.85 entry fee).

ADDITIONAL CATEGORIES

Often songs fit more than one category. You may have your song judged and compete in more than one category by checking the additional box or boxes you desire.

(Add \$8.25 for each additional category selected)

AMATEUR DIVISION*

Top 40 (Rock/Soul) ☐ Folk ☐
Country ☐ Gospel/Inspirational ☐
Easy Listening ☐ Instrumental/Jazz ☐

PROFESSIONAL DIVISION*

Top 40 (Rock/Soul) ☐ Country ☐
Easy Listening ☐

Judges' Decision Option

Check the box provided if you want our Judges to place your song in an additional category which, in their opinion, it best fits. ☐

5. ENTRY FEE:

FIRST CATEGORY \$13.85

EXTRA CATEGORIES OR JUDGES' DECISION OPTION

\$8.25x _____ = \$ _____

Total Fee Enclosed \$ _____

6. Did you collaborate in the writing of this composition?

Yes _____ No _____

Collaborators' names _____

7. Feedback on Your Song: Check the box provided if you desire the judge's assessment of each song submitted. ☐

I hereby certify that I have read and agree to be bound by the rules and regulations of the American Song Festival which are incorporated herein by reference and that the information contained in the entry form is true and accurate.

SIGNED _____ DATE _____

Send entry to:



THE AMERICAN SONG FESTIVAL
P.O. Box 57
Hollywood, CA 90028

A presentation of Sterling Recreation Organization

The 1976 American Song Festival

An International Songwriting Competition

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- All ads must be paid in advance and received by the 1st of the month prior to publication.
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- Ads must be music related. We accept no ads offering, either directly or potentially, publishing, composing, instruction, or production services for a fee.
- Not responsible for any ad claims.

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☐ Situations Wanted ☐ Studio ☐ Miscellaneous

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Address _____

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Phone _____ Signature _____

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price per issue no. of insertions total enclosed

INCLUDE CHECK OR MONEY ORDER WITH COUPON.

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

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New company forming. We need writers. Send no money. Publishing not guaranteed or implied. For information send self-stamped envelope to 425 Sweetbriar Ave., Trenton, N.J. 08619.

New Songwriters Showcase sponsored by Universal Songwriting Club looking for original and unpublished material. Send S.A.S.E. for free details. Universal Songwriting Club, P.O. Box 719, Lynbrook, New York 11563.

Lead Sheets: Professionally made by Nashville firm, \$12.00. Tucker's, 4952 Cimarron, Nashville, Tn. 37013.

Tremendous mailing address list for major recording artists and groups. Send \$3.75 to Pandora Publications, Box 26706, San Jose, Ca. 95159.

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.

Show Your Stuff! Lead sheets, \$13. Copies, 20¢. Professional quality. Why pay more? Send tape (cassette, reel), lyrics, instructions and payment: Sky Studios, Dept. S, 2929 Calhoun Street, New Orleans, LA. 70118. Write for tape duplication rates.

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Sun Sound Recording Studio for quality demos. Call (212) 646-9658, Brooklyn, N.Y.

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Coming Next Issue:

In June the Songwriter interview will focus on the incomparable
SMOKEY ROBINSON



The writer of such memorable songs as *You've Really Got a Hold On Me*, *Tracks Of My Tears*, *My Girl*, *The Tears Of A Clown*, *Ain't That Peculiar*, and *My Guy*, talks of the early days in Detroit and the formation of the Miracles. He talks of his early songwriting experiences, his association with Berry Gordy, why he left the Miracles to pursue a solo career and the personal idiosyncrasies of how he writes songs. Don't miss this interview with one of the legendary figures of contemporary music in our June issue . . .

Plus all our regular features and departments

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For all that and more the 1140 costs \$1199.95, about 45¢ more than Teac's A3340S. But if you spend that extra half-a-buck with us, you can spend more time with your music.

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Peak Indicator Lamps	No	Yes
Motion Sensor	No	Yes
Manufacturer's suggested retail price	\$1199.50	\$1199.95

Features and specifications as published by respective manufacturers in currently available literature.

Songwriter

Magazine



Songwriter Interview:
Neil Sedaka

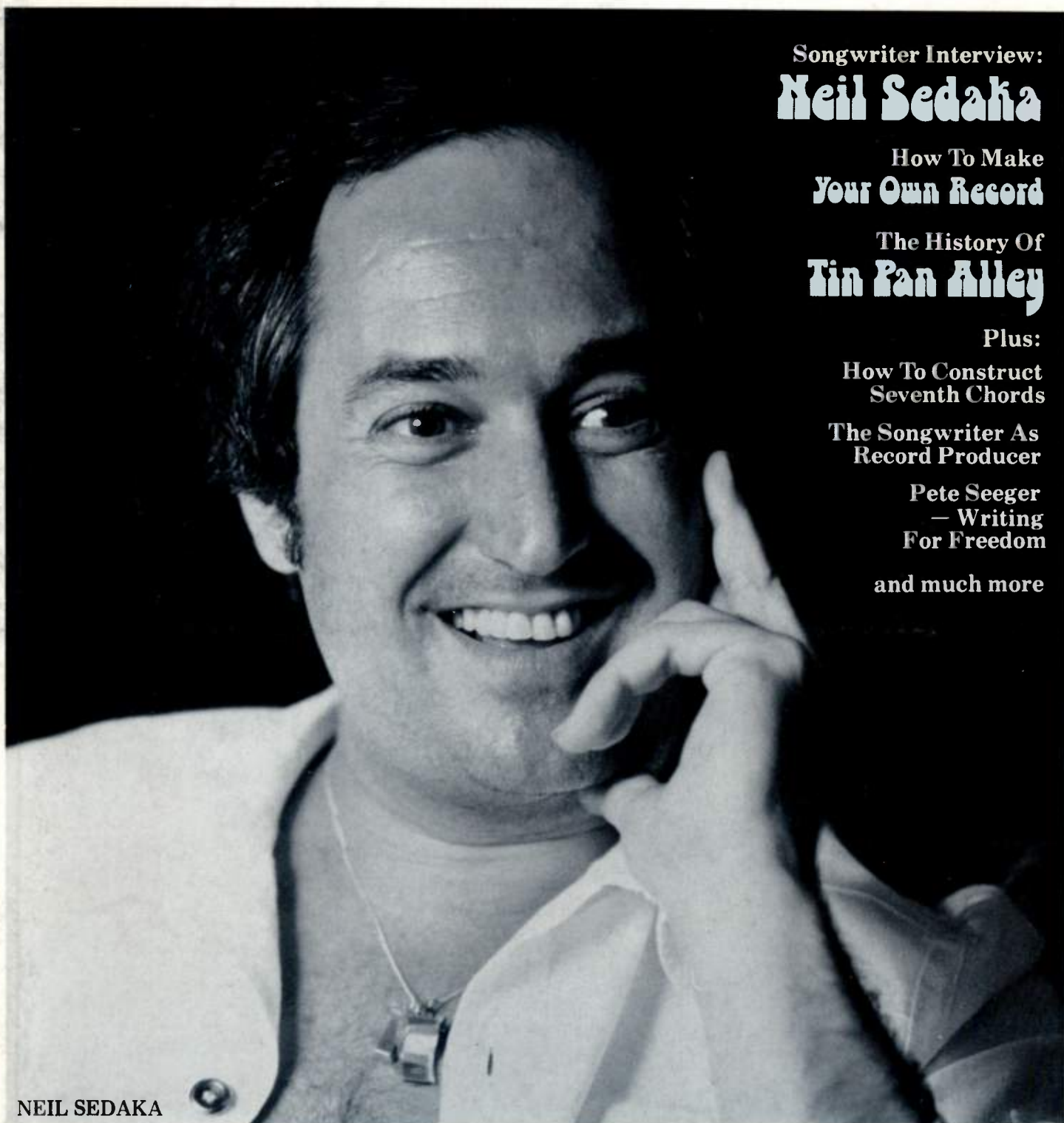
How To Make
Your Own Record

The History Of
Tin Pan Alley

Plus:
How To Construct
Seventh Chords
The Songwriter As
Record Producer

Pete Seeger
— Writing
For Freedom

and much more



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Vol. 2, No. 2
Price \$1.25/\$12.00 Per Year
November 1976

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Cover Photo of Neil Sedaka
by Richard DiLello

On the subject of Thanksgiving

It was over a year ago when a public relations firm called to tell us they had received a copy of our premiere issue. They offered us congratulations and suggested that we might be interested in some of the people they represented. "Who, for instance?", we asked. "We have a guy named Sedaka," they answered. "We're interested," we replied immediately.

The first time Neil appeared in Los Angeles subsequent to that conversation, he had been performing over a period of several weeks without a break. Rather than do any interviews at all, he and his family went on a vacation to catch their breath. We missed out.

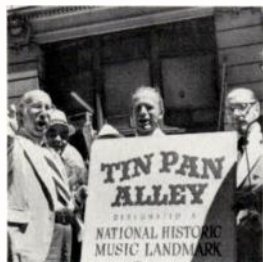
By the time he made his next appearance in L.A., his career had rocketed and his schedule was such that it permitted no time for interviews. We missed out again.

In August, he was to play a theatre in the area for four days. His show was the hottest ticket in town, and so was the request for an interview. His public relations firm had been advised that Neil preferred to rest as much as he could so as not to drain himself for his performances in the evening. If we were to miss out again, we at least wanted to do so aggressively as opposed to passively.

We found out what hotel he was staying at and sent him several back issues and a note explaining that we wanted to give our *Songwriter* readers "proper insight into who you are and how you approach your craft."

The next morning we received a call from the Sedaka household. "Neil received the issues of *Songwriter*," his wife Leba explained, "and he loves the magazine. If you'd like to come over Sunday at one in the afternoon, you can have all the time you need for the interview."

Neil Sedaka's graciousness in giving of his time is an excellent example of the willingness with which songwriters offer to share their knowledge and experience with other songwriters. The results of that exclusive, personal interview comprise our cover story for this month of giving thanks.



Tin Pan Alley page 18



Sedaka page 10



A Record page 21



P.O. Box 3510
Hollywood, Ca. 90028
Phone (213) /550-SONG



One to remember . . . Motown songwriters Pam Sawyer and Marilyn McCleod receive a special presentation from Jobete Music Co., Inc. for a hangover they'll never forget. Sawyer and McCleod are the co-writers of Diana Ross' recent number one hit, "Love Hangover." Pictured above at the presentation are (l-r) Karen Hodge, Assistant General Manager, Jobete Music; Pam Sawyer; Marilyn McCleod; and Jay Lowy, Vice-President and General Manager of Jobete Music Co.

Songwriter News

Andiron Music is a service owned, managed and run by writers and musicians who have all, at one time, been through the door to door publishers circuit. They offer an open door to all writers and review their material and offer criticism. A discussion is conducted with the writer as to why their material is accepted or rejected, and they are invited to attend forums, scheduled every two weeks, where they may discuss with each other their individual writing problems. The use of their facilities is free to all writers. Andiron Music Publishing has two locations: West Pine Road, Staatsburg, New York 12580 (Tel. 914-889-3144), and in Nashville at 1201 16th Avenue, Nashville, Tennessee 37212.

Chappell Music has signed an exclusive print agreement with Bema Music, a division of Cleveland-based Sweet City Records. The agreement covers the entire Bema catalogue including the gold record garnered by Wild Cherry for their recent single smash of *Play That Funky Music*.

Dorothy Hart, sister-in-law of the late Lorenz Hart, has written a book about Hart's life and lyrics entitled, "Thou Swell, Thou Witty," which is now in release. Mister Hart, who is sometimes referred to as the "little giant" of theatre lyrics, began his memorable collaboration with Richard

Rogers when they were both undergraduates at Columbia University. Some of the memorable songs which were enhanced by his lyrics include: *Bewitched, Bothered And Bewildered, Falling In Love With Love, I Wish I Were In Love Again, Ten Cents A Dance, Manhattan, With A Song In My Heart, Blue Moon, My Funny Valentine, The Lady Is A Tramp, Where Or When, Thou Swell, and I Could Write A Book.*

SRS' second Festival of New Music will be held in Los Angeles

in November, as an ongoing series of new performer-songwriter concerts produced and hosted by Peter Yarrow. The first Festival was held last spring and reported on in these pages. For the upcoming Festival nearly 500 audition tapes were carefully screened by selected members of the music community. Call SRS for ticket info, (213-463-7178), or write them at 6381 Hollywood Blvd., Suite 503, Hollywood, Ca. 90028.

Paul Marks has been appointed Managing Director of the American Society of Composers, Authors and Publishers. Mr. Marks, who has long been active in both the legal and business aspects of the copyright field, was made Director of Operations for the music licensing organization in September 1969 after having served as its Distribution Manager.

The Memphis Songwriters Association is now in its third year of existence and has as its sole purpose, giving aid and promoting songwriters. They hold monthly meetings which offer instruction and advice in all facets of the music world and has as its future goals to hold an annual Memphis Songwriters Showcase, to sponsor an annual Songwriters Awards Show and to establish a Memphis Songwriters Hall of Fame. The annual Showcase will be held this year at the Hilton Inn, Nonconnah Ballroom on Sunday, November 14, 1976 at 2:00 P.M. For information about the organization, write to Memphis Songwriters Association, P.O. Box 22154, Memphis, Tennessee 38122.

Copyright Revision Bill Passed by House

The House of Representatives by a vote of 316 to 7 approved the bill for the general revision of the copyright law (S.22, Union Calender No. 759). The bill is similar to the revision bill passed by the Senate on February 19, 1976, in many respects, but does not include modifications of the Senate version in certain important areas such as public broadcasting and cable television. The bill was the subject of amendments made on the floor of the House, including one submitted by Representative Christopher J. Dodd of Connecticut, which amended section 112(d) to allow nonprofit organizations and governmental bodies that serve the visually handicapped to make up to 10 copies or phonorecords (previously one copy) of certain performances made for transmission and to exchange them with sister organizations, and an amendment submitted by Representative John P. Seiberling of Ohio, to eliminate certain language from the preemption section (301(b)(3)). The next step looking towards enactment into law will be a conference between the House and Senate to eliminate the discrepancies between their respective versions. If the bill becomes law, it will be the first general revision of the U.S. copyright law since 1909.

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Our copyists make beautiful, precise, handcopied lead sheets for many of the major music publishers. And they can do the same for you. Simply send us a simple demo of your song (reel to reel, or cassette), with voice and either piano or guitar, and we'll do the rest. If you have a chord sheet, that would be helpful, but isn't essential.

Specify names of writers, title of song, copyright notation, if any, (i.e. © 1975 by John Doe), and any other information you want on the lead sheet. That's all we need to send you a master copy of your song. You can make your own copies from the master, or we'll make copies for you for 30 cents apiece. Include check or money order for \$18 per song payable to Music House.



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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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Is there a connection between the price of vinyl and the kind of material an independent writer can sell?

By Norman Dolph

ACAC

In recent weeks, *Billboard* and *Cashbox* have run stories quoting record men as saying that the single is no longer profitable . . . even sales of 500,000 can represent a loss to a label. (The profit on a single is on the order of a penny, whereas the profit on an album is about 80 cents.) Does this state of economics which has emerged have an effect on the independent song writer? I think so. It is difficult to pin down the first domino, but the chain of cause and effect goes something like this:

- Costs are up everywhere—Vinyl, manufacturing/distribution/promotion, jackets and artist royalty. Labels want to save wherever they can. To save a penny or two a record from copyright royalty is that much pure profit.
- Accordingly most labels have what are known as "controlled composition clauses" in their contracts with their artists. This clause effectively gives the label a discount on the copyright royalty on all songs which the artist owns any part of. Naturally and realistically the label is anxious to use this discount and the artist is anxious to do his own material to pocket the writer's share and the publishing if he owns it. Net result: controlled compositions are more economically attractive than outside compositions.
- Generally speaking, *most* records are sold because they are heard on the radio. More accurately because the songs contained on the record are heard on the radio. Because radio stations broadcast songs and music, not records.
- The bigger a radio station, the more people listen to it. The more listeners, the greater statistical risk of a tune out. To a radio station a tune out is death.
- Consequently, the bigger the station, the more conservative are its policies; it tends to play fewer numbers that have a proven audience response (hits) more often, rather than a greater number of tunes less often, with the inherent risk of losing the listener.
- Alongside this is the fact that a discounted album costs about four times what a single costs, but psychologically conveys much more than four times the value with its convenience, colorful jacket, liner, lyric sleeve and probably more than four times the playing time of the single. Plus, albums are inexpensive, relative to other forms of entertainment.

I contend that though the record business has changed and public tastes have changed, the one thing that remains is that people want to hear and buy songs. But now their desire to own a particular piece of music ensconced in an LP selling for about \$5.00 is stronger than their desire to own the same song on its own for about \$1.20. Why then do labels still make singles and what does this have to do with songwriting?

The single, while unprofitable in itself, represents a focusing tool for airplay. By keeping everyone in the country aimed at one particular song out of however many the album may contain, the label increases the chances of bandwagon effect and creating one of the fewer records which are played more often which become known as hits. As the single is played more often, its index of confidence rises and larger more conservative

stations go on it and sales follow . . . selling the album and its other nine songs.

You may be the writer of truly great material, solid album material comparable to that in many albums on the street. But if you are not a writer/performer, the odds of selling this kind of song are somewhat smaller than if you are walking around showing something that could make it as an AM hit single. Everyone has heard from a publisher "It's great, but it doesn't sound like a hit." This is particularly meaningful now in light of the economics which dictate the use of "inside material" unless somebody walks in with a blockbuster which could be the hit single to sell all that "inside material." Two cents paid to an outside writer these days has got to really *buy* something . . . a hit-sounding song is worth it to a label, generally an album-cut-good-song is not. Two interesting corollaries to this are:

1. The death of the one shot single independently produced master. Seemingly, labels would rather commit

\$50,000 to an act which works, and has an album to sell, than take a shot with \$3,500 for a single, promising though it may sound, if there is no album in the wings. Because if the demand created by the single cannot sell an album, the administrative and promotional energy is wasted and better spent elsewhere.

2. The shoe is on the other foot for the singer/songwriter who is under contract to a label. You need only assure yourself that somewhere in the album is the hit you need whether you wrote it or not. The other slots are you as you, unconstrained by the needs of the broadcast medium.

If the songs you are showing around sound single-ish, I think your odds of placing it will go way up. Good luck!

Editor's Note: Norman Dolph is a council member of AGAC in New York, and BMI Award winning lyricist for "Life Is A Rock (But The Radio Rolled Me)."

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On Columbia Records and Tapes.

TOM JANS DARK BLONDE



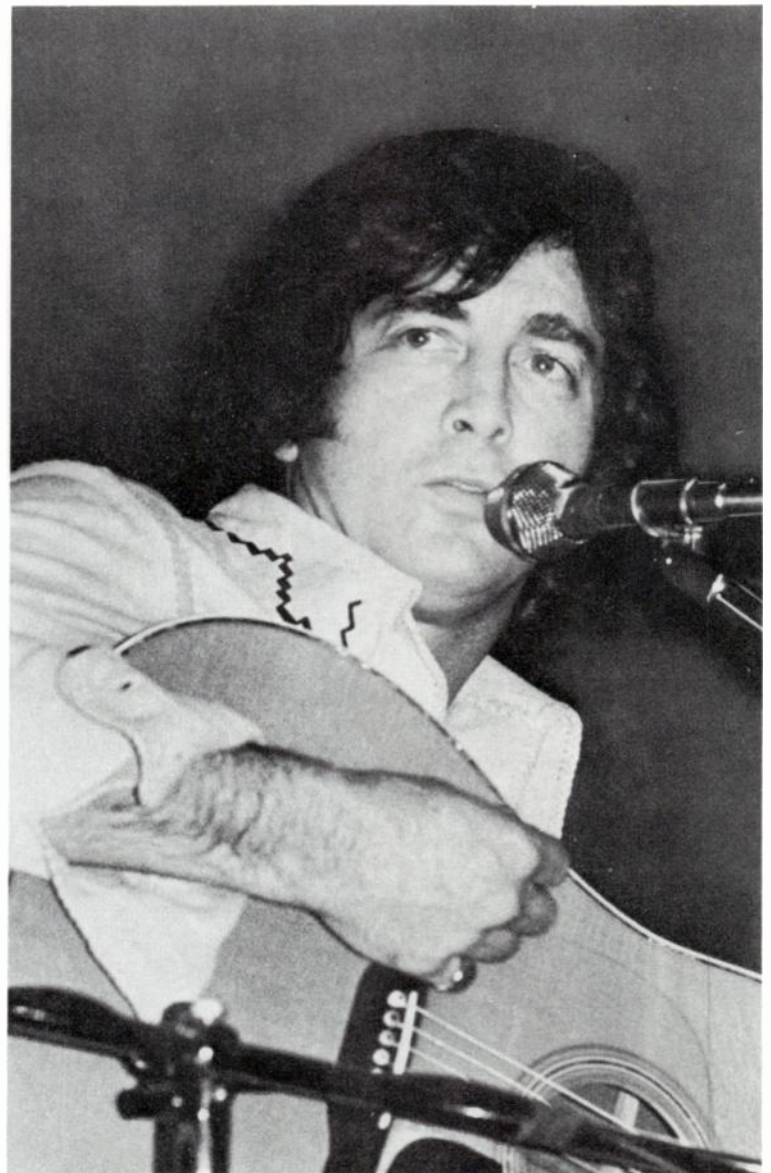


Nashville Connection

by Charlie Monk



Cajun Randy Cornor.



Canadian Ian Tyson.

BREAKING NEW GROUND

The Bicentennial year was just another ordinary exciting, thrilling, marvelous year for the hardworking artisans and stars of Music City, U.S.A. The biggest record came from a rebounding veteran Red Sovine ("Teddy Bear," written by Dale Royal and Billy Joe Burnette).

Songwriters were tickled with the new found popularity of Gene Watson (Ray Griff's "Her Body Couldn't Keep You"), Margo Smith (her own "Take My Breath Away" written with Norro Wilson), Bobby Borchers (Rory Bourke's "They Don't Make 'Em Like That Anymore") Tom Bresh (Richard Mainegra's "Homemade Love") Don King (Lori Parker's "Cabin High"), Kathy Barnes (Ian Tyson's "Someday Soon") Randy Cornor (Eddy Raven's "Sometimes I Talk In My Sleep")

and Kenny Starr (Sterling Whipple's "Blindman In The Bleachers").

ROTATING CROP

Producers/writers Glenn Sutton and Billy Sherrill no longer collaborate, but their classic honky-tonk song "Almost Persuaded" has been cut by Sherri King. Sherrill and George Richey wrote "You And Me" the latest by Tammy Wynette. Red Simpson has taken the great Hal Southern-Eddie Dean "Hillbilly Heaven," changed it to "Truck Driver's Heaven" and made it a hit again . . . Some of the Nashville writers would like for Ben Peters to take a long vacation. His current chart songs are, Charley Pride's "A Whole Lotta Things To Sing About," Freddy Fender's "Living It Down" and Freddie Hart's "The Love In Her Eyes."

BLOOMING

KVOO-Tulsa deejay Billy Parker may just have a hit with "It's Bad When You're Caught (With The Goods)" written by Dale Royal and singer Tommy Overstreet. Pretty Andra Willis wrote and recorded "The You In Me" . . . Canadian lass Colleen Peterson does an excellent job with Rusty Weir's "Don't It Make You Wanna Dance."

SUNSHINE

The best advice I've found for songwriters is seen over the door as you leave publisher Johnny MacRae's office . . . *Expect A Miracle!* MacRae helped Bob Morrison write Mel McDaniel's single, "I Thank God She Isn't Mine."

STRAIGHT FURROWS

Dolly Parton is a great songwriter,



Tex-mex Baldemar Huerta (a/k/a Freddy Fender).



Cowboy Rusty Weir.



Ex-mates George and Tammy.

but included Merle Haggard's "Life's Like Poetry" and the Bill Danoff-Emmylou Harris tune "Boulder To Birmingham" in her "All I Can Do" album. John Schweer's "Just An Old Love Turned Memory" is in the new Eddy Arnold "Eddy" album. I like everything about the "Tanya" album. Ms. Tucker gets me moving with "Short Cut" written by Lisa McGregor and Allan Kroeber, Layng Martine's "Gonna Love You Anyway," and Rafe Van Hoy's "Holding On." . . . Hee-Haw's banjo virtuoso Buck Trent includes "Flint Hill Special" in his new long play. The tune was put together by Mr. Banjo—Earl Scruggs.

HARVEST

One of the nicest times I've had lately was spent listening to stories told by Stuart Hamblen. Hamblen gave

the world "Remember Me, I'm The One Who Loves You," "This Ole House" and "It Is No Secret (What God Can Do)" . . . I was privy recently to an impromptu concert by a super singer/writer of Christian music, Dallas Holm. Holm's first album on Greentree Records features his own compositions such as "He Means All To Me," "Jesus, I'm An Open Book" and my favorite "I Can't Wait." There is a lot of talk about a song called "Drop Kick Me Jesus (Through The Goal Post Of Life)" written by Paul Craft ("Hank Williams, You Wrote My Life") and recorded by Bobby Bare.

STORAGE

The first big record to come out of Nashville was Francis Craig's "Near You," written by Craig and Kermit

Goell. The tune has been recorded by former wedded mates George Jones and Tammy Wynette . . . I've been a fan of jazz writer/pianist/singer/TV's "Emergency" star Bobby Troup for a long time . . . partially because he's married to luscious Julie London and because I love his "Route 66," recently recorded by hot Asleep At The Wheel group. The late Jimmie Rodgers influenced Ernest Tubbs, Hank Snow, and scores of country singers and musta had some effect on Southern Rock group Lynyrd Skynyrd. They just cut Rodger's "T For Texas, T For Tennessee"

. . . In my teens, I did a little slow dancing to Ed Townsend's singing his "For Your Love." I may try it again with Bobby Lewis' rendition of the tune.



by Paul Baratta

Premise: Songwriters should be heard and not seen!

Question: Even if they've sold 25 million records of their songs as a recording artist?

Answer: Especially if they've sold 25 million records.

Rationale: If they're seen in performance and they bomb out, their record sales will fall off and their publishing royalties will diminish.

The above dialogue is inspired by the particular circumstances which existed in the music industry between the years 1959 and 1963. The youth market had taken over Tin Pan Alley. The cubicles in the publisher's office's in the Brill Building at 1650 Broadway, New York City, were peopled with a younger breed of writer to feed the music machine.

Rock 'n' Roll, with its

raw emotionalism, was being channeled into song by writers who had a more sophisticated understanding of music and this talent was being guided by men who understood only too well, that these songwriters were the geese that laid the golden eggs. It was also understood, by the people who "understood," that it was the song and not the singer, that accounted for the success which ultimately kept the coffers full. The business was in the hands of the producers, A&R men, and music publishers who were tuned in. They told the singers what they would record, exercised control over their personal appearances, and even limited songwriters to the chords they could use to write their material. "You've hit a formula," they argued; "Stick to it!"

It would be nice to believe that all that protectiveness was due to a personal concern for the creative artist involved. You know, like in those old pictures where the up and coming young fighter's manager doesn't want to overmatch his youthful scrapper with the champ for fear of

personal injury. History tells us that the studios didn't overmatch their inadequately voiced silent movie idols with the "talkies" so they might maximize matinee profits by keeping mouth shut and face animated. History has also revealed that in the heyday of movie musicals, the contract players who were big box office attractions, and who were working from early morning till late at night on those lively, energetic production numbers, were given "vitamin" shots by the studio physicians. A more drug aware culture recognizes that the "vitamin" in question was speed. And the concern was for budgets



and profits; not for actors and actresses.

In the years 1959 through 1963, the music business was much like the motion picture industry during the heyday of the musical. They smoothed out the rough edges, began to add increased production

values and cleaned up the sound. Many of the writers were in, or fresh out of, their teens, and they all had the ears of their contemporaries. Their contemporaries, the bumper crop of the post World War II baby boom, numbered in the millions. And the money they spent on the music they understood was also in the millions. Music became big business. These youngsters who were creating and performing it had to be protected. But history seems to indicate that the protection was more concern for the penny, than the person.

During that period, many untutored singers, or singer/songwriters, had appeared in public and bombed out. One way to protect against such an occurrence was the creative route . . . do something positive about it. Berry Gordy, founder of Motown, conceived of an artist development program. He offered all the acts that recorded on the label the necessary tutoring in makeup, costume, staging, etc., to insure them a complete shot at success. A program like that requires time, energy and financing.

Another approach to the same situation is repression. "You've hit a formula and you should stick to it!"

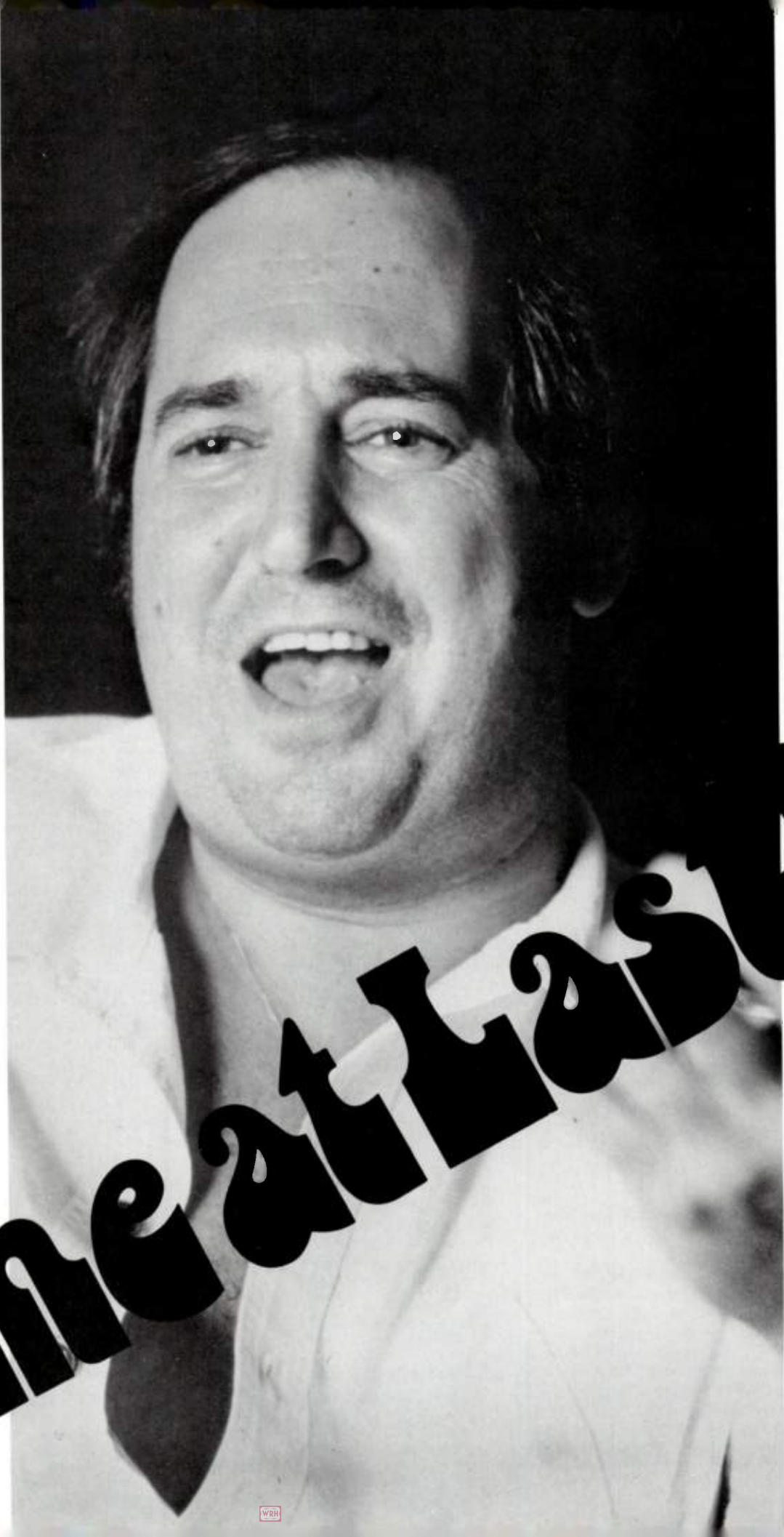
These are the circumstances Neil Sedaka found himself in during the years 1959 through 1963. "I actually did get to perform live but I doubt you would have caught any of my shows," Neil tells us. He speaks with good humor about the situation, much the

way one does about the army in retrospect. "They had me performing in all those marvelous spots right around the corner from my neighborhood in Brooklyn. Lima, Peru, Buenos Aires, all over South America, Japan and Italy. They were afraid to have me appear in America because they didn't have faith in me as a performer. They thought if I was seen, it would finish record sales and the profits from my publishing would fall off.

"I appeared on the Ed Sullivan Show once, in 1960, and sang *My Yiddisha Mama*. Can you believe that? Bobby Darin was very 'in' at that time and the thinking was to have me do a standup, swinging, clicking the fingers type cabaret act.

"The record company held me to formula kind of records with what I call sandwich type songs. I have a great deal of affection for those early songs, but they did begin to sound repetitious. The most I could do was change the tempo a bit. *Little Devil* sounded like *Stairway To Heaven*, *Next Door To An Angel* was very similar to *Breaking Up Is Hard To Do*. Pretty soon, my records stopped selling and I figured that I had had a few good years, it was nice while it lasted, and I quit performing."

Neil Sedaka was born in Brooklyn and demonstrated an early musical ability. He studied classical music for ten years having been a piano



prodigy since he was eight years old. Neil attended both the prep and college departments of New York's Juilliard School of Music practicing piano six hours daily. "Actually, Neil clarifies, "it was one of my teachers in elementary school who recognized I had musical ability and suggested to my mother that she buy me a piano.

"Five years later, a neighbor, Howie Greenfield, knocked on my door drawn there by the sound of the piano. He had been into writing poetry and was a couple of years older than me. He said, 'We're going to write a song,' and when a 16-year-old says something like that to a 13-year-old, it can be very persuading. I was not a very athletic youngster and was deeply committed to classical music. I wore glasses, had braces, and was the shortest kid in school. To be accepted by my peers, to get invited to all the parties, to not be considered a square and be always on the outside, (which hurts), was important to me. As much as Howie's suggestion that we write songs together appeared to come off the wall, I think I realized that pop music was my way in to



"I would not have had this second opportunity were it not for Elton John."

being accepted. Howie and I wrote a song a day for three years."

Writing with Howie in the beginning was a very furtive process. When Neil's mother would go shopping, the two would get together and write songs which were very much in the pop style of artists like Johnny Ray and Patti Page. Then one day, Neil heard a record by the Penguins called

Earth Angel and everything changed.

"I told Howie that I had heard something fantastic called Rock 'n' Roll and Howie said, 'I don't like it! It's off key . . . it just doesn't make it.'

But Sedaka's enthusiasm, which he possesses in large enough quantities to supply two grown men with abundantly, won his lyricist over. They began writing Rock 'n' Roll songs.

Once attracted by the musical style, he threw himself into it with a fervor that matched his enthusiasm. He developed a passion for R&B music and, "Instead of going to Juilliard sometimes," he recalls, "I would skip my classes there and take the train to Harlem without telling my folks. I used to spend afternoons at the Apollo Theater and try to peddle my songs. That was one hell of a learning experience."

At age sixteen, after writing a song a day for three years, Neil moved out into the professional world of music. He and Howie spent two years knocking on doors and trying to get their songs placed.

In addition to Neil's periodic trips to the Apollo and to all the publishing firms located in the Brill Building, (the then midtown home of Tin Pan Alley in New York), he formed a group called the Tokens at Abraham Lincoln High School in Brooklyn. One of the group's most avid fans was a young lady named Carol Klein who later changed her name to Carole King. Carol was Neil's first "steady" and she would show up at



"I use my voice as the melody line and play the chords underneath."

record hops. They would sing and play the piano together, but never collaborated on any songs, both being basically composers.

The Tokens was a step in the direction that Neil had his sights set on from the beginning. When he and Howie wrote their first song together called *My Life's Devotion*, they recorded it on a wire recorder which Greenfield owned. (There were no tape recorders in those days.)

"I had an even higher soprano voice then, than I do now," Sedaka states, "and when I heard it back it sounded very good to me. The song was mediocre but the whole package came across well and my drive was to write a song a day, eventually be recorded, and be the King of Kings Highway.*"

Neil did not get recorded right away but, after two years, did start to place songs. "Strangely enough," Neil states, "the first major recording I got was something I wrote with my brother-in-law called, *Never Again*, recorded by Dinah Washington. That started it and the songs Howie and I wrote became R&B records. There was *Time Marches On* by Roy Hamilton, *Bring Me Love* by the Clovers, *I Waited Too Long* by LaVern Baker, *Since You've Been Gone*, Clyde McPhatter . . . and there are a few I'd like to forget . . . a lot of *kaza rye*, (a phonetic representation of a Jewish word, correctly spelled *chazzerai*, meaning loosely "garbage," in the colloquial sense).

"But it kept me going and I loved it. We had our first major hit when I was 18 . . . *Stupid Cupid* by Connie Francis. Still, I was discouraged because nobody wanted to record me. I was singing on my own demos and everyone would say, 'Fine, we'll take the song,' but ignore the possibility of me as the artist to record that song. I couldn't understand why they didn't want to record me. It was great that they wanted the songs but in the back of my

*Kings Highway is a street in Brooklyn, about two miles from Coney Island, where the guys went to pick up girls. A measure of recognition on that street constituted ultimate peer acceptance.

mind, I was hoping someone would give me a chance to record."

Eventually, that opportunity presented itself. Sedaka and Greenfield had written a song called *The Diary* for Little Anthony and the Imperials as a follow-up to their big hit, *Tears On My Pillow*. The songwriting team had been hawking songs in the Brill Building when two men who they had known for awhile suggested that they try a new publishing firm in the building who, they understood, were looking for songs. Their names were Don Kirshner and Al Nevins.

"I knocked on the door," relates Neil, "and Donny answered and said, 'We're in conference. Come back in an hour!' They were only open for business for three days at the time and I think their conference was something far more domestic like dusting or sweeping the floor.

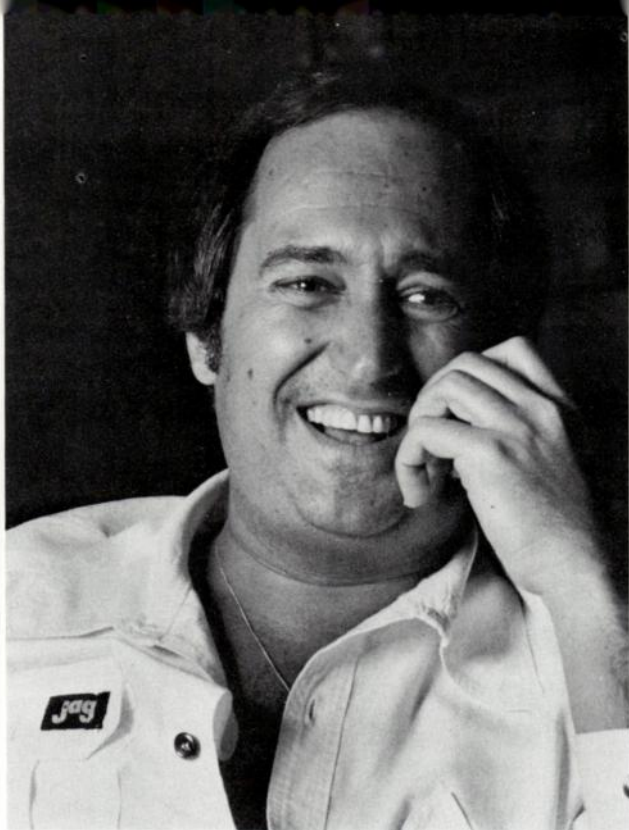
"Howie and I looked like Mutt and Jeff. He's very tall, and I'm very little.

"We came back an hour later and played them about twelve songs and it was easy to sense that they liked them a lot. But Donny did his best to contain himself, you know, and Al was very suave . . . he's a great man. Donny said, 'Very nice. Why don't you come back tomorrow and we'll see about signing these contracts.' The songs were signed on an individual song basis which later evolved into a staff writer's contract."

With the signing of Sedaka and Greenfield, Aldon Publishing, (Al Nevins—Don Kirshner), was about to make its mark on the music industry.

Carole King had met a chemistry major at Queens College named Gerry Goffin and they dropped out of school to form a personal and professional relationship as Gerry became Carole's husband and lyricist. Neil introduced them to Kirshner and he signed them. Aldon also signed Jack Keller who brought Barry Mann into the firm and when Cynthia Weil came on the scene, you had Aldon . . . Sedaka-Greenfield, Goffin-King, Mann-Weil and Jack Keller.

The Aldon formula was to turn out well made, uncomplicated, hooky songs for the



"I was forced to staying with a formula using, basically, only four chords."

burgeoning youth market. They paid their writers a couple of hundred bucks a week, and would have them operate out of a little cubicle which contained one piano, a bench, a window for the more fortunate, and enough room to pace a little. They were instructed to write hit records to the specifications of the day. The circumstances seem less than commodious but the training ground cannot be questioned when one looks at the songs that these writers generated and what an enormous influence they've been on popular music. Kirshner was dubbed "The Man With The Golden Ears," and he was the intermediary between the needs of the marketplace and his extremely gifted staff. "Bobby Vee needs a follow-up to *Rubber Ball* . . . Phil Spector wants a new single for the Crystals, Little Anthony and the Imperials need a song to follow *Tears On My Pillow*."

To meet Little Anthony's needs, Kirshner brought Neil to Steve Shoals at RCA to play *The Diary* for him.

"Shoals took the song and I can remember I was watching American Bandstand and Dick Clark announced, 'And now the follow-up to *Tears On My*

Pillow, da da da. And it wasn't *The Diary*."

"So we went back to RCA and they let me record it myself. The record came on the charts at number 62 and I cried, I laughed, I screamed, I jumped! I couldn't believe it! It went all the way to number 22 and became a national hit. Number 22!! Great thrill!

"My first car was a white, convertible Chevy Impala, and I would drive that thing down Kings Highway and hear my voice on the radio and just love it.

"One day I had a *threeer* . . . a triple. You know, you set your push buttons to the most popular radio stations and I had a *threeer*. I pushed three of the buttons and *The Diary* was on three stations at once! That's big doings! A double is tremendous, but a triple . . . three stations simultaneously . . .

"And there I was. That was my whole thing. That was what I wanted."

His first record was a success but his next two were flops and RCA was ready to drop him.

"Because of my affection for Carole King, I decided to write a song for her. The

melody was inspired by a section from a Villa-Lobos composition which intrigued me. I called Howie on the phone and asked him to come across the hall explaining to him that I had written a tune which I wanted him to put lyrics to—and that I wanted to use the name Carol.

"He wrote the lyric in twenty minutes and when he completed it, he said, 'I'm embarrassed . . . it's terrible!' I told him that it was perfect and just what I wanted."

After *The Diary* came a song called *I Go Ape* which didn't do as well, and the third song on RCA was *Crying My Heart Out For You* which was a disaster.

But *Oh Carol* was a smash as were ten consecutive records after that. *Happy Birthday*, *Sweet Sixteen*, *Calendar Girl*, the bouncy version of *Breaking Up Is Hard To Do*, etc.

Despite the success of that period and the affection in which he holds those early songs, Neil states, "I blew a good thing. Those songs all sounded the same and were very repetitious. The record executives forced me to stay with basically four chords . . . C, A minor, D minor and G. It was confining and they wouldn't let me change and only wanted certain kind of lyrics and certain kind of arrangements. When I put that G minor in *Breaking Up Is Hard To Do*, it caused a fury. When the success stopped after five years, (in 1964), I went to them and pleaded for the opportunity to do something else. They said no!"

After 25 million records sold, that "no" settled Neil into a domestic life with his wife, Leba, and their two children, and he faded from public consciousness except for occasional play his records received on oldies stations. He had traveled the world over by then but made very few appearances in this country. It was a lingering lack that was later to motivate his musical momentum.

This is not to suggest that Neil went through a period of inactivity. Song-writing is his thing and that's what he settled into. He turned out hits for The 5th Dimension, Tom Jones, Johnny Mathis, Peggy Lee and many others. Some of the memorable tunes

that came out of that period are *Working On A Groovy Thing*, *Puppet Man*, *One Day Of Your Life*, and *Rainy Jane*.

But, in 1970, he felt the time was right for him again and he released an album entitled *Emergence* and went on a cross-country tour of all the important major city showcases.

"I thought *Emergence* was a marvelous album and when it didn't hit, that killed me. That really knocked the confidence out of me," he says, his voice reflecting the disappointment he felt.

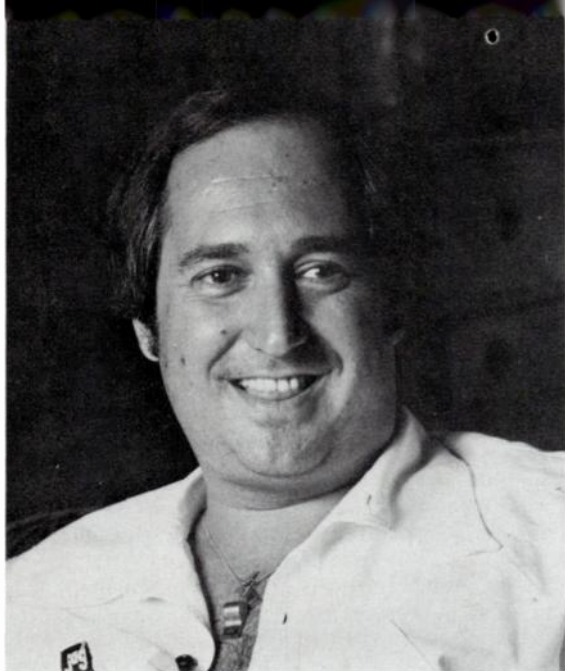
"What helped, in an odd sort of way, was the tour. The reviews all said things like, 'What is this guy trying to do?', you know. 'He'll never come back.' And that gave me more fight and more drive. Now I wasn't going to let anything stop me.

"After the *Emergence* album didn't make it, a promoter invited me to go to England to play the club circuit and I decided to do it. I went purposely because I thought it would be the back door to getting back home to America. This country had a preconceived notion of me as being from a particular era. If I stayed home, this whole thing might never have happened.

"I have tremendous confidence when it comes to my songs and my work. The move to England was between my wife and I, and her help and cooperation really had a lot to do with my decision. After we talked it over I said to her, 'Pick up the kids. We're going to England and we're going to do this. There's no two ways about it; I'm gonna kill it or it's gonna kill me!'

"I started playing in the northern clubs of England which were really tough clubs, and played places in Liverpool that I wouldn't wish on my worst enemy. I was playing mostly the old songs, but they had no objection to my including my newer material, a lot of which was written with my new lyricist, Phil Cody.

"I was invited to do a concert at Albert Hall and I agreed on one condition; that they let me do it in two parts . . . the old songs and then the new songs which were from the *Solitaire* collection. They agreed and the



"I have a need to express myself musically."

concert proved to be a great success.

"I was invited to do a Top Of The Pops which was as strong a television show in England in terms of breaking a new record, as Dick Clark was in the heyday of Bandstand.

"I had two records on the charts; *Beautiful You*, a Cody song from the *Solitaire* album, and *Oh Carol* which had been re-released in England.

"I went to the show under the impression I was going to sing *Beautiful You* but was told that Top Of The Pops insisted on *Oh Carol*. I said oh my God, here we go again. I'll never get out of this spot. I was ready to blow it all off.

"But my wife Leba calmed me down. She said, 'Come on, don't pack the bags. You've come this far, now use it. The young people of England don't remember *Oh Carol*. That's why it's in the top 20. So sing it like it was a new song and let them get to know you.' I took her advice and went on from there."

During the years 1971, 1972, and 1973, Sedaka had four top 20 albums and five hit singles in a row in England. His last two British LP's, *Solitaire* and *The Tra-La Days Are Over*, each sold over 100,000 copies in the United Kingdom alone which earns a gold album in the mother country.

Meanwhile, back on this side of the ocean, Sedaka's old girlfriend, Carole King,

had broken wide open with her *Tapestry* album, Paul Anka was coming on strong again, and Neil Diamond, who was also from Sedaka's old neighborhood, was hotter than a pistol. "Since these people were making it big," Neil told himself, "I felt I could perform again in America and be accepted. I wanted that very badly. All those record executives who said my day was done, didn't have the foresight to anticipate a changing market and one which would welcome artists like myself. I wanted back!"

Sedaka's popularity in England had him moving in very influential circles. He met Elton John at a Bee Gees concert in 1974, and they were mutual admirers of each others work. Paul McCartney had a concert and Elton and Neil got to talking at the party afterwards when Elton said, 'I heard you did a new album with 10CC . . . I'd love to hear it.' I had a flat in London and I invited him to come over the next day.

"When the doorbell rang, my nine-year-old opened the door and went pale. Could you imagine!? There was Elton John standing in the doorway with tri-color hair and those spectacular spectacles of his. We had a delightful afternoon. We listened to the album and afterwards, he sat and played for two hours . . . songs that hadn't been released yet. I was really impressed.

"As a matter of fact, so was my attorney, Freddie Gershon, impressed. I grew up with Freddie The Lawyer, as I call him, and he was so impressed that he suggested to me, 'You're so friendly with Elton, why don't you ask him to put your records out in America on his own record label?' You see, I was signed throughout the rest of the world on Polydor but I was free in America.

"I really didn't want to ask Elton to do that because just the thought of doing that embarrassed me. But, soon after, there was a party at my place in London, and I took Elton and his manager, John Reid, into the other room and said, hesitatingly, 'Might you be interested in putting out . . . ' They said 'YES! Yes we would!'

"I told them I didn't want an advance or anything like that. I just wanted Elton to endorse the first album. I wanted something other than the *oldies* to get on a radio station in America.

"By that time I had two good albums, *The Tra La Days Are Over* and *Laughter In The Rain*, (which was successful at that time), plus the *Solitaire* collection. We went to Jimmy Guercio's studio in Colorado, Caribou, where Chicago records and where Elton has recorded, and picked the songs to make up the first album . . . *Sedaka's Back*. We almost called the first album *The Tra La Days Are Over* but I liked the ring of *Sedaka's Back*. I liked the ring of the title and I think people genuinely wanted me to come back. Americans like stories like that. They want the person to make it and they really get behind the person in a supportive manner. There was a great deal of nostalgia involved because of my first career and that evoked a great deal of favorable sentiment among the public at large."

But if it was nostalgia and sentiment that provided the initial foundation for Sedaka's return, it was the new material that made Neil's second coming so successful . . . successful even beyond his most optimistic expectations. As he comments about his coming back, "I always thought that I would have a

second chance, but I never really thought that all this would happen as big as it's happening."

The song which provided the initial impetus to the re-emergence of Neil in this country was the first single released from the *Sedaka's Back* album which was *Laughter In The Rain*.

In discussing *Laughter . . .*, Neil comments, "I had a coronary over that one. An absolute coronary.

"It was a hit in England a year before it was released in the U.S., and I had been performing it in concert. An interesting point about that song is that you can't tell from concerts which songs are going to be successes. I remember singing *Laughter In The Rain* for almost a year before I recorded it in England and it would get very polite applause.

"When we released it in England, it became a top 10 record. I remember thinking, 'Wouldn't it be wonderful if this whole thing could happen in my country . . . in America.'

"Then this wonderful situation happened with Elton and he asked me, 'Which song do you want to release as a single?' I said, *Laughter In The Rain . . .* there's something about that one.' As a matter of fact, when I finished writing the song with Phil Cody, he asked me what it was about that song that I liked so much. I told him there was something about it that really got to me. That one change of key really turned me on. Plus, when I first started writing songs, I never listened to the lyrics, (being basically a composer.) But with this song people came to me and said, 'That's such a romantic sentiment. It's terrific.' I listened to it on the radio . . . *laughing in the rain* and *walking hand in hand*, and I thought, 'It is romantic. It captures a complete mood and is really beautiful.'

"And, of course, it was a natural record. Everything was in the right place. The musicians played perfectly, the timbre of my voice was exactly right for that particular song, and Robert Appere did a fine job of producing.

"Just when we were a couple of weeks away from releasing it, I turned on the radio and heard this spectacu-

lar record of *Laughter In The Rain*. It was a black version by Lea Roberts on United Artists . . . just a great R&B record.

"I brought my record to the powers that be at MCA, (i.e. MCA distributes Elton John's record label, Rocket Records for whom Neil records), and they put it on the turntable, played it, and said, 'This is a hit! Where have you been for all these years?'"

"In various strange countries, I replied, but we have a cover record. What can we do?" This last question Neil states with an urgency in his voice which recreates his feelings about such a good cover record coming out before his. "I was really freaked," he explains.

"Well, MCA really did a number," Neil continues. "One phone call was made and instead of the record being released in two weeks, it was released in two days. They were sufficiently impressed with the record to get the machinery in motion rapidly, and they were aware of the fact that there had been a lot of success in England. And, last, but not least, Elton John was endorsing the whole project and at MCA, for whom he records, his endorsement means a great deal. Stated simply but sincerely, I would not have had this opportunity for a second chance if it were not for Elton. If I'd been restricted to just singing my old hits, I would not have come back into this business. I am a contemporary artist, not the ghost of Christmas past. I have continued writing songs ever since I first started and have tried to stay aware of what people are interested in hearing. I hope my songs have developed and grown. I have a need to express myself musically and feel I have something to contribute through my music."

Neil's music is based on a solid knowledge of theory and harmony, which he learned while studying at Juilliard, and a strong sense of emotion.

"Thank God for the theory and harmony because it enables me to have total command at the piano . . . total finger facility. I know chord structures, harmony and rhythm and I don't have to fish around at the keyboard.

"Yet, the Juilliard training didn't spoil my taste for the

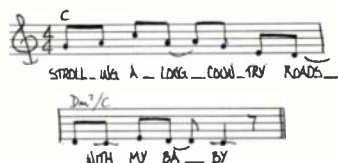
simple structure of contemporary songs. The first time I heard *Earth Angel*, I said, 'Oh my God; I know there's only four chords but it's marvelous.' The enthusiasm was marvelous and infectious. You must understand that I was a doowap street singer. I started the Tokens at Abraham Lincoln High School in Brooklyn. That gave me a background that encompassed both ends of the scale. I could listen to songs from a layman's point of view and I could listen to them as a musician.

"But as far as writing my songs, I have to separate the emotional contribution from the technical knowledge.

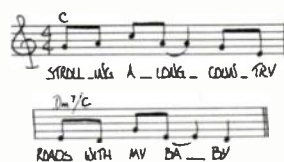
"The emotion comes from somewhere else . . . somewhere up above. Nobody can really define that.

"On the other hand, when I sit down at the piano, I usually fish for a bite. What I mean by that is that I try to hit on a very beautiful chord change. If I can get two or three, that's even better. Then I get a flow of a melody. I use my voice as the melody line. I don't poke it out while I'm working out the changes. I use my voice as the melody line and I play the chords underneath. I try to turn myself on . . . to please myself.

"The theory and harmony comes into the picture because after all the studying I did, I know where the chords should come. For instance, in *Laughter In The Rain*, the original melody was

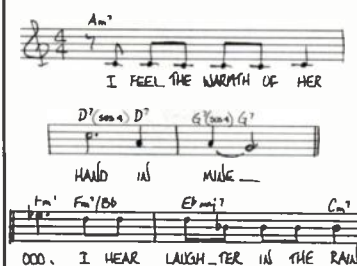


I played it a few times and didn't like it. So I went to



That sounded more American Indian to me. I'm a sucker for American Indian. I love that Grand Canyon music

. . . Ferde Grofe and all that. Then I went



We had a line, *I felt the warmth of her hand in mine* that went with that musical phrase and I wanted to repeat the phrase a second time and rhyme it with da da dum dum dum da so fine . . . Oooooh . . .

"I had the oooooh from the first. I started with the oooooh. But repeating that musical phrase and trying to rhyme it with something that ended in *so fine* didn't make it for me.

"When I'm working with either Phil or Howie, there's a definite interplay which I just love. Phil was writing this one with me and he said, 'Why don't you just try it with the one line?' So I sang, *I felt the warmth of her hand in mine* . . . Oooooh . . . and I said, 'That's it! That's it!'

"The way I originally approached the song is that I was sitting by myself at the piano fishing for these bites, as I explained before. My thoughts were . . . I'm in the key of F and I want to get into the key of A flat. But I want to do it in a certain way with a note which will be . . . let's see if I can explain this. There are certain notes that go with a chord better than other notes. Even particular syllables and sounds work better in particular circumstances. An ooh as opposed to an aah, as opposed to an eee.

"That's what I started with. I wanted to get from the key of F to the key of A flat in the chorus. The last chord in the verse, (*hand in mine*), was a C7. Then I went to a B flat minor for the Oooooh, *I hear laughter in the rain* to get into A flat. I said, 'Gorgeous! Gorgeous! Absolutely Gorgeous!'

Listening to Neil's enthusiasm at finding that change

is so infectious that it made me feel as if I was there at the time he wrote the song. He explains how he found that change; "By listening to other people. I am not ashamed to say that I listen to the great people. I listen to a lot of classical music although I don't play it as much as I used to. At the time I walked away from concert piano, I was working on the Third Piano Concerto of Bela Bartok. I had it down. I was ready to do it with orchestra and just walked."

Sedaka writes with two lyricists; his longtime wordsmith, Howie Greenfield, and Phil Cody. There was a point when Neil and Howie decided to split.

"We had been writing together for so long, and I felt things were getting a little stale," Neil explains. "I was living in Brooklyn at the time and he came to my apartment and told me he had a present for me. I looked around and didn't see any present and Howie explained that his present was a title . . . *Our Last Song Together*. I said, 'Oh my God' and realized that I had a tune that would work well with that title. We completed the song and then we cried. I'm a big crier. I love to cry with music. It's one of the best experiences for me I can think of. It's sort of cleansing."

"Howie incorporated all the titles . . . devils and angels, stairways . . . monkeys . . . and they were absolutely beautiful lyrics. His plan was to leave New York and he had one more day before leaving so we wrote one more song together. I had been fooling around with a melody at the piano and had it complete up to a certain point. Howie heard it and said he liked it. So we used his one more day to write one more song. That song was *Love Will Keep Us Together*."

Neil recorded *Love Will Keep Us Together* in England on *The Tra La Days Are Over* album but never released it as a single. In the meantime, he met Phil Cody and began writing with him.

"Phil was up at Don Kirshner's publishing firm," Sedaka explains, "but he wasn't doing much. He had one album out called *Laughing*



Portraits From The Past

Sandwich which wasn't doing much. He had a co-writer with whom he was not getting along with too well so I took the album home and listened to the lyrics very carefully. After hearing them I realized Phil was what I needed . . . a young, poetic, avant garde lyricist with sensitivity and feeling. I had no idea how we were going to get along, but I approached him and we got together and wrote seven songs in one week. We both loved them and at that point, realizing no one would record me here, I took the songs and recorded them at Strawberry Studios in Stockport, England, with 10CC, and that was the *Solitaire* album.

"I like my writing much better now than I ever did. I am more in control . . . I'm more mature. I can take many more chances and I can now write lyrics which I never did.

"I wrote the lyrics to *Lonely Night*. It took me three vodka martinis plus some other things. I had the portion of the melody that eventually accompanied the lyrics, *Lonely night, tell me what am I going to do*, and I liked it to the point where I decided I wasn't going to give the tune to either Phil or Howie. I determined that I was going to finish it myself.

"So I steeled myself with outside stimuli and when I finished it, it sounded like a piece of shit on the piano.

I played it for Freddie the Lawyer and he said, 'You're not going to record that song? That's terrible!'

"Now I got defensive and said, 'What do you mean it's terrible? I think it's good. It has a *lonely night* hook in it, it's got an *angel face*, it sounds a little like Al Green, it sounds a little like old rock 'n' roll, it sounds a little like Carmen Miranda in the 1940's . . . ' I just liked the whole sound of it.

"So I went in and cut the record. That's a funny thing because sometimes the song sounds mediocre on the piano and when you go in the studio, it comes alive. Jim Horn will play something that adds one texture, and Steve Cropper will play a guitar lick that adds another texture, and it just comes alive. I like my record better than the one the Captain and Tennille made. I told them. I didn't like the whooo whooo ooooo ooooo with the animal sounds.

"But their record of *Love Will Keep Us Together* was superlative. I was living in London at the time and a lot of cover records of my songs were constantly being mailed to my apartment.

"My daughter, who was about eleven at the time, had played it before I had a

chance to listen to it and she brought it to me and said, 'Daddy, wait till you hear this one!'

"When I heard it I said, 'Oh Lord . . . it's the great black reading of the song.' I was sure they were black. 'That's the way that song should be sung.' It was great. His keyboards, the way she sunk her voice into it . . . I thought it was the perfect pop song and record. My son Mark speculated it would go to number 4 on the charts, I said number 3, and my daughter Dara said number 1, and we made a bet."

In terms of a record coming alive in the studio, *Bad Blood*, which took 45 minutes to write, exemplifies that process in Neil's mind.

"I was fooling around at the piano and Phil Cody put the lyrics together to formulate what I would call a cute song. But the record was really made by Jim Horn's flute solo, David Foster's electric piano and Nigel Olsson's drumming. And my singing," he adds as an afterthought. "That was a studio record, really."

Breaking Up Is Hard To Do in the ballad version is

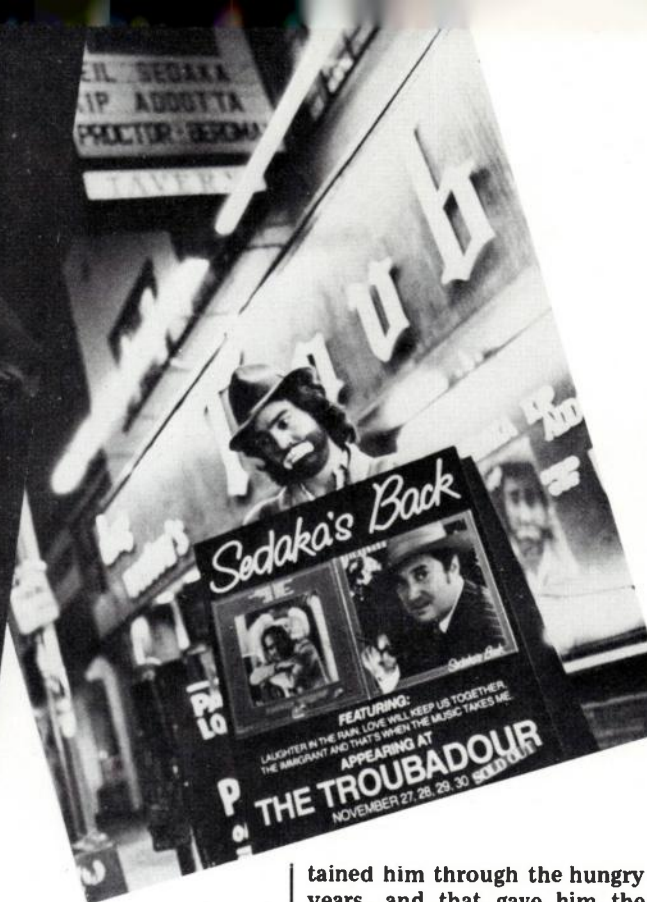
anything but a studio record. How the tempo of the song changed is explained by Neil as follows: "It was during the sixties and I was fooling around at the piano with the old songs. I found out that *Breaking Up* worked well as a torchy ballad. Lenny Welch made a record of it on my suggestion as a ballad and it made the top 30 nationally. Most people don't remember but it was a beautiful record.

"And then, when I recorded the *Hungry Years* album, the song was in the back of my mind and I decided to put it on the album. I thought I might as well stick this one in because it's interesting in that it shows the old song in a new version. It almost became another song."

We asked Neil, of the songs he's written, of which ones was he proudest.

"If I got into that my co-writers would kill me. I give Phil three or four weeks of writing in New York and I give Howie three or four weeks of writing in Los Angeles, and I usually have many melodies worked out that I think will be best for each one.

"But I couldn't say which songs I liked the best because that would be almost like saying one is a better lyricist than the other. Actually, they're both brilliant. THEY'RE BOTH BRILLIANT!!!" he



adds, leaning over the tape recorder and shouting to make sure they hear him.

Neil thinks music is changing and he likes the changes that have come about.

"I love this new wave of the mellow R&B," he explains. "I love that. I love the Lou Rawls' . . . I love the George Bensons' . . . I love Sophisticated Lady — Natalie Cole. I saw Natalie Cole on the Midnight Special and they picked me off the floor; it was just incredible. That mellow R&B . . . I just melt away."

Neil's advice to young writers is, "To read *Songwriter Magazine*. I think it's marvelous. Also, write and play for friends and family. Knock on doors. Be aware of the market and stay abreast.

"There's a lot of artists who are not self-contained and who are always looking for material. You guys make a point of listing them in the magazine.

"I get mail from young writers who ask me advice and send me lead sheets. Now you know that it could be a number one song and you can't tell from a lead sheet. It's impossible."

Looking to the future,

Neil has his eye on the theatre. "I would like to write a Broadway show," he states, "but I can't possibly do it until 1978. I don't think I could write the book for the show so I'm not sure yet exactly how I'm going to go about it.

"One of the great thrills for me was when the legendary Richard Rogers heard my music and told me, 'This is much too easy for you. You must write something for the theatre because that is where your work belongs; on the stage. I consider that a great compliment.'"

If Neil decides to write for the Broadway theatre, he probably will have as much success with that medium as he has had with the other mediums he has contributed to.

He was born in the Brighton Beach section of Brooklyn and trained at Juilliard to be a classical pianist. He comes from a time and space that has produced many great talents who have enriched America's contemporary music scene. Neil Diamond and Barry Mann were raised in Brooklyn at about the same time Neil was. So was Carole King. Carole collaborated in song with Gerry Goffin while attending Queens College. Another classmate of Carole's at Queens College was Paul Simon. Across the river, in Manhattan, came Cynthia Weil. It was seemingly a most productive time and space for the breeding of talents who

have contributed so much to music in this country.

From a classical pianist, to a doowap street singer, to a writer/performer of teenage oriented songs, Neil has emerged as a well rounded performer who is equally at home on the stage of a club like the Troubadour in Los Angeles, (where Elton John first found stardom), as he is in Las Vegas.

Recently, Sedaka had a television special which, although not flawless, was extremely well paced and presented, and highly entertaining. In addition to the incomparable Bette Midler, the show featured his two children. On paper, having his children perform on the show seemed to be a mistake to me. But in practice, I was proven wrong. His young son handled himself believably and was quite relaxed. And his daughter sang a version of *Laughter In The Rain* that was imaginative and creative, and thoroughly convincing.

But then again, I'm not the only one Sedaka has fooled. He has demonstrated an unerring sense of what's right for him. He feels he will be able to maintain his multifaceted career as long as he has time to write.

It was songwriting that gave Neil his start, that sus-

tained him through the hungry years, and that gave him the opportunity to fool an awful lot of people.

He had sold 25 million records but he was a voice on the radio with no face in this country. He was overprotected to the point where eventually, he was no longer even a voice on the radio and faded from the public eye, if not the public ear. He continued his songwriting and his songs were heard by the public sung by other artists.

But Neil had the urge to sing his music to the people of this country himself and launched a comeback. "What is he trying to do?", they said. "He'll never come back. Neil Sedaka is dead."

Well, apparently, the reports of his death were greatly exaggerated. The public wanted him back and the critics have scurried through their respective thesaurus to find the proper accolade. He has stood the music business on its collective ear and has finally achieved what he had wanted for so long and what he dreamed of while success was happening to him in England . . . "Wouldn't it be wonderful if this whole thing could happen in my country . . . in America."

It has happened. And after all these years of playing "various strange countries," Neil Sedaka is home at last.

1

Bob Sour, co-lyricist of "Body And Soul" stands by as Mitchell Parish prepares to play a chorus of "Stardust," written with Hoagy Carmichael.

2

After the unveiling, the group poses for a final memento of the moment: Mitchell Parish, Sammy Cahn, Ervin Drake, Harold Arlen and Dr. Leonard Feist.

3

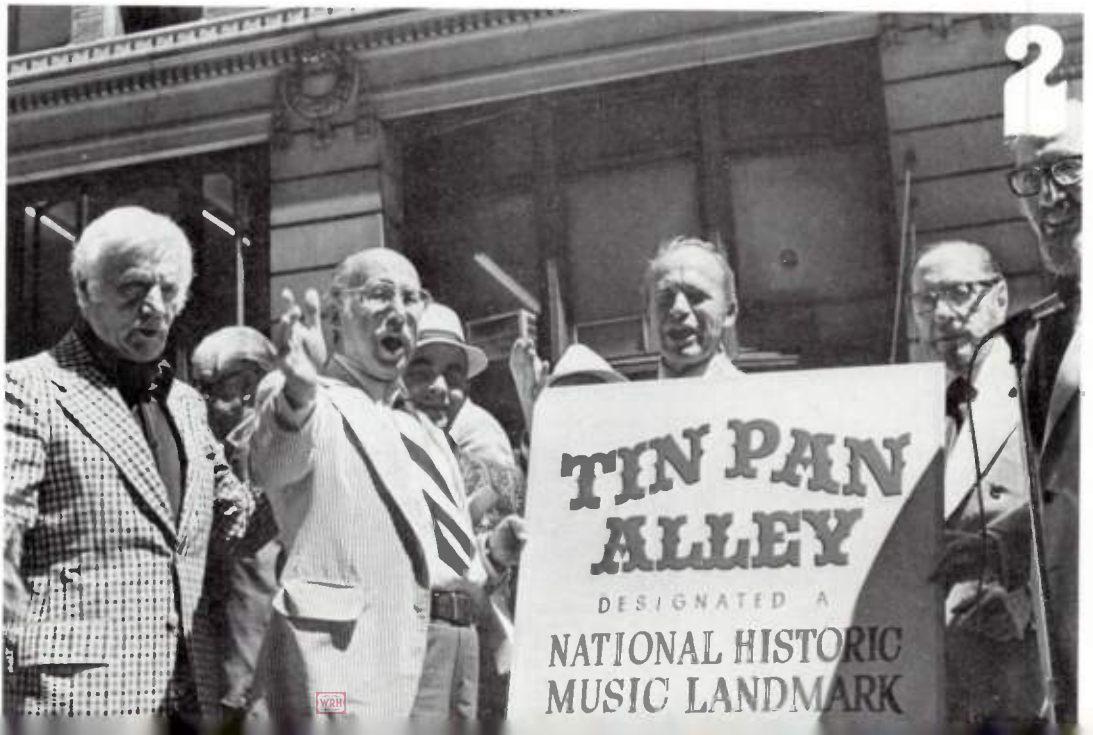
Sitting behind Oscar Brand: Sammy Cahn (winner of four Academy Awards), Malvin Franklin, Lou Alter ("Manhattan Serenade") Not visible: Irving Caesar ("Swanee," "Tea For Two" & "I Wanna Be Happy." Gerald Marks ("All Of Me" & "Is It True What They Say About Dixie?") Abe Olman ("Oh Johnny, Oh Johnny, Oh," "Down By the O-H-I-O"). Burton Lane composer ("On A Clear Day," "Everything I Have Is Yours," "That Old Devil Moon," "How Are Things In Glocca Morra?").

4

A Songwriter's Mount Rushmore: Malvin Franklin, Charter-member of A.S.C.A.P., composer. Ervin Drake, President of A.G.A.C. (The American Guild of Authors & Composers) Composer & lyricist ("It Was A Very Good Year," "Come To The Mardi Gras"). Harold Arlen, composer ("Stormy Weather," "That Old Black Magic," "Blues In The Night," "The Man That Got Away," "Accentuate The Positive" & "Over The Rainbow"). Oscar Brand ("A Guy Is A Guy").

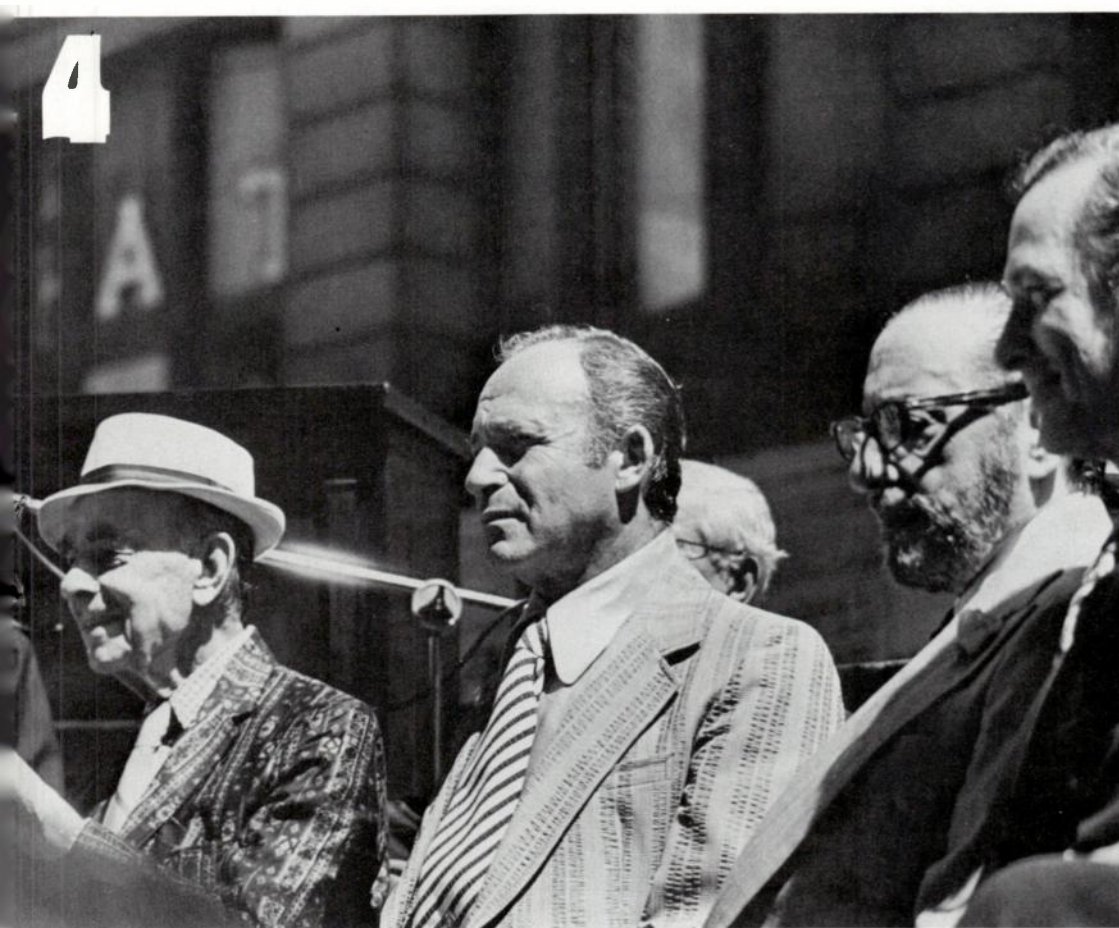


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2

Photographs by Robert Saunders



Tin Pan Alley

by Rollin' Albert

TIN PAN ALLEY—Some of us believe that "you can't know where you are going unless you know where you've been." So when we heard that the National Music Council had voted to place a bronze plaque at the site of the legendary "Tin Pan Alley," we went to see where the Music Business had been.

A flat-bed truck at the curb blocked half of the south side of the gutter, at 28th Street, just east of Broadway in Manhattan; as traffic crawled past on the narrow street, drivers rubber-necked to catch a glimpse of whatever celebrities or dignitaries had been granted the right to tie up traffic. All they saw was a piano and two rows of men "in the September of their years"—few famous faces. Pedestrians squeezed their way through the small crowd, one hand firmly over wallet or handbag—as native New Yorkers learn to move—eyes darting

5

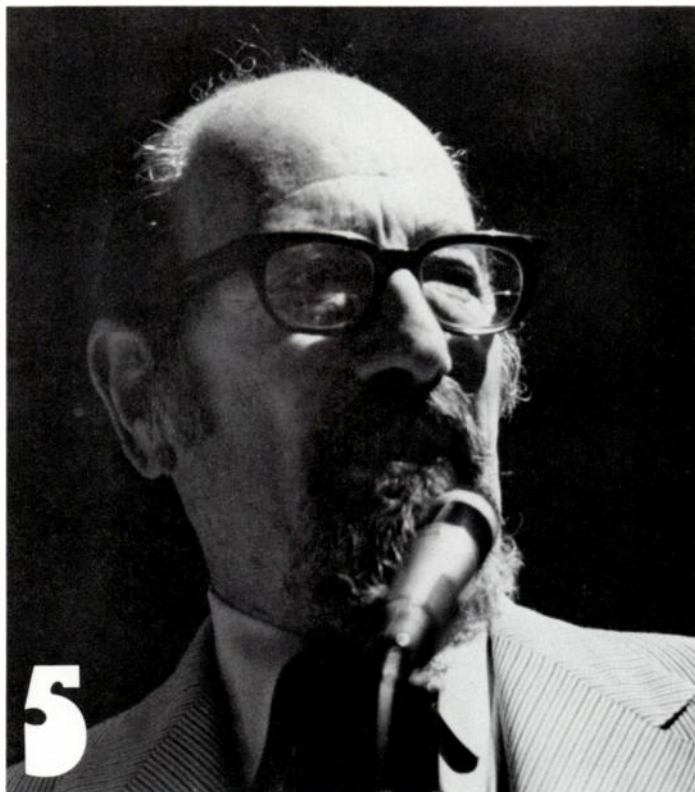
Dr. Leonard Feist, President of the National Music Publishers Association recalled the importance of this site in the history of American music.

6

The surprise celebrity of the day's events was neither a songwriter nor publisher. She was Katherine Handy Lewis, daughter of W.C. Handy ("St. Louis Blues," "The Memphis Blues," "Beale Street Blues," "Yellow Dog Blues").

7

Here, Mrs. Lewis was joined by Mitchell Parish, Dr. Merle Montgomery, President of the National Music Council, Richard C. Knowles, Exxon Northeast regional manager, Bud Greene, composer ("Alabama Bound," "Once In A While," "Sentimental Journey"), Sammy Cahn and Dr. Leonard Feist.



around, questioning, "Who the heck are they?" Only when the titles of the songs each composer and lyricist had authored were listed (and briefly played—time limiting each to a chorus or two), could we observe relaxed nods of recognition and smiles to indicate the pleasures these tunes recalled.

Although Tin Pan Alley was made famous by the songwriters who started their careers there, men like Irving Berlin, Jerome Kern, and George Gershwin, that stretch of 28th Street between 5th and 6th Avenues was where many music publishers huddled together in a 9-5, Monday to Friday ghetto. Yet, ironically, none of the participants in this day of tribute to the past mentioned any of these publishing firms. This was a celebration of Songwriters, of creators, not businessmen.

The name, "Tin Pan Alley" was coined in or about 1903 by a songwriter and journalist named Monroe Rosenfeld. The story is that Rosenfeld was working on a pop music article for the New York Herald and stopped by the 28th Street office of Harry von Tilzer. While there, Rosenfeld heard an upright piano into which von Tilzer had stuffed strips of paper running through the piano strings to produce a tinny effect. The sound gave Rosenfeld an idea for the title of his article. The name captured popular imagination as quickly as did the songs it sold, and Tin Pan Alley flourished for almost a quarter of a century as the place you brought your songs, your talent and your dreams.

An 11 x 14 inch bronze plaque will remain high on the wall of the Chemical Bank Building on 28th Street, near Broadway. The music business has moved north to 57th Street, south to Nashville, west to Los Angeles, east to London. Perhaps few will chance to notice the plaque and fewer will stop and read it. Even then, only a fraction will pause and remember, spending a moment in a mental time machine with the instant realization: "Oh! Is this the place where it all began?"

Editor's Note: The author, who resides in New York City, has previously contributed articles to *Songwriter Magazine* in March and again in July.



How to Make a Record

by Paul August

In Boston, it's Jelly Records. Ork Records reports from New York, Tinkertoo Records from Cleveland and Bald Ego Records from San Francisco. Folk music on the Cooking label or Country and Western on Bucksnot . . . Across the United States an increasing number of songwriters, musicians and bands are dancing past major labels to roll their own records.

The music writer for the San Francisco Chronicle, observes that, "A surprising num-

ber of local bands have become involved in making their own records . . . the result of archaic talent policies and the gap between the industry and the consumer."

During the fifties, home grown recordings were called garage records. Groups like Jan and Dean taped songs at home, tacking purple egg cartons to walls for sound proofing. Today's garage recordings originate from 8 and 16-track studios where lower prices mean more business.

Why roll your own record? Consider the note I got from an assistant record producer: "Best of luck in your carreer (sic), or inversely, have a nice retirement." At this point I decided to stop sending demos to illiterates and start making my own records. I had no money, no musicians, no studio. I had my songs, the experience of hanging around recording sessions and the knowledge of how to do it. If I didn't know something I could phone local record peo-

ple for the answers. Public libraries have little to offer researchers in the business end of music.

I outlined my plan and methods.

Copyright. For songs, get Form E from:

Register of Copyrights
Library of Congress
Washington, D.C. 20559

Copyright forms are free but require lead sheets with melody and lyrics. Music ma-



Paul August

jors can do these for fees between \$10 and \$25 per song.

Publishing Company. Radio stations won't play garage records unless they're affiliated with a performing rights organization which collects about two cents royalties when a song is played on radio. ASCAP or BMI? I'll try BMI.

Broadcast Music
Incorporated
40 West 57th St.,
New York, N.Y. 10019

Business Licenses. No sense looking for extra expenses. The city requires a business permit and I'll need that to get a re-sale tax number. Check with City Hall.

Label and Logo. Pick a name no other company has. Check the Billboard Yearbook. It lists all the active record companies. Find a freelance artist to design the label and do the sleeve graphics.

Studio and Engineer. Forget the \$50 an hour, 32 track, plastic fantastic studio. There's many smaller studios who can do it for \$10 to \$50 an hour. A good engineer works miracles with funky controls but super-electronic recording systems are worthless without the right person at the helm. Observe the engineer. Can I work with him?

Record Pressing. Send master to L.A., probably Century Records in Saugus or Monarch or Custom Recordings in Los Angeles. After a \$200 initial process, they press 45's for 20-25 cents each and albums

for 39-44 cents each. Labels and sleeves are extra.

Promotion. Radio airplay is everything. Start with the outlying districts and work into the city. Make appointments with the music directors at radio stations. Have friends write and call to request record.

Publicity. Local advertising newspapers, columnists, posters, bumper stickers, word of mouth, performances.

Distribution. Mail order is best for the garage record. Also, place the record on consignment with local one-stop distributors who will supply requests from mom and pop records shops. Contact big chain retail outlets directly. Don't re-supply anyone unless they pay first.

Sounds good in theory but will it work in practice? One problem. How in the hell am I going to finance this project?

Some neighborhood musicians, gigging in bars and trying to support a family, had newspaper carrier driver routes with the morning paper, making \$200 to \$300 a month. I began tossing newspapers, using the moonlight income to pay recording expenses. If I don't make enough one month, production will stop until I get the money to continue.

Garage records aren't million sellers but do open new possibilities. Bomp records was picked up by ABC. Berserkeley records in Berkeley made a distribution deal with Playboy records. Patti Smith got started on her own Mer label. Even the Beatles began with their own records. These drew the attention of Brian Epstein who became their manager and replaced Peter Best with Ringo. In what has to be the all-time low of garage labels, some character released an album called "Best Of The Beatles." Above the headline-size "BEST" was the fine print, "Peter." Needless to say, legal action stopped the con game of using old pre-Ringo rehearsal tapes for an album.

So I embarked with a spirit of adventure, unsure of where it would lead, if anywhere. After BMI was assured I wasn't a "set-your-words-to-music" rip-off, I entered

a five year agreement with them as a publishing company. A good name for my label would be Garage Records, but that title was already taken by Willie Alexander for his song, "Kerouac." I used the name John Paul Records. Friends at Fantasy Records in Berkeley recommended a freelance graphic artist, Lance Anderson, to do my logo, label and sleeve design. Many garage records skip this graphics step, preferring a cheap print and plain white sleeve provided by the pressing factory.

Mills College Contemporary Tape Center had an engineer I could work with, Bob Sheff, teacher and formerly an engineer in Detroit. As sessions progressed, the funky little 8-track occasionally broke down, leaving seven working tracks. A loose board in the floor added a big thud when you tapped your toe and frogs in the shallow pond outside were so loud they became part of the background vocal. But for \$10 an hour, I could accept that. Prime evening time in a major studio would run between \$60 and \$120 an hour. Not here. Not with my paper route finances.

For musicians, I made the first mistake of calling on friends. Friends are really nice people but . . . not when they have to cancel their favor to take a paying job. The expenses mounted as I hired musicians.

My goal was a tight 2½ minute 45 rpm record. An album would have to wait until I knew what I was doing. I was fascinated with the single genre, listening to Top 40 every morning, analyzing the techniques used in singles. Songs like "Jungle Boogie" sound like simple nonsense until you analyze the rhythmic elements and syllabic construction and find highly complex kaleidoscopes of sound. "Lady Marmalade" by La Belle and "The Boogie Woogie Bugle Boy Of Company B" by Bette Midler . . . 2½ minutes of incredible musical energy.

When I first entered the studio I remember thinking, "God . . . this is costing me almost twenty cents a minute. Hurry up."

The 8-track got full fast. I ended up with charts of tracks showing where there was space to dub. I was learning,

often using studio time to experiment with techniques or question the engineer about achieving certain effects.

There are now schools of music which deal with just this type of material. In San Francisco, the College For Recording Arts covers music production, engineering, disc mastering and music law. The Family Light School of Music in Sausalito offers courses in songwriting, recording sessions and music publishing. There's Blue Bear School and other mavericks which devote as much to the business of music as they do to the theory.

I was involved in trial and error, learning to cut and tighten elements to make the recording flow swiftly and hold a listener's interest. I experimented with sound effects. The local fire department supplied a lengthy siren blast on my 2-track portable. We added a spinning hub-cap to the pre-recorded car crash and I yanked the battery out of my VW to juice an "ah-ooo-gah" horn in the studio. If nothing else, it was fun.

We had a full tape during mix-down, when all eight tracks are balanced and mixed into one 2-track master. "Give the bass more treble for those transistor radios . . . Bring up the rhythm guitar rift during the bridge . . . Bring down the background vocals. The guitarist wants more treble on the lead during the solo? Hell, the engineer only has two hands . . ."

While the sound was being wrapped up in the studio, the graphics were slowly coming together. I wanted a catchy cover photo so I attended the National Rod and Custom show where I discovered a classy little street rod. I found a radar screen in storage on the roof of an electronics firm on the water front, hired a rent-a-cop with vintage cop cycle, acquired a highly visual "Speed checked by Radar" sign and borrowed an ice cream truck from San Jose. In Hollywood, these props would be available in a day, but not in Oakland.

Then, the morning of the photo, it rained.

It was a thick, misty rain and everyone called about the photo. The sound was mastered and ready. The sleeve and label were designed, type-set, laid-

out and pasted up. I needed the photo to finish up and ship the works to Century Records for manufacturing. This type of delay was symbolic of the entire project. You never know what's going to go wrong next.

Fortunately, the rain cleared before noon and a professional photographer (no more friends) began clicking. In retrospect, the photo needed to be tightened and directed but at the time we were simply happy the rain stopped.

The package was sent to Century Records where they processed the tape onto a metal master. It looked like a hot platter as it pressed months of effort into a thin black disc. About six weeks later, one thousand 45's arrived at John Paul Records. I thought to myself, "Now what do I do?"

Radio airplay in the bay area is one of the hardest places to crack in the nation. One has to begin with outlying stations and work the record into the city. Stations like publicity gimmicks so I arranged to have ice cream trucks tape the record and play it on the streets.

At one ice cream truck yard I talked with a guy who didn't know it was my record.

"Oh that," he said, thinking I was just another ice cream truck driver. "No, don't buy that record."

"Why not?" I asked.

"It's the shits. Don't make no sense."

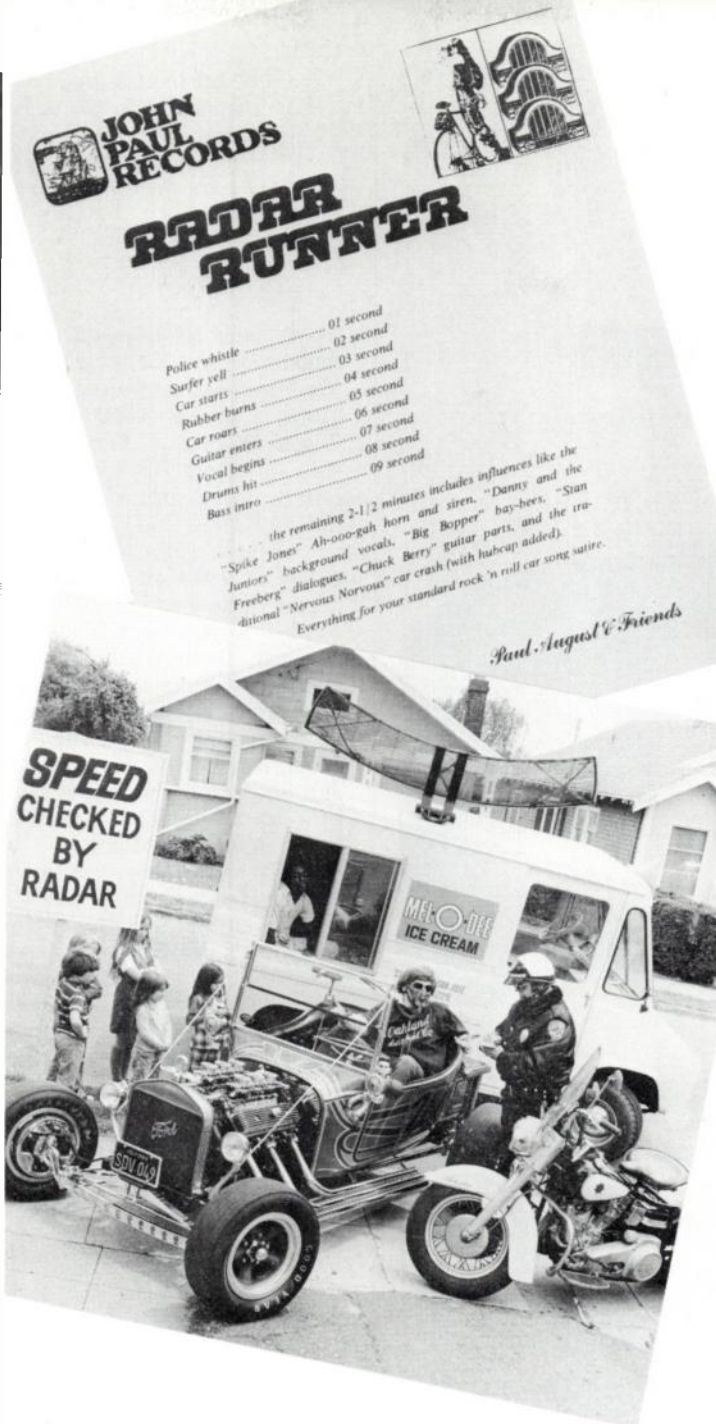
I swallowed my pride, retained a phony smile and replied, "Oh?"

"Yea," he continued. "All that talk about taxes. That don't sell no ice cream. It don't make no sense. Save your money."

That hurt. It was a hard way to learn why a song needs universal appeal.

I dropped the ice cream truck promotion and continued visiting radio stations. The Ice Cream Truck Song wasn't slick enough for Middle of the Road stations. It was popular with intellectual types who enjoy symbolism and social comment, but they don't buy 45's.

Top 40 music directors wouldn't put the rock 'n roll flip side on their playlists until it had proven itself. They complimented me on having one of the best local products



Promotional logo employed by author for his record entitled Radar Runner and photo used on record jacket sleeve.

they had seen, but compliments don't sell records either. I knew there were production flaws on this side . . . a guitar note cut short, an imperceptible moment late on a beat, elements obvious to me but unnoticeable to others. Details, perhaps, but a combination of details makes the final total effect. It was fun and funky but not as clean and precise as the hit singles I studied and analyzed. It might not be a hit but I was going to the

radio stations anyway, learning what they wanted, getting honest, critical advice, opening doors.

My biggest advantage in record promotion was being one man with one record. Other promoters waited in line with a handful of 10 or 12 records, this week's release from their group of major labels. Nothing would be worse than having one station go on the record and having nothing happen. It would be declared

a stiff and that would kill it. So far, this hasn't happened and I still have the time to work on it, slowly, very slowly.

I picked up some publicity in local newspapers, very little airplay and very few sales—about what I expected. What I didn't expect was another recording opportunity which developed. I put this record on the shelf and went on to another.

Local community leaders knew of my record and I received a grant from Master Plan Citizen's Committee to record The Castleers, a high school choir in Oakland with a national reputation for excellence. Funding included money from the Rockefeller Foundation. This is now complete and will be released as soon as we mobilize a promotional campaign.

By this time I had quit my newspaper carrier driver job and found that I had another unexpected treasure from this crazy little recording project. While working on the pre-dawn city streets I acquired the living street experiences which became ghetto songs, now being polished, refined and tightened for future recordings. I found *Hattie's House Of Beauty* and discovered *The One-Legged Bicycle Man*. I saw *Trainlady In The Window* and learned the stories behind *Bad Dog Park* and *Abdo Allen's Tank*.

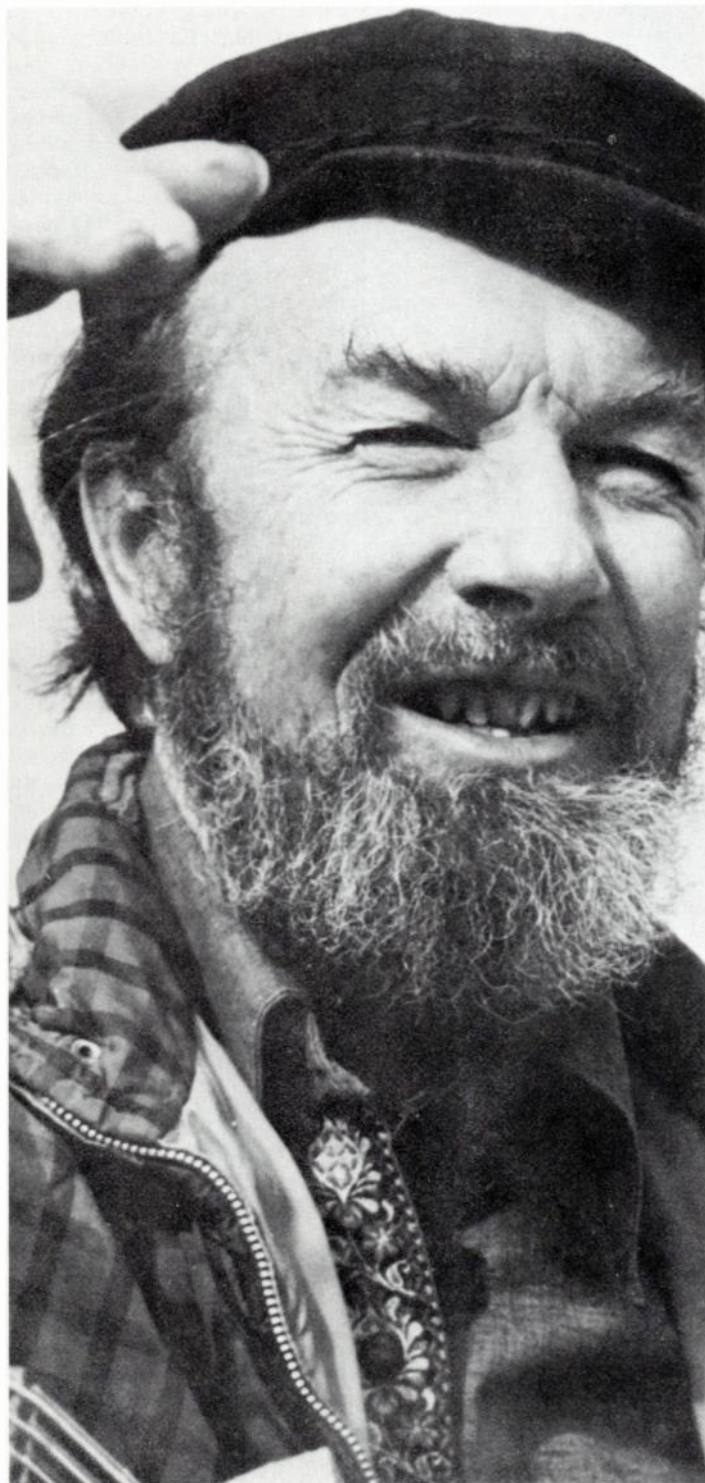
Making my own record was kind of a crazy thing to do but now I feel better about my career (sic). And having had the opportunity of being involved with every phase that takes place from the time the song is written until it's recorded, has given me a clear picture of the links of the chain that bind a good song to a hit record. I hope my experience brings you a measure of insight.

Editor's Note: The author is a freelance writer who resides in Oakland, California. His background in the music business includes record promotion, dance-concert production, singing and songwriting. This story of how he made his record mixes factual information with subjective experiences to show the type of struggle many professionals have experienced and most amateurs have yet to face.

Pete Seeger

— and writing for freedom

by Helen King



"That the talented voice of the artist is among the most effective voice anyone can hear is the reason why writers and artists are often the first to be persecuted and jailed under tyranny or under governments who are unsure of their power."

Rose Styron
(For Amnesty International)

A short while ago I was given a cassette tape of a song called "Delbert Tibbs" written and performed by Pete Seeger. The lyric was a selection of lines from the poetry of Delbert Tibbs, a young Black man on Death Row in Raiford State Prison in Starke, Florida. Pete Seeger prefaced the ballad with, "Delbert Tibbs, this is Pete Seeger speaking. I hope this can be some sort of tool or weapon for you in your fight for life."

Delbert Tibbs, a former theology student, was sentenced to die in 1974 on one count of rape, and one count of first degree murder in connection with the assault of a 16-year-old Florida woman and fatal shooting of her male companion, although Delbert Tibbs was over 150 miles away from the area at the time of the crime. At the trial, Blacks were systematically excluded from the jury. Of 300 prospective jurors only three were Black. The final jury was all white! On July 28, 1976, the Florida Supreme Court reversed the death sentence and ordered a new trial because it said there was "not a shred of evidence against Tibbs." The court's decision upheld all major defense contentions that Tibbs was unfairly tried and unjustly convicted. The opinion of Justice Boyd was that the "evidence shows Tibbs should be freed immediately and without further litigation." However, the prosecution appealed the court's decision and is seeking a rehearing. This makes the decision to dismiss the case inoperative until the appeal is disposed of—no one knows when.

Delbert Tibbs

Verse

*"I'm sitting here on Death Row, Delbert Tibbs my name.
Say, won't somebody listen to how that I been framed?
Don't they know my jury was all white?
Don't they know the facts they kept from light?"*

Chorus

*I need a poem to tell how I been framed
I need a poem to expose this racist game
Say, don't we all need a poem to break these iron bars?
Wouldn't you like a poem to help you see the stars?*

Verse

*Well, the state of Florida is just one of many.
But the state of slavery! Don't we wish there'd
never been any?
Don't we wish slavery never existed nor never was?
But slavery was here. Now we can't say, "Becuz,
becuz, becuz."*

Chorus

Verse

*Strange, strange, now I've met some beautiful people.
Some meet and greet upon the street, some gather
under a steeple.
Some call 'emselves one thing, some call 'emselves another
But now I know! I do have Sisters and Brothers.*

Final Chorus

*They're helping me write a poem to tell how I been framed
A truthful poem to expose this racist game.
Say don't we all need a poem to break these iron bars?
Wouldn't you like a poem to help you see the stars?*

The response in Los Angeles has been moving. One of the radio stations made several duplicates of the tape, for themselves and for distribution to other stations. It has been played several times on each station. I hope all readers will avail themselves of this opportunity to expose injustice and racism. The tape can be a collector's item. To me it is a most precious possession.

Since Pete Seeger's song was written, Delbert Tibbs has been moved from his death row cell.

A rehearing for Delbert Tibbs can cost dearly. Tapes and lead sheets of Pete Seeger's song are being sold to raise the necessary funds and to publicize the case. You may send donations of \$3.00 or more with a request for the tape to the Tibbs Defense Committee, 846 No. Entrada Drive, Ft. Myers, Florida 33901, or to Florida Alliance Against Repression, P.O. Box 680771, Miami, Florida 33168, or Tibbs Defense Committee, 29 So. La Salle Street, Room 429, Chicago, Illinois.

America can be proud of its many hundreds of talented songwriters of conscience, like Pete Seeger, who are dedicating their lives, and in many cases sacrificing commercially successful careers, to advance freedom, justice and humanity.

Bob Dylan's inspired song, "Hurricane," about the framed Black Fighter, Reuben Carter, had the impact no rhetoric in the world could have achieved.

Few of us who heard her will ever forget Billie Holiday when she closed every concert with Lewis Allan's "Strange Fruit," a song that played a decisive role in the enactment of anti-lynching legislation:

*"Black body swinging in the southern breeze,
Strange fruit hanging from the poplar trees.*

Here is a strange and bitter crop."

Many martyrs have been immortalized in song, among them John Brown, Joe Hill, Harry Sims, Amilcar Cabral, Che Guevara, Pancho Villa, George Jackson, Fred Hampton and Julius and Ethel Rosenberg.

The Chilean poet, songwriter and artist, Victor Jara, after his arrest by the junta, was ordered by the police to stop singing his songs of freedom to the other prisoners herded into the soccer stadium in Chile. When he refused, a policeman severed Victor Jara's fingers with an axe and shouted, "Now play!" Victor Jara's voice was stilled only by a volley of bullets. Arlo Guthrie and Adrian Mitchell's song, "Victor Jara" (on Warner Bros. current Arlo Guthrie album "Amigo") will etch the name and memory of Victor Jara on the hearts of all humanity for a long time to come. Holly Near also gave tribute to the memory of Victor Jara in her song, "It Could Have Been Me."

*"The junta took the fingers from Victor Jara's hands
They said to the gentle poet, "Play your guitar now
if you can!"*

*Well Victor started singing until they shot
his body down*

*You can kill a man but not a song when it's sung the
whole world round."*

We Americans need to know our role in the savage persecution and repression in Chile. The "Song For Allende" by Don Lange tells us,

*"It's a long, long way from the heartland of
Santiago Bay
Where the good doctor lies, with blood in his eyes,
And the bullets read U.S. of A.
And the bullets read U.S. of A."*

One of my very special writers is Malvina Reynolds. I wish that all of us could have some of her infinite wisdom, her humor, her sparkle and, above all, her incomparable talent to communicate. Malvina can make her statement in just two thought-provoking lines:

*"They've got the world in their pocket,
But their pocket's got a hole."*

or her gentle song, "What Have They Done To The Rain?" She is speaking of adding this verse to her "Little Boxes," which is being sung all over the world in every language:

*"Monster atom plants by the riverside,
Monster atom plants made of ticky-tacky,
Monster atom plants by the seaside,
Monster atom plants all the same,
In New York State and Michigan,
Oklahoma and California,
And they're all made out of ticky-tacky
they leak death just the same."*

Ruthie Gorton, a loyal friend of SRS, wrote "Ireland, United And Free" which just won first prize in Donegal, Ireland:

*"You sang your way into my heart
With the voice of a rebel true,
And by the time we had to part
I felt such deep affection for you.
You said 'I feel we may not meet again,
You may just hear news about me.
So I'll fight to the day I can see you my friend,
In an Ireland united and free."*

SRS knows well the struggle of unknown songwriters to break into the industry with songs that communicate something other than "Top Forty" material. Those who paid their dues, built their own audiences, and proved their saleability, like Bob Dylan and Arlo Guthrie, can speak out. Others, like Malvina and Holly Near, in addition to writing quality songs, have had to build their own machinery for dissemination, their own publishing companies, record labels, distribution, and tour tirelessly to establish credibility and loyal audiences. An overwhelming task that can be accomplished only through heartbreaking work and unwavering faith in themselves and their music. Then they must find the "name artists" whose convictions match their own in order to get "cover records," so essential for reaching the widest possible audience.

SRS hopes that through Festivals of New Music, cooperative publishing and recording talented new writers who have something to say, they will be spared the compromise and will reach out to the people with songs that need to be heard.

"Strange Fruit" c by Edward B. Marks Corporation.
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"It Could Have Been Me" c Hereford Music.
Reprinted with Permission.

"Song For Allende" c Don Lange
Malvina Reynolds' songs c Schroder Music
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Ireland United And Free" c Ruthie Gorton
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Hollywood, Ca. 90028

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My life in art

The autobiography of a Copyright

Part III

Legally Speaking

Edited by

Richard A. Schulenberg

(A member of the State Bar of California.)

Editor's Note: This is the third part of the autobiography of the copyright, *Needing You*, written in 1919 by Benny "Bow Wow" Bilinsky. In Part I, *Barrister Blues*, the copyright known as Bart explains certain basic copyright facts of life, notably common law copyright to *Needing You*. In Part II, *Needing You* obtained a statutory copyright, a recording, and, along with the rest of Bow Wow's catalogue, was assigned. Part III begins after Bart's futile attempt to stop a lynch mob intent upon finding and stringing up the violator of *Southern Belle*.

Bart sat in the dirt and watched the retreating form of the lynch mob. He brushed some dust off the judicial robe he always wore and turned to me; "Aw, hell, they won't find him around here anyway. Here, help me up. I didn't get any grass stains on my robe, did I?"

"What will happen?" I asked as I rocked Bart back and forth in an attempt to get him to his feet.

"Oh, I'll probably use soap on the stains and . . ."

"No, about the copyright infringer."

"Our copyright proprietor will sue his copyright proprietor in the federal courts. Presuming it is not settled," he squinted into the future with that special talent of his, "and . . . isn't that interesting . . . it won't be; there will be a trial. The trial will turn on two important questions, the first is the similarity between *Southern Belle* and the infringer and the second will

be whether the infringer had access to *Southern Belle*."

"Access to me!" cried *Southern Belle* who had remained behind us. "That makes me sound like some cheap honky-tonk tune." She began crying again.

"There, there, little lady. Dry your tears. 'Access' just means he knew of your existence. Your personal life won't necessarily come into issue."

"What about similarity?" I asked. "Only eight bars were taken. That's not that much. I heard somewhere you had to take more than eight bars to be an infringement."

Bart whirled around at me, "Wash your mouth out! I never want to hear you use that kind of language!"

"What kind of language? I just said you had to take more than eight bars."

"Arrrgh." Bart clutched the sides of his head. "Lies! Lies! There is no formula—eight bars . . . four bars . . . two bars . . . no bars! That is all bird droppings . . ."

"Bird droppings?"

" . . . it's untrue. Each case must be examined upon its own merits. Sixteen bars may not be enough, one bar might be more than enough!" He began to shake, "Where do nice intelligent copyrights get such crazy dumb ideas? No more of that, please." He regained his composure and continued to discuss the lawsuit. "In this case the court will find both similarity and

access and, accordingly, an infringement." He rubbed his hands together gleefully, "That leaves only the question of the recovery."

He stopped as we watched the lynch mob rush past us in the opposite direction. Bart shook his head. "An infringer is liable for damages suffered by the copyright proprietor as well as all the profits the infringer made from the infringement. You following this?" I shrugged. "Look. Let's say you are a copyright proprietor. One of your copyrights is infringed. You lose, oh, say, five dollars that you would have made otherwise. That's your damages. Now the infringer makes a profit . . . let's say five dollars. How much is your recovery?"

"Five dollars?"

Bart rolled his eyes in despair. "Ten dollars! Five dollars damages. Five dollars profit. That equals ten dollars. Now, if there has been an infringement but the court cannot figure out the damages or the profits, it must use what is called the 'in lieu' measure of damages."

"In who?"

"Lieu. It means 'in stead of.' Section 101(b) of the Copyright Act provides a schedule of payments to be made to the copyright proprietor 'in lieu of actual damages and profits.'" The lynch mob rushed past us again in another direction. "Probably of more interest is the provision for infringement of the right to record musical compositions. Section 101(b) applies if there has been no authorized recording." Bart paused thoughtfully and got that distant look of his. "There will be a slight change around 1971, but don't worry about that. Anyway, in *Southern Belle's* case there has been an authorized recording, so we move on to Section 101(e). Under this section the copyright proprietor could get two cents per record manufactured plus, at the court's discretion, treble royalties."

"What does that mean?"

"That, my good man, means the copyright proprietor can get eight cents per record manufactured, whether they were sold or not. Not bad. Not bad at all."

Bart's predictions came true. A lawsuit was brought



against the infringer and a handsome recovery was realized. *Southern Belle*, however, thereafter wore a certain haunted look. The money was paid just before the stock market crash of 1929. Bow Wow's share provided him with a nice cushion for the onset of the great Depression. Strangely enough, as the depression deepened, Bow Wow's fortunes soared. As the thirties progressed, more and more people turned to music as an escape. Accordingly, Bow Wow's earnings grew apace. During this period, Bow Wow's family also grew apace. Bow Wow and his wife were blessed with two little Bow Wow's.

In April of 1938, tragedy struck. Benny "Bow Wow" Bilinsky, our parent and creator, died. Bow Wow's copyrights gathered for a memorial service. Bart delivered the eulogy, stating that Bow Wow had died happy, a man whose life long ambition had been fulfilled. Bow Wow had been shot to death by a jealous husband. Bart's speech drifted off into an elaborate, and very boring, discussion of all the rights which were now transferred into Bow Wow's estate and had become the property of his wife and children, his sole heirs.

After the services, Bart and I found ourselves alone. Considering the circumstances, Bart seemed to be in a fine



humor. He hummed a little tune to himself and did a little dance step, his judicial robe jerking and twitching in accompaniment. "You seem quite happy," I stated.

"I am. I am. We must consider the *incorporeal hereditaments*."

"The what?"

"No matter, lad. Just wait

for renewal time and you will see."

"When will that be?"

"At the moment, the initial period of copyright in a work is twenty-eight years. There is a second twenty-eight year period which is available to the owner of the copyright. The copyright must be renewed in order to qualify for the



second period. The first of Bow Wow's copyrights were registered in 1917, and therefore the renewal for those copyrights will come up in 1945." He looked at me, "You were, as I recall, copyrighted in 1919, therefore your renewal will come up in 1947."

"But what will happen then?"

Bart smiled to himself and waggled a finger at me, "You'll see, lad, you'll see. Just you wait." Bart left me there, wondering what he had in mind.

Bart kept his secret to himself for several years. World War II broke out and we all concerned ourselves with the war effort. I was happy to enjoy a revival. I was recorded by one of the big swing bands and soldiers and sailors sang me in the ears of their loved ones as they left for overseas.

As the war years drew to a close, Bart finally shared his secret with me. All of our renewal rights could be exercised not by the publisher who had bought us from Bow Wow but, instead, by Bow Wow's widow and children.

"How can this be?" I asked. "When Bow Wow assigned all rights in the copyrights for the length of the copyrights, including renewal rights."

Bart settled down behind his large ornate carved desk.

"Well, my boy, Section 24 of the Copyright Act provides that, with the exception of certain copyrighted works not in question here, 'the author of such work, if still living, or the widow, widower, or children of the author, if the author be not living . . . shall be entitled to a renewal and extension of the copyright in such work for a further term of twenty-eight years . . . ' In commenting on that provision one court said: 'There are at least sentimental reasons for believing that Congress may have intended that the author, who according to tradition receives but little for his work, and afterwards sees large profits made out of it by publishers, should later in life be brought into his kingdom.'"

Bart paused for effect and wiped a tear from his eye, "Isn't that just beautiful?"

"Yes, but what does it mean?"

Bart carefully moved some papers from one side of his desk to the other. "The original intention was that the author would have the rights in the renewal returned to him so that he may enjoy the success



for the second twenty-eight year period."

"But I thought Bow Wow granted the renewal rights to the publisher?"

"He did. And if Bow Wow was still alive, the publisher would have the renewal rights. However, with Bow Wow's death, the renewal rights now go to his widow and children. They are free to renew the copyrights in their own name, or if they desire, to negotiate with the publisher, or any other publisher for the renewal rights."

"Is that fair?"

Bart smiled broadly, "Who said life was fair? Although

in this case there is a certain justice that Bow Wow's family will have the right to get the copyrights back."

"How could the publisher have guarded against this?"

"Two ways. The first was to keep Bow Wow alive, which unfortunately they neglected to do. The second would have been to acquire an agreement from Bow Wow's widow and children that they would grant whatever renewal rights they had to the publisher. This is, I suspect, what the publisher will attempt to do."

As always, Bart's prophecy turned out to be true. A copyright can be renewed at any time, one year prior to the expiration of the first twenty-eight year period. Some six months before the opportunity to renew the first of the copyrights coming up for renewal, the publisher attempted to negotiate an agreement with Bow Wow's widow for the renewal rights. Bow Wow's widow, a woman of strong will and business foresight, determined that the copyrights, as they came up for renewal, would be renewed in her name and the children's name and a new publishing company would be set up. So it came to pass that as our copyrights came up for renewal each of us was, in turn, renewed and transferred into the new publishing company owned by Mrs. Bilinsky and the little Bilinskys.

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.

NEXT

*Rock and roll
is upon us*

*Our hero becomes
an uncle*

*New laws appear
on the horizon*

Chord Symbol Notation

Part II

Composition

by Ladd McIntosh

In our last article we discussed triads, their construction and notation. We also discussed the reasons for employing intelligent chord symbol notation as well as the inconsistencies within the present system. This article will deal with the construction and shorthand for four-part chords which are called *seventh chords*.

All seventh chord symbols imply a root, third, fifth and seventh. Seventh chords are built in thirds just as are triads. There are *nine* different types of seventh chords although only three of these (major seventh, dominant seventh and minor seventh) are used the majority of the time. Seventh chords may be constructed diatonically on any degree of a major or harmonic minor scale.

It's a good idea to think of seventh chords as merely a continuation of the triads discussed in our last article. To the four different triads that exist we may add one of two different seventh intervals—major and minor. These are called sevenths because they are the distance of a *seventh* away from the root of the chord.

A *major seventh* (M7) is the interval between the first and seventh degree of a major scale. (It is also found between

the fourth and tenth degrees.) It is the next smallest interval to an *octave*. The presence of a major seventh interval in a chord will produce tension.

There are many symbols currently in use to show the presence of a major seventh and they include: Δ , 7, +7, and #7 all of which are confusing and not *universally accepted*. Our advice is to employ a symbol that can be quickly recognized and understood without argument or question. *Clarity* is the watchword here. We recommend that one of two symbols should always be used: maj7 or ma7. Either of these *cannot* be confused with dominant sevenths, minor sevenths, diminished sevenths or half-diminished sevenths. Short of writing out "major7" either one instantly tells the player or arranger your harmonic intent. (Most professional copyists will change any of the misleading symbols shown above to one of the two indicated—more evidence in favor of your using either of the two.)

If we lower the top note of a major seventh interval one half step it is said to be a minor seventh interval (m7). The presence of a minor (flatted) seventh in a chord is *always* indicated by the addition of the number "7" to the right and slightly above the letter name of the triad to which it has been added. Thus if we add a minor seventh interval to a major triad

(remembering that the seventh is a seventh away from the root of the chord and not the fifth) we now have what is universally known as a dominant seventh chord. Its symbol would be G7 or Eb7 or F#7, depending on the root of the chord.

Major sevenths added to major triads create *major seventh chords*. Ab (major triad symbol) plus maj7 (major seventh interval symbol) equals Abmaj7. The notes would be Ab-C-Eb-G. Numerically related to a major scale built on A-flat the formula would be 1-3-5-7.

Major sevenths added to minor triads create *minor major seventh chords*: Dmi (triad) plus maj7 (interval) equals Dmimaj7. Please note that seventh indicators are *always* placed higher than minor (mi) or augmented (+) symbols. Also, 9ths, 11ths and 13ths are placed successively higher than sevenths. The notes of Dmimaj7 would be D-F-A-C#. The formula would be 1-b3-5-7.

C (major triad symbol) plus 7 (minor seventh symbol) equals C7 (C dominant seventh chord). The notes are C-E-G-Bb. The formula is 1-3-5-b7.

A minor seventh interval added to a minor triad would produce what is universally known as a minor seventh chord: Fmi plus 7 equals Fmi7. Please note that the "mi" denotes the presence of a *minor third* and has nothing to do with the seventh which is already indicated as being lowered by the presence of the number "7." AT NO TIME SHOULD THE NUMBER 7 BE USED TO INDICATE A MAJOR SEVENTH CHORD TYPE. The formula for minor seventh chords is 1-b3-5-b7. (F-Ab-C-Eb in this case).

Before moving ahead let us quickly compare the four seventh chords discussed.

The numbers shown in parentheses always relate to the major scale beginning on the same note as the root of the chord. b3 means the major third lowered one half step. b7 means the major seventh lowered one half step and so on.

We know that we have only *four* different triad types (major, minor, augmented and diminished). We also know that we have only two different seventh intervals (major and minor) to add to these triads to create seventh chords. $4 \times 2 = 8$. Now we know that there are eight different seventh chord types. Actually there are *nine* different types. This affront to logic will shortly be explained. So far we have realized four of the nine different seventh chord types.

The major seven and minor seven may be added to augmented triads creating the following:

G+ plus maj7 = G+maj7
(1-3-#5-7) A little used chord.

G+ plus 7 = G7+
(1-3-#5-b7) (This chord is sometimes called an augmented seventh chord which we feel is misleading since it implies that the seventh is raised and not the fifth.)

Our two sevenths may also be added to the diminished triad creating these two varieties:

E^o plus maj7 = E (maj7)
(1-b3-b5-b7)

E^o plus 7 = Emi7b5

(1-b3-b5-b7) (Also called a half-diminished seventh chord and represented by the symbol O.) Here some of the inconsistencies begin to rear their ugly heads. Logically, E^o plus 7 should equal E^o7. It doesn't. E^o7 is a symbol that denotes a diminished seventh chord (1-b3-b5-6). "Six?!" Yes, Six! Technically, the seventh is a double flatted seventh (a major seventh lowered twice—which is the same sound as a major sixth). This chord is also called a *fully diminished seventh chord* which distinguishes it from a half-diminished seventh chord.

The diminished seventh chord is a symmetrical chord. That is, it is made up of a

Major 7th chord.	maj. triad plus maj7	= Fmaj7, Dmaj7, Bbmaj7, etc.	(1-3-5-7)
Dominant 7th Chord	maj. triad plus 7 (m7)	= G7, Ab7, F#7, etc.	(1-3-5-b7)
minor maj. 7th chord	minor triad plus maj7	= Emimaj7, Bbmimaj7, Amimaj7, etc.	(1-b3-5-7)
minor 7th chord	minor triad plus 7 (m7)	= Ebmi7, Fmi7, Ami7, Cmi7, etc.	(1-b3-5-b7)

series of minor thirds. (i.e. E to G; G to Bb; Bb to Db (C#.) This is the ninth variety of seventh chords—the exception alluded to before.

Emi7b5 is preferable to E because it's easier to under-

stand and therefore construct and play. Most players understand the structure of a minor seventh chord. It's then a simple matter to flat the fifth. Compare the formulas for mi7 and mi7b5 types.

mi7 = 1-b3-5-b7

mi7b5 = 1-b3-b5-b7

CAUTION:

Always use capital letters and never small case or script letters for chord names. Clarity and uniformity are essential.

SUMMATION

Letter name	= major triad	(1-3-5)
Letter name plus "mi"	= minor triad	(1-b3-5)
Letter name plus "o"	= diminished triad	(1-b3-b5)
Letter name plus +	= augmented triad	(1-3-#5)
Letter name plus maj7	= major seventh chord	(1-3-5-7)
Letter name plus 7	= dominant seventh chord	(1-3-5-b7)
minor triad plus maj7	= mimaj7 chord	(1-b3-5-7)
minor triad plus 7	= minor seventh chord	(1-b3-5-b7)
Aug triad plus maj7	= major 7 (+5)	(1-3-#5-7)
Aug triad plus 7	= 7+5 (dominant 7) (+5)	(1-3-#5-b7)
Diminished triad plus maj7	= diminished maj7 chord	(1-b3-b5-7)
Diminished triad plus 7	= minor 7 flat five (mi7b5)	(1-b3-b5-b7)
Diminished triad plus maj6	= diminished seventh chord	(1-b3-b5-6(bb7))

There are two more four-part chords of importance, neither of which is a seventh chord. These are the major sixth and minor sixth chords. If we add a major sixth to a major triad we have a *major*

sixth chord. The formula is 1-3-5-6.

If we add a major sixth to a minor triad we have a *minor sixth chord*. The formula for this is 1-b3-5-6.

The addition of various

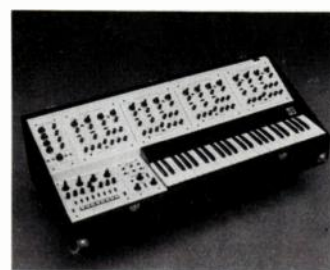
9ths, 11ths and 13ths to the above chord types will be discussed in a future article.

Here are some examples of the various chord types discussed along with the suggested appropriate symbols.

New Products Corner



The Hohner Guitar Stash Bag, Hohner's answer to the Christmas Stocking, is a denim, draw-string bag filled with a denim guitar strap, a six string capo, and ten assorted picks. It is designed to hold all of the guitarists paraphernalia and can be conveniently stored in the neck compartment of the guitar case. It's priced at \$7.00 and makes a good Christmas present for your songwriting-guitarist friends.



Oberheim Electronics has introduced a new Polyphonic Synthesizer which is the first available synthesizer on which four notes can be played simultaneously. It is actually four complete synthesizers controlled by a single keyboard. The 49-note keyboard utilizes advanced technology to generate independent control signals for each Expander Module. For further information write: Oberheim Electronics, Dept. PR1, 1549-9th Street, Santa Monica, Ca. 91401.

Who's Who?

by Pat and Pete Luboff



LOS ANGELES

Jay Warner, National Director
Wes Farrell Organization
Pocket Full of Tunes, Inc.

—BMI

Every Little Tune, Inc.

—ASCAP

9200 Sunset Blvd. Suite 620
Los Angeles, Ca. 90069
(213) 273-4922

Affiliated with: Chelsea Records and Roxbury Records

Jay has been involved with music all his life. He played piano as a child and performed at Carnegie Hall when he was nine years old. He was an avid record collector, sometimes bringing home as many as 100 records a week. Then, in high school and college he played with various groups until 1967, when he was one of the Travellers, a folk group. While with them, he started to write songs for them and, encouraged by requests for his songs from their audiences, he decided to make a go of it as a writer. Some of his writing partners were Bobby Darin, Dave Appell, Joe Shapiro and John Gluck. After knocking on many doors, he figured there must be a better way to speed up the process of placing his songs and he went into artist management and production. From 1970 to 1972, he was the General Manager of Record on Film Company, a film promotion, recording and publishing organization that supplied TV shows with films of contemporary artists performing their current hit songs. After serving as Assistant to The President of Sidney A. Seidenberg, Inc., (the management company for Gladys Knight and the Pips and B.B. King), Jay joined the Wes Farrell Organization in 1973. Since then, he has been responsible for recordings of songs with artists too numerous to list here, but some of them are; Tony Orlando and Dawn, Bobby Vinton, Johnny Winter, The Heywoods, Donna

Sommer, the New Riders of the Purple Sage, John Travolta and the Manhattans.

The Wes Farrell Organization was formed 10 years ago by Wes, who had been writing and co-writing on songs like "Hang On Sloopy" and several Jay and the Americans' hits, including "Think Of The Good Times" and "Come A Little Bit Closer." Wes has produced the Cowsills, the Partridge Family and David Cassidy, Paul Anka, Brooklyn Bridge and Wayne Newton, among others. In 1972, the two record labels were added to the Organization and these artists have had Top 10 singles released on Chelsea: Disco Tex, Wayne Newton, Austin Roberts, New York City, William DeVaughn and Jigsaw. The Organization also has a commercial division that has won three Clio Awards in the past four years.

Jay states, "What I enjoy most in publishing is that I can use what I learned when I was a writer about the problems a writer faces, to do the best possible job for both my writer and my company. I have a philosophy about publishing that emphasizes the human beings behind the songs rather than the number of songs in the catalog. I build relationships with my writers that encourage their creativity. Some of the ways I do this are by asking the writers' opinions on who they think would be good for their songs and by keeping them aware of who is recording so they will be stimulated and motivated to submit songs that have a high probability of being recorded. I'm also the first, I believe, to promote writers like record companies promote their artists. I send out literature on the person to producers, A&R people and record executives, so they'll be aware of the track record of the writer. This makes them more receptive when I submit

a song by that writer.

"I'm very selective when it comes to choosing songs for our catalog. I like to keep in touch with every song we have so I can do the best for each writer and each piece of material. Among the writers I have worked with are: Tony Romeo, who wrote "I'm Gonna Make You Mine" and "Indian Lake"; Kenny Nolan, writer of "My Eyes Adored You," "Get Dancin'" and "Lady Marmalade"; Toni Wine and Irwin Levine, co-writers on "Mr. & Mrs. Untrue," "Your Husband, My Wife," "Candida" and "Black Pearl"; and Levine & Brown, author and composer of "Knock Three Times" and "I Play And Sing." Bobby Hart and Danny Jannsen's "Keep On Singing" was recorded by Helen Reddy. Evie Sands wrote "I Love Making Love To You" and her "Love In The Afternoon" was recorded by Barbra Streisand. We also publish the Rascals catalog, which produced 17 straight chart hits, four of which went to number one, including these by their writing members, Felix Cavaliere and Eddie Brigati: "People Got To Be Free," "A Beautiful Morning," "A Girl Like You," "You Better Run" and "Carry Me Back." We also published Barry Manilow's "It's A Miracle" and "Could It Be Magic." And I was pleased to place Scott and Dyer's "Who Do You Think You Are?" with the Heywoods.

"I listen to everything that comes in, but I must warn writers to be very critical of their songs and screen them before you send them in. Select your best two or three songs with hit potential and submit them on reel to reel tape with lyric or lead sheets and a self-addressed, stamped envelope. I'm looking mostly for Top 40 and Pop R&B.

"All songwriters, and especially beginners, should listen to the current Top Ten records as much as possible, not so much for who recorded it or for how it's produced, but more for the structure of the song itself. You'll see there are definite formulas, the most basic being Verse, Chorus, Verse, Chorus, that all producers, D.J.s and the public itself want to hear. And then there's the great hook, the part that you go away humming

after hearing it one or two times.

"A songwriting career doesn't happen overnight or all at once. Perseverance and confidence in your own ability, coupled with keeping an ear to what's happening can lead to attaining your songwriting goals."



Irwin Pincus,
Professional Manager
Frank Music West
8265 Sunset Blvd.
Los Angeles, Ca. 90046
(213) 656-2681

Other Office: New York

Irwin has been in the music business for 20 years since starting with his father's company in New York, Gil Music. In 1971, Irwin saw how fast the music business was growing on the West Coast and moved to Los Angeles to be part of it. After a 1½ year partnership with Snuff Garrett, Irwin established his own company, which he worked on for two years before joining Frank Music West in November of '74.

Frank Music was founded 26 years ago by the great writer, Frank Loesser, for the purpose of promoting and publishing his own material. He wrote and published these musicals; "Hans Christian Anderson," "Most Happy Fella," "How To Succeed In Business," "Where's Charley?" and "Guys And Dolls," which has just re-opened in New York with an all Black cast and is a hit again. Then, he published "Music Man" and "The Pajama Game." The Frank Music song catalog includes entries by Bessie Smith, Loudon Wainwright and Janis Ian. John Loesser, son of the founder, has just produced an album of the Broadway Brass playing "Guys And Dolls" disco-style, being released on 20th Century.

Irwin says, "First of all, I feel that songwriters should determine which bag they want to be in, writer or writer/performer. Either way, you have to do your homework. For a writer, that means

continued on page 33



The Books You Should Read Are On Songwriter's Bookshelf

How I Write Songs (Why You Can) by Tom T. Hall. Over 10 years of Tom T. Hall's commercial success go into this practical and non-technical guide to songwriting and the music industry. Also included are definitions of music business terms and expressions, examples of songwriter contracts and analyses of Tom's own biggest hits. 158 pages. \$7.95 p.pd.

This Business Of Music: Revised and enlarged. Edited by Shemel & Krasilovsky. The most practical and comprehensive guide to the music industry for publishers and songwriters alike. Details publishing business from contracts to foreign publishing and contains most used contract forms. 544pp., 180pp. of appendices. \$15.00 p.pd.

The Songwriters' Success Manual by Lee Pincus. Author is music publisher whose songs include Lennon/McCartney's "She Loves You" and "I Saw Her Standing There". In the manual's 28 chapters the author's experience is used to help any writer trying to break into the business. "... very helpful to the beginning songwriter ... is well worth the \$6.95 ... Realistic and practical" — ASCAP Today. \$6.95 p.pd.

More About This Business of Music: Revised and enlarged. Edited by Shemel & Krasilovsky. Invaluable source covering serious music, background music and transcriptions, tape and cartridges, production and sale, live performances. 204 pages. \$10.95 p.pd.

Bringing It To Nashville by Michael Kosser. A songwriter's point of view of how it feels to make the move to Music City and the problems and pitfalls that can come after arrival. Inside look at the behind-the-scenes Nashville music business. "There is no perfect book on how to make it big as a songwriter but Mike Kosser comes close to telling it like it really is" — Curly Putman (Green, Green Grass of Home). 99 pages. \$3.95 p.pd.

How To Write A Song And Sell It by Tommy Boyce. A how-to book for the beginner or the up-and-coming songwriter. Reveals professional songwriting tips and charts a course of instruction to follow. Tells how he wrote six of his biggest hits and includes the music and lyrics for study. 160 pages. \$7.50 p.pd.

The Music/Record Career Handbook by Joseph Csida. An encyclopedic guide to beginning and developing more than 30 different careers in the creative, commentary, business and educational areas of the music and record industry. "Csida's credentials are impeccable and impressive — former music editor of Billboard ... he covers virtually all aspects of song and music writing, royalties, publishing, etc." — Downbeat. 376 pages. \$14.95 p.pd.

Songwriters' Rhyming Dictionary by Jane Shaw Whitfield. Edited by Frances Stillman. Thousands of rhymes. A handy time-saving reference guide for lyric writers. 283 pages. \$3.25 p.pd.



Payment must accompany order . . . make checks or money orders payable to

Songwriter
Magazine

P.O. Box 3510, Hollywood, California 90028

Rush me the following books.

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|---|--|
| ☐ How I Write Songs (Why You Can) ... \$ 7.95 | ☐ Bringing It To Nashville \$ 3.95 |
| ☐ This Business of Music \$15.00 | ☐ How To Write A Hit Song And Sell It . \$ 7.50 |
| ☐ Songwriter Success Manual \$ 6.95 | ☐ The Music/Record Career Handbook \$14.95 |
| ☐ More About This Business of Music .. \$10.95 | ☐ Songwriters' Rhyming Dictionary \$ 3.25 |

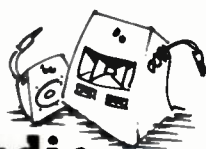
Add 75¢ handling and postage for each book ordered. California residents add 6% sales tax.

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Fire Position – 2-Track Stereo



Audio

When the two sides of a 2-track stereo are equally balanced and contain the same program information, a psycho-acoustical effect takes place. That is, a phantom sound comes from the center as if a speaker were there. However, if one side is reduced in level, the phantom image moves toward the stronger channel. Stereo recordings done professionally utilize this principle. They usually, though, contain themselves to five position images of 15° apart (Fig. 1). These five images are: left, left center, center, right center, and right. This allows the producer the flexibility to build a panorama of the instrumentation and give dimension to the orchestration.

The electrical equation relates itself to the VU meter with the following formula: left image, zero VU on left channel, and total absence of signal on right channel. Left center image zero VU on left channel and a minus seven (-7) VU on right channel. For center image, zero VU on both channels left and right; for right center, zero VU on right channel and -7 on left channel. For right image only, zero VU on right channel and absence of signal on left channel.

The components necessary

to fulfill this illusion of five phantom positions are basic high fidelity recording-type equipment and available to the home recordist today. These components are: a basic 2-track mixer with pan pots on each position, a standard 2-track stereo machine; and a reference tone oscillator. This latter is built into most home mixers.

By implementing this medium of recording, the mixer will find he can deliver a more precise duplication of the live performance. This is, of course, his ultimate goal.

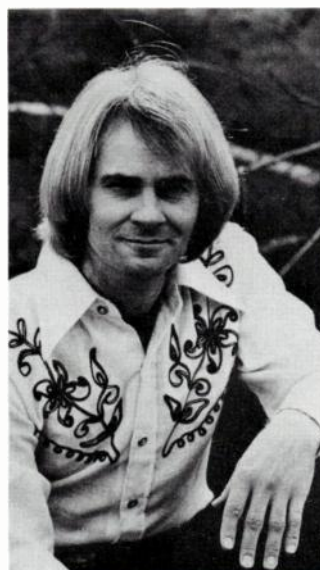
Another advantage experienced is that less color change (equalization) is necessary to produce a concentration of a given instrument during the orchestration. Many times, by merely relocating an instrument within the five-position panorama, the end result is a better comprehension of that particular instrument.

If the mixer keeps in mind, (regardless of studio instrument physical location), a mental image of a live stage performance, he will be able to position those instruments in the phantom five-position image. This enables the mixer to give the illusion of a live performance.

Songwriting . . . Labor of Love

by Kenny O'Dell

Nashville Songwriters Association



Some self-discipline is a MUST.

There are a million sources of inspiration and you have to train yourself to recognize them.

Songwriting is hard work for me . . .

But . . . It Is A Labor Of Love.

ABOUT KENNY O'DELL:
by Maggie Cavender

Kenny O'Dell, a native of Oklahoma who moved about a lot when he was young, started writing at thirteen . . . "but, I really started putting songs together when I was about fifteen."

He has settled now in Nashville, where he experienced a very good year in 1973 beginning with his song "I Take It On Home" recorded by Charlie Rich . . . followed by the mammoth Rich record of O'Dell's "Behind Closed Doors"—which was a Nashville Songwriters Association writer's award; the CMA Song of the Year, and was nominated in five categories for the NARAS Grammy.

Kenny is a recording artist, too, having recorded for Epic, Kapp and Capricorn Records. At this point in time, however, he is concentrating on the writing of songs.

Other top penned work by O'Dell includes "Beautiful People" recorded by Bobby Vee and Kenny, himself, "Next Plane To London" by the Rose Garden; "Trouble In Paradise" as rendered by Loretta Lynn, Tanya Tucker's, "Lizzie And The Rainmaker," and Billie Joe Spears recording of "What I've Got In Mind."

O'Dell is serving his second term on the board of The Nashville Songwriters Association, International, and is a member of the Copyright Committee; having made both trips to Washington, D.C. with the songwriter group on behalf of the Revision to the 1909 Bill. He is a member of the Country Music Association's board in the composer category, and O'Dell is "Beautiful People."

Songwriting comes hard for me . . .

From the minute I get an idea that I feel is worth following through with, to the end result—it drives me up a wall.

But, the satisfaction of seeing and hearing it all come together is worth the hours, days . . . sometimes weeks of trying to find the elusive words.

Then, there are the so called dry spells.

Dry spells used to worry me something awful. I'd think it's all over—I'll never write another song. But, of course, I eventually would.

The dry spells were actually collecting periods . . . ideas, bits and pieces that, at some point in time, I would sit down and develop into songs.

I've learned that you can't sit around waiting for the sweet bird of inspiration to land on your shoulder.

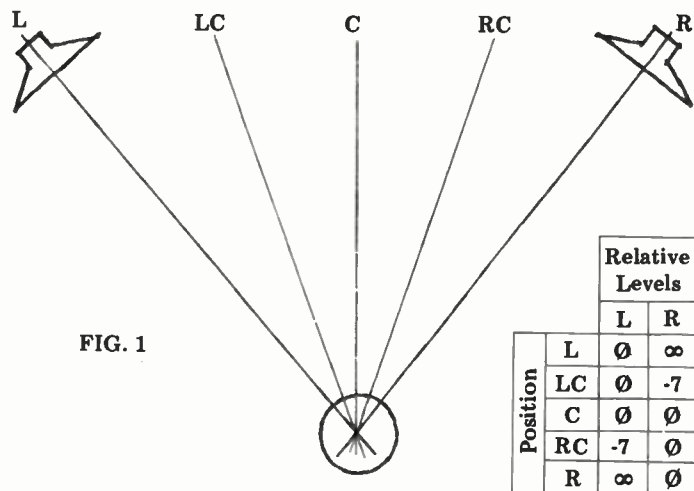


FIG. 1

WHO'S WHO from 30

listening to the radio to get to know the trends and reading the charts to see what's making it. Next, get the sheet music for some of those songs, or buy one of those song magazines with the lyrics only in it and study how the songs are put together. A lot of writers just write from the seat of their pants and get off on their own little tangents. They forget that what their friends like isn't necessarily a hit.

"It's important for the non-performing writer to read magazines like *Songwriter* to see which artists are open to independent songs. So many writers don't do this simple homework and they wind up wasting a lot of time and money sending tapes to artists who don't want them.

"Unless the song you're submitting is more of a production record than a song, a simple piano or guitar and voice demo is best. You only need enough to show what's happening in the song. I accept demos on reel to reel or cassette tape or dubs. Please send only your four or five best with a lyric sheet and self-addressed, stamped envelope. I'm looking for any kind of hit. Today's market is open to almost anything and I'm looking for something that will sell in the contemporary market.

"The most important thing that a writer has to do is write. It takes a couple of years and more than just a few songs to develop a pattern. The only way you can develop it is to work at it. Keep writing!"



NASHVILLE

John T. Benson III,
President
John T. Benson Publishing Co.
—ASCAP
Heart Warming Music Co.
—BMI
Dimension Music—SESAC
1625 Broadway
Nashville, TN. 37202
(615) 254-1051

Affiliated with: Heart Warming Records, Impact Records and GreenTree Records

Also: Great Circle Representation, River Bend Sound Room and Custom Tape Duplication

This is the oldest Gospel Music Publishing company in the country. It was founded in 1902 by John T. Benson, Sr., who had four sons. Only the youngest of them, John T. Benson, Jr., was interested in hymnology and church music. The other three sons went into a commercial printing business. When John T. Benson, Sr. died in 1931, his youngest son kept the Gospel publishing company intact, but he was forced by the depression in the 30's to let it lay dormant while he joined his brothers in their printing business. In 1947, he was able to re-activate the company and in 1960 his son, Bob, joined him to assist in the forming of the three record labels, Heart Warming, Impact and GreenTree. After 20 years in sales for the family printing business, John T. Benson III came to the Gospel publishing company when his father retired in 1969. Since then, he has been working with the new rising talents in Gospel Music.

Two of the songs nominated last year for Gospel Song of the Year were published by Dimension; "Greater Is He That Is In Me" and "God's Wonderful People," both written by Lanny Wolfe. "Love Lifted Me," written by James Rowe and Howard E. Smith, and "Learning To Lean," Lanny Wolfe's Dove nomination for

this year, are also in the catalog. Staff writer, W. Elmo Mercer created the songs "Each Step I Take" and "So Great Is His Love," among others.

In addition to song publishing, there is a division in the company that publishes a great deal of printed Gospel music, Church music and choral collections. They are in the process of constructing a building by the river that houses a 24-track recording studio, called River Bend Sound Room. And they just started a Gospel talent booking and management company called Great Circle Representation. The record labels feature Gospel artists like: The Blackwoods, The Lanny Wolfe Trio, The Bill Gaither Trio, The Speers, The Oak Ridge Boys, Free Spirit and Doug Oldham.

Mr. Benson says, "Good writers thrill me with their ability to take an idea that you've heard time and time again and re-state it so uniquely and yet so simply that you ask yourself 'Why didn't I think of that?' We want songs that say something, that have a message of hope or a message that can meet a need in one's life. And it must be done with great simplicity and warmth. I want songs that effect people's lives and emotions and only Gospel songs with a religious or inspirational message. These come in different styles from Country Gospel to youthful contemporary.

"If you've written 100 of these, you can send your

best 10, but if not, I suggest that you send on to five songs. I prefer a simple piano or guitar and voice demonstration of the song on a cassette with a lyric sheet or lead sheet, if you have it. Include a self-addressed, stamped envelope for the return of your tape."



Loney Hutchins, Professional Manager
House of Cash, Inc.—BMI
Song of Cash, Inc.—ASCAP
P.O. Box 508
Hendersonville, TN 37075
(615) 824-5110

JRC Productions and House of Cash Recording Studio

This is Johnny Cash and June Carter's publishing company, which was founded in 1970. The catalog contains songs like; "Daddy Sang Bass," "Bed of Roses," "Portrait of My Woman," "Any Ole Wind That Blows" and "Flesh And Blood." They also have some early Statler Brothers songs and they administer part of the Billy Ed Wheeler catalog, including "Ode To The Shack Out Back" and "Jackson."

Loney was born into music, grew up in Appalachia and was singing as soon as he could talk. While at Kansas State U. in 1970 and 71, he

continued on page 35

SHARPS & FLATS

By Butch Krieger



"They're songwriters. They come in everyday to practice on their instruments."

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LYRICIST/COMPOSER PARTNER WANTED

Composer seeks lyricist. Simplicity, directness, experience appreciated. Varied popular styles. Chicago-Calumet area. (219) 931-9722.

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

Country/MOR lyricist seeking composer/arranger with commercial writing in mind. Connections. Brandi Parker, 6570 Church Street, Riverdale, Ga. 30274. (404) 478-6438.

Lyricist partner wanted. E.L., MOR. Folk-composer into Sedaka, Manilow, Melissa Manchester, Denver. Read Willis, 122 Rooks Dr., Brownsville, Tenn. 38012 (901) 772-9373.

Lyricist seeks composer of Popular music for collaboration. Burt Bacharach, Jimmy Webb, Lennon/McCartney, P. Simon, Neil Diamond, Carole King styles. Richard Miles, 2428 North Linder Avenue, Chicago, Illinois 60639.

BMI country composer seeks lyricist with good contacts. Will, 5926 E. Colfax, Denver, Colo. 80220.

Composer seeks lyricist: MOR, Pop. Ben Garcia, 715 South Huntington Street, San Fernando, Calif. 91340.

BMI composer seeks soulful keyboard player for 50/50 co-writing arrangement. I have written for Tavares, Righteous Bros. and other artists, so please be serious. Contact Willie Wilson (213) 466-8377.

Seattle area composer-lyricist, into commercial pop, seeks partner. Let's talk. (206) 824-1568.

Composer wanted: Put music to form lyrics (flexible). Top 40. Dana (213) 467-7355. Hollywood.

Composer wanted to work with lyricist Daniel J. McMartin, 28570 Wexford, Warren, Mich. (313) 573-0253.

Seeking serious songwriter to collaborate with. I do some composing, but prefer to write lyrics. Contact Young Lion Productions, P.O. Box G-J Azusa, Calif. 91702 or call (213) 332-1249 and ask for

Jason. Would prefer someone with a little knowledge of the music publishing business.

Composer seeks lyricist partner. Desire meaningful lyrics for Popular, Easy Listening, and Country music. Have contacts. Jack Li, 1716 Mulford, Evanston, Illinois, 60202. Call (312) 328-8956 in the evening.

Composers: Wanna be on the playlist, but need a lyricist? C. Tyner (213) 654-6492.

Lyricist seeks good MOR & Country composer. I've had material accepted by hit writer. Send protected tunes on tape, stamped return envelope. Howard Gorham, 2610 Morrison Ave., Tampa, Fla. 33609.

Lyricist urgently needed by record company producer for sweet new 13-year-old artist looking 16. MOR/Top 40, All By Myself/I Write The Song, My Eyes Adored/Swear To God, Love To Love (Tina Charles) melodic styles. No country. Call or write Pier Marier, theme variations (MTL) Inc., 135 Sherbrooke East Suite 1907, Montreal, H2X 1C6, Canada (514) 284-0066.

MISCELLANEOUS

Lead Sheets: Professionally made from tape and lyrics, \$10.00. Tucker's, Box 110821, Nashville, Tenn. 37211.

"Songwriter's rhyming dictionary" \$3.25 postpaid. Faderkat, 715 Timor Court, San Jose, California 95127.

Tremendous mailing address list for major recording artists and groups. Send \$3.75 to Pandora Publications, Box 26706, San Jose, Ca. 95159.

Tommy Boyce, famous Monkees' songwriter, with 22 gold records (*Last Train To Clarksville*, *Come A Little Bit Closer*, *Vallerie*, *I Wanna Be Free*, *I Wonder What She's Doing Tonight*, *Mr. Songwriter*) reveals professional, successful, songwriting techniques in instructional book, "How To Write A Hit Song And Sell It." Send \$7.50 to Melvin Powers, 12015A Sherman Road, North Hollywood, California 91605.

Lead Sheets — returned next day. Professional master sheets \$15.00. Send cassette, lyrics, money order: Music Lead Sheet, Ltd., P.O. Box 82, Fair Haven Station, New Haven, Conn. 06513.

Songwriters: Save postage. I have just screened over 4,000 Publishers, Record Labels, and Artists, to learn which ones will review songs of new writers. My completed SCREENED list

contains 204 who have said they WILL review. These have been assembled in pamphlet form. Price: \$4.00 check or money order. **YOU SEND CASH AT YOUR OWN RISK.** This is no guarantee that they will accept your song. Frank D. Grace, 1728 Crest Dr., Los Angeles, Ca. 90035.

FREE MUSIC INDUSTRY CAREER INFORMATION. SP. P.O. Box 22226-D, Nashville, Tenn. 37202.

MASTER TAPES WANTED by broker-agent for marketing representation. 20 years in industry. Send SASE. Donn Hecht, P.O. Box 31575, Miami Beach, Florida 33139.

Music publisher now accepting material from lyricists/composers. Harcart Music, Rt 3, Box 6, Lake City, S.C. 29560 (803) 394-2751.

Singers! Arrangers! Producers! Do you need contemporary R&B or Disco material? Over 100 Top Ten sounding tunes to select from. Contact Willie Wilson, Touch of Gold Music. (213) 466-8377.

Record your songs 6 cents apiece. Details, sample recording \$2.00. McInnish, Box 5M, Montevallo, AL. 35115.

Cassette Demos: Piano, drums, male vocal, from your chorded lead sheet, \$12.50, JJ Music, P.O. Box 610471, North Miami, Florida 33161.

Copyright: complete step by step guide on how to copyright your songs and lyrics. Send \$1.50 to Song Pro, 827 First Street, Benicia, Calif. 94510.

FREE — MUSIC INDUSTRY CATALOG describing the most comprehensive directory ever compiled in the music industry — 1976 **OFFICIAL TALENT & BOOKING DIRECTORY** listing popular artists, managers, agents, promoters, clubs, record companies and thousands

of other listings. Write: Talent & Booking, Dept. SM, P.O. Box 3030, Los Angeles, Ca. 90028, or call toll free (800) 421-4100.

SITUATIONS WANTED

Music Merchandising Degree, hungry for Music Industry position. Richard Snyder, 6340 N. 16th St. No. 96, Phx., Az. 85016.

Music arranger/Keyboard player wanted to tour with vocal group. Write giving details, Bill Cunningham, 1712-505 4th Ave., S.W. Calgary, Alberta, Canada. Black Lead singer wanted—tenor voice—offer steady work.

Attention Publishers: Sharp lyricist, ASF Winner, can help you screen tapes, handle writers and perform routine office work. Could be strong addrest to growing co. Contact Glen, 747 No. Fuller, L.A. 90046. (213) 651-5292.

I'm a professional songwriter. I'm looking for an experienced songwriter to manage me. Mario Banks, 16209 Talford Ave., Cleveland, Ohio 44128. (216) 283-6166.

STUDIO

Songwriters, we record top notch demo's. For details—MR Productions, Box 2041, Parkersbury, W. VA. 26101.

Huddleston's Recording Service—reasonable prices—Songwriter's service complete. 11819 Lippitt, Dallas, Texas 75218.

FOR SALE

GUITARISTS! Strings, accessories, phasers, boosters, equalizers cheap! Free discount catalog. Guitar Clinic, SM-2, 20 Lawnridge Ave., Albany, N.Y. 12208.

WHO'S WHO *from 33*

formed a Country & Western band called Hickory Wind. He came to Nashville as a writer three years ago and moved into the House of Cash a year later.

Loney says, "Please don't send me songs for Johnny Cash. I mean, he's done so many prison and rail songs that the idea has been overworked. Now, we're looking for uniqueness, as you can see with Johnny's last two singles, "One Piece At A Time" and "Sold Out Of Flagpoles." The second song was constructed from fragments of a conversation.

"I find work tapes most pleasing, and prefer reel to reel. You may submit your best two or three with lyric sheets and a self-addressed, stamped envelope. I'm receptive to Country, Pop, MOR and Gospel and I particularly like songs about nature and the earth.

"We have ten hard working staff writers. They represent the most unique up and coming talent in Nashville and they're all potential artists, too. We have a fine 16-track recording studio out in the country. It's comfortable and the surroundings are pleasant. We've never had to advertise it. People just come out.

"When writers come to me, some seek criticism and I love that, but some come seeking only praise. The number of writers has quadrupled in recent years and I think the competition is good because it puts the pressure on everybody to write better. It makes writers spend more time to make sure that the song says what they want it to say. Songwriting is an important form of relating and the message of the song must be clear so the majority of the listeners can understand it. We have the greatest writers in the world here in Nashville."



NEW YORK

Mitchell Schoenbaum, General Professional Manager
Chappell Music
810 7th Ave.

New York, N.Y. 10019
(212) 399-7100

Chappell has many affiliated and administered publishing companies.

Chappell is one of the Polygram companies. Also in the Polygram group are Polydor (Deutsche Grammophon) and Phonogram (Phillips and Mercury Records).

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

Mitchell grew up in the music business. His father was President of Polydor for five years and the developer of the Verve Jazz label. Mitchell's job experience includes work at The Hit Factory Recording Studio, Polydor Records and retail stores. In 1973, he joined Chappell's copyright department, where he learned the details involved in the business administration of copyrights. Then, after working in their international department, he moved to the Professional department 2½ years ago.

Chappell Music is one of the largest and most successful publishing companies in the world. Currently, they have maintained 8 to 11% of the Top 100 Pop Charts for four months, a phenomenal feat. One of the recent developments in New York's Chappell office is the construction of their own 16-track recording studio. They intend to use the studio for demo making purposes. The easy access to a studio this provides will enable them to discover the hidden potential in songs without going to the expense and trouble of booking an outside studio.

Chappell has recently acquired the RSO catalog which contains the songs of Eric Clapton and the Bee Gees. Sandy Linser, a Chappell writer, produced the album of disco group, "Dr. Buzzard's Original Savannah Band," which is now rising on the charts. Another project just completed and released is the "Wiggy Bits" album on Polydor. Wiggy Bits is a touring Rock and Roll band that has the valuable ability to reproduce their record sound in concert. Chappell publishes the new Bay City Rollers single, "I Only Want To Be With You." And their artists, Hall and Oates are developing into major stars

continued on page 36

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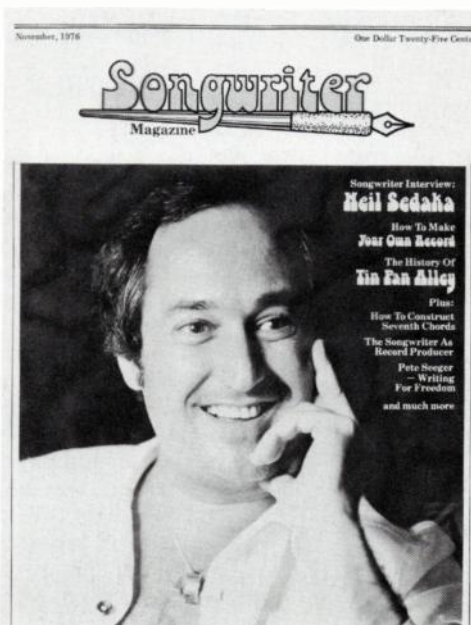
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WHO'S WHO from 35

and getting covers on their songs like "Sara Smile."

Mitchell comments, "I'm looking for writers who have the ability to become an artist or band member. We have a staff of 50 writers and a vast amount of outside material coming in all the time. The non-performing songwriter would really have to knock us out to be considered. In spite of that, I feel that generally things are opening up more and more for the songwriter who does not perform because artists are no longer putting out albums with just one or two good songs on them and eight so-so songs. They want to have consistently good material and even those who do most of their own writing are going outside for some songs."

"I'd like to be able to say to a writer, 'This artist is looking for songs to record, write me a couple this week.' That's a special kind of ability and talent that a writer can develop. Initially, if songwriters are able to compromise and diversify enough to write songs that other people besides themselves can sing, they have a better chance to open some doors and make a start. Some can't or won't do this and if you believe you're another Elton John and have the confidence and feedback it takes to travel that very difficult path of distinct individuality, you can afford to be picky about how you write. You have to be realistic and objective about yourself to make that decision."

"The number of people who actually make a good living at songwriting is a small percentage of those who try and I think the less you limit yourself, the better your chances will be. We have the Songwriters Workshop here in New York and I highly recommend it for writers who want to work and learn."

"You can submit songs to me on reel to reel or cassette tape. The demo should do no more than show what the song is doing vocally and melodically. An overproduced home demo just gets muddy. Please don't send your only copy of the tape and limit yourself to a maximum of five good songs with lyric sheets and a self-addressed, stamped envelope."

Songwriter Magazine

• indicates those artists who record songs by other writers

Country Top 10

Songwriter	Title	Artist	Publisher, Licensee, Label
1. Lola Jean Dillon	Somebody Somewhere	•Loretta Lynn	Coal Miners, BMI, MCA
2. Ben Peters	A Whole Lotta Things To Sing About	•Charlie Pride	Pi-Gem, BMI, RCA
3. Bobby Braddock	Her Name Is . . .	•George Jones	Tree, BMI, Epic
4. Baker Knight	I'm Gonna Love You	•Dave & Sugar	Dunbar/Westgate, BMI, RCA
5. Sterling Whipple	Show Me A Man	•T.G. Sheppard	Tree, BMI, Hittsville
6. Edgar Leslie Horatio Nichols	Among My Souvenirs	•Marty Robbins	Chappell, ASCAP, Columbia
7. D. Reid	Thank God I've Got You	•Statler Brothers	American Cowboy, BMI, Mercury
8. Ken McDuffie	Good Woman Blues	•Mel Tillis	Sawgrass, BMI, MCA
9. C. Walker/ Dave Kirby	Cherokee Maiden/ What Have You Got Planned Diana	•Merle Haggard	Chappell, ASCAP/Tree, BMI, Capitol
10. Mary Kay Place	Baby Boy	•Mary Kay Place as Loretta Haggard	Sook, ASCAP, Columbia

Easy Listening Top 10

Songwriter	Title	Artist	Publisher, Licensee, Label
1. Willis Alan Ramsey	Muskrat Love	•Captain & Tennille	Wishbone, ASCAP, A&M
2. Barry Manilow Marty Panzer	This One's For You	Barry Manilow	Kama Kazi, BMI, Arista
3. James Dean John Glover	You Don't Have To Be A Star (To Be In My Show)	•Marilyn McCoo & Billy Davis Jr.	Groovesville, BMI, ABC
4. Barry Gibb Robin Gibb Maurice Gibb	Love So Right	Bee Gees	Casertole/Unichappell, BMI, RSO
5. Neil Diamond	Don't Think . . . Feel	Neil Diamond	Stonebridge, ASCAP, Columbia
6. Chuck Jackson Marvin Yancy	Mr. Melody	•Natalie Cole	Jay's Enterprises/Chappell, ASCAP, Capitol
7. David Clayton Thomas William D. Smith	You're The One	Blood, Sweat & Tears	Lady Casey/Patro, BMI, Columbia
8. Bill Danoff	California Day	Starland Vocal Band	Cherry Lane, ASCAP, Windsong
9. Michael Masser Gerry Goffin	So Sad The Song	•Gladys Knight & The Pips	Screen Gems-Columbia, BMI/Print St., ASCAP, Buddah
10. Alice Cooper Dick Wagner	I Never Cry	Alice Cooper	Ezra/Early Frost, BMI, WB

R&B Top 10

Songwriter	Title	Artist	Publisher, Licensee, Label
1. Thom Bell Linda Creed	The Rubberband Man	•Spinners	Mighty Three, BMI, Atlantic
2. Bar-Kays	Shake Your Rump To The Funk	Bar-Kays	Barkay, BMI, Mercury
3. Skip Scarborough	Love Ballad	L.T.D.	Unichappell, BMI, A&M
4. Michael L. Smith Don Daniels	Let's Be Young Tonight	•Jermaine Jackson	Jobete, ASCAP/Stone Diamond, BMI, Motown
5. Curtis Mayfield	Jump/Hooked On Your Love	•Aretha Franklin	Warner-Tamerlane, BMI, Atlantic
6. Chuck Jackson Marvin Yancy	Mr. Melody	•Natalie Cole	Jay's Enterprises/Chappell, ASCAP, Capitol
7. Hamish Stuart	Queen Of My Soul	Average White Band	Average, ASCAP, Atlantic
8. John Valenti John Spinazola	Anything You Want	John Valenti	Minto, BMI, Ariola
9. Michael Masser Gerry Goffin	So Sad The Song	•Gladys Knight & The Pips	Screen Gems-Columbia, BMI/Print St., ASCAP, Buddah
10. Lawrence Payton F. Bridges M. Farrow	Catfish	•Four Tops	ABC/Dunhill & Rall, BMI, ABC

Songwriter Top 40

Songwriter	Title	Artist	Producer	Publisher, Licensee, Record Label
1. Tom Scholz	More Than A Feeling	Boston	John Boylan Tom Scholz	Pure, BMI, Epic
2. Barry Gibb Robin Gibb Maurice Gibb	Love So Right	Bee Gees	Bee Gees Albhy Galuten Karl Richardson	Casertole/Unichappell, BMI, RSO
3. John Hall Johanna Hall	Still The One	Orleans	Chuck Plotkin	Siren, BMI, Asylum
4. Mike Hawker Iver Raymond	I Only Want To Be With You	•Bay City Rollers	Jimmy Ienner	Chappell, ASCAP, Arista
5. Jerry Allison Buddy Holly Norman Petty	That'll Be The Day	•Linda Ronstadt	Peter Asher	MPL Communications, BMI, Asylum
6. Pete Cetera	If You Leave Me Now	Chicago	James William Guercio	Big Elk/Polish Prince, ASCAP, Columbia
7. Daryl Hall John Oates	She's Gone	Hall & Oates	Arif Mardin	Unichappell, BMI, Atlantic
8. Rick Dees	Disco Duck (Part I)	Rick Dees & His Cast Of Idiots	Bobby Manuel	Stafree, BMI, RSO
9. Carl Grossman	A Dose Of Rock And Roll	•Ringo Starr	Arif Mardin	Millmerran/Bloomsbury, BMI, Atlantic
10. Rod Stewart	Tonight's The Night (Gonna Be Alright)	•Rod Stewart	Tom Dowd	Warner Bros., ASCAP, WB
11. Peter Frampton	Do You Feel	Peter Frampton	Peter Frampton	Almo/Fram-Dee, ASCAP, A&M
12. Ann Wilson Nancy Wilson	Magic Man	Heart	Mike Flicker	Andora, ASCAP, Mushroom
13. Peter Criss S. Penridge Bob Ezrin	Beth	Kiss	Bob Ezrin	Cafe Americana/Kiss, ASCAP, Casablanca
14. Lionel Richie Commodores	Just To Be Close To You	Commodores	James Carmichael Commodores	Jobete, ASCAP, Motown
15. Barry Manilow Marty Panzer	This One's For You	Barry Manilow	Barry Manilow	Kama Kazi, BMI, Arista
16. Rod McQueen	Did You Boogie (With Your Baby)	•Flash Cadillac & The Continental Kids	Joe Renzetti David Checkler	Goblet, BMI, Private Stock
17. Willis Alan Ramsey	Muskrat Love	•Captain & Tennille	Captain & Tennille	Wishbone, ASCAP, A&M
18. Benny Andersson Bjorn Ulvaeus Stig Anderson	Fernando	Abba	Benny Andersson Bjorn Ulvaeus	Artwork, ASCAP, Atlantic
19. Thom Bell Linda Creed	The Rubberband Man	•Spinners	Thom Bell	Mighty Three, BMI, Atlantic
20. Barry De Vorzon Perry Botkin Jr.	Nadia's Theme (The Young & The Restless)	Barry De Vorzon & Perry Botkin Jr.	Barry De Vorzon Perry Botkin Jr.	Screen Gems-Columbia, BMI, A&M
21. Rick Roberts	You Are The Woman	•Firefall	Jim Mason	Stephen Stills, BMI, Atlantic
22. Parker McGee	Nights Are Forever Without You	•England Dan & John Ford Cole	Kyle Lehnning	Dawnbreaker, BMI, Atlantic
23. Burton Cummings	Stand Tall	Burton Cummings	Richard Perry	Shillelagh, BMI, Portrait
24. Jacques Morali Ritchie Rome Henry Belolo P. Hurtt	The Best Disco In Town	The Ritchie Family	Jacques Morali Ritchie Rome	Can't Stop, BMI, Martin
25. Alice Cooper Dick Wagner	I Never Cry	Alice Cooper	Bob Ezrin	Ezra/Early, BMI, WB
26. Graham Goble	It's A Long Way There	Little River Band	Glenn Wheatley	Australian Tumbleweed/BMI, Harvest
27. Vincent Montana Jr.	Nice 'N' Naasty	•Salsoul Orchestra	Little River Band Vincent Montana Jr.	Lucky Thre3/Anatom, BMI, Salsoul
28. Barry Gibb Robin Gibb	Love Me	•Yvonne Elliman	Freddie Perren	Stigwood/Unichappell, BMI, RSO
29. Donald Fagen Walter Becker Paul Griffin	The Fez	Steely Dan	Gary Katz	ABC/Dunhill and E.L.D.G., BMI, ABC
30. Michael Henderson	You Are My Starship	•Norman Connors	Skip Drinkwater Jerry Schoenbaum	Electrocord, ASCAP, Buddah
31. James Dean John Glover	You Don't Have To Be A Star (To Be In My Show)	•Marilyn McCoo & Billy Davis Jr.	Don Davis	Groovesville, BMI, ABC
32. Eric Clapton	Hello Old Friend	•Eric Clapton	Rob Fraboni	Stigwood, BMI, RSO
33. Skip Scarborough	Love Ballad	L.T.D.	Larry Mizell Fonce Mizell Chuck Davis Chas Peete	Unichappell, BMI, A&M
34. C. Graham I. May	Brand New Love Affair	Jigsaw		Coral Rock/American Dream/Belise, ASCAP, Chelsea
35. Michael Masser Gerry Goffin	So Sad The Song	•Gladys Knight & The Pips	Michael Masser	Screen Gems-Columbia, BMI/Print St., ASCAP, Buddah
36. Steve Miller	Rock'n Me	Steve Miller	Steve Miller	Sailor, ASCAP, Capitol
37. K. St. Lewis Freddie Perren	Hot Line	•Sylvers	Freddie Perren	Bull Pen/Perren-Vibes, BMI, Capitol
38. Bill Danoff	California Day	Starland Vocal Band	Milton Okun	Cherry Lane, ASCAP, Windsong
39. Bobby Womack	Breezin'	•George Benson	Tommy LiPuma	Unart/Tracebop, BMI, WB
40. Christine Hodgson Terry Britten	Devil Woman	•Cliff Richard	Bruce Welch	Chappell, ASCAP, Rocket

Record Producers

Songwriting

By Al Kasha
in association with
Joel Hirschhorn



Part II

Singers, musicians and engineers are all invaluable contributors to the success of a recording session, if they have achieved expertise in their individual areas. But there is one person—the record producer—who has the ability to blend the parts into the whole, to coordinate the elements and realize the composer's intention. He is the musical equivalent of a motion picture director. As a director supervises acting, pacing, editing, a record producer must maintain an objective overview of all factors. He must have the strength, for example, to tone down a superb bass solo, if that solo intrudes on the general mood of the record. If a singer knocks everyone for a loop with a big note when the lyric demands sensitivity and subtlety, that note must be toned down, no matter how powerful it is. The producer must be objective or the finished product will be off-balance. He must decide the strengths of the basic material, and also the weaknesses, so that these weaknesses can be compensated for with imaginative fills.

Last month we discussed how frequently writers turned

to record production. But writers are only one segment of a creative army that have gone into this area and succeeded brilliantly.

Louis Shelton, who produces Seals and Crofts, was once a famous studio guitar player . . . but he didn't just "play his part" on dates . . . he listened to the other musicians; he cared about the ensemble result. He involved himself in all phases of the final product.

Michael O'Martian is another session musician—a brilliant pianist who studied arranging, and always directed his attention to the overall record.

Engineers have become record producers. Since the engineer helps the producer coordinate so many facets of the production, he is a step ahead of others who aspire to produce. If he has a basic song sense, there is no limit to how far he can go. Engineers have the opportunity of working with new, as well as seasoned producers, and watching first hand how they function. They are co-pilots, whose on-the-job training will enable them to eventually take over at the helm. They can observe the mistakes that are made, the triumphs that sometimes come about as a result of experimentation. They see what is overproduced, underproduced, and can suggest at various points that there are too many strings, too much brass, too little rhythm, etc.

Bill Szymczyk who records the Eagles, started as an engineer, working on demos at New York's Regent Sound. Another engineer who managed the crossover is Brooks Arthur, who worked at Mirasound in

New York. He produces Janis Ian.

The pitfall an engineer must avoid is becoming so preoccupied with sound that he loses the essence of the material and the performance.

Arrangers often make the transition to record producer. They have the same advantage engineers do: working with many producers, being consulted from the earliest stages about the overall product rather than pieces of it. Thom Bell is a golden example of arranger-turned-producer, with his legendary list of hits for the Spinners and the Stylistics, among others. George Martin has done pretty well for himself with the Beatles, and later with America. Dave Appell's involvement with Tony Orlando and Dawn is a notable addition to this category.

General Professional Managers and promotion men start out with a firm song sense, since they specialize in evaluating material or getting behind songs they feel are powerful. Since they are good song pickers, songs being the undoubted root of every fine production, the date is off to a good start. If material is mediocre, no amount of performing, arranging or engineering will make it outstanding. Two excellent examples in this group: Lou Adler, a former professional manager whose accomplishments include Carole King's immortal "Tapestry" album, and the memorable Mamas and Papas hits of the late 60's; and Snuff Garrett, once a promotion man from Texas for Liberty Records. Through the job, he developed his near-infallible ear for tunes. As a result, a stream of hits have resulted which range from Bobby Vee and Gary Lewis to Sonny and Cher, Vicki Lawrence, and farther afield, Frank Sinatra.

Engineers, writers, general professional managers, arrangers, musicians—all of them are constantly exposed to studio activity. If they have talent and drive, and they care enough to come in early, stay late, form opinions by listening and analyzing the hits, and express them to the producer in charge, record producing is the field where they can gain the richest possible satisfaction.

Coming Next Issue:

Our December Songwriter interview will feature one of the brightest talents to emerge on the scene in the past year . . .



**MELISSA
MANCHESTER**

Ms. Manchester gained the public eye through recordings of her songs such as *Midnight Blue*, *Just Too Many People*, *Just You And I*, and *Happy Endings*.

Her first two albums sold more than 800,000 copies and she was voted best new female vocalist of the year in all the trades. Melissa talks of how she started as a staff writer with a publishing company, studied songwriting with Paul Simon, sang on commercials to support her musical habit and discusses songwriting at length. "I love songwriting, I love using language, I love music, I love to perform," she explains, passionately. Read about Melissa Manchester in the December issue.

Plus all our regular features and departments.

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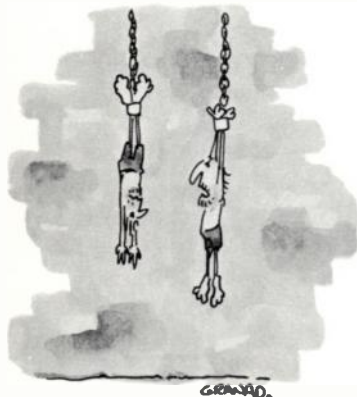
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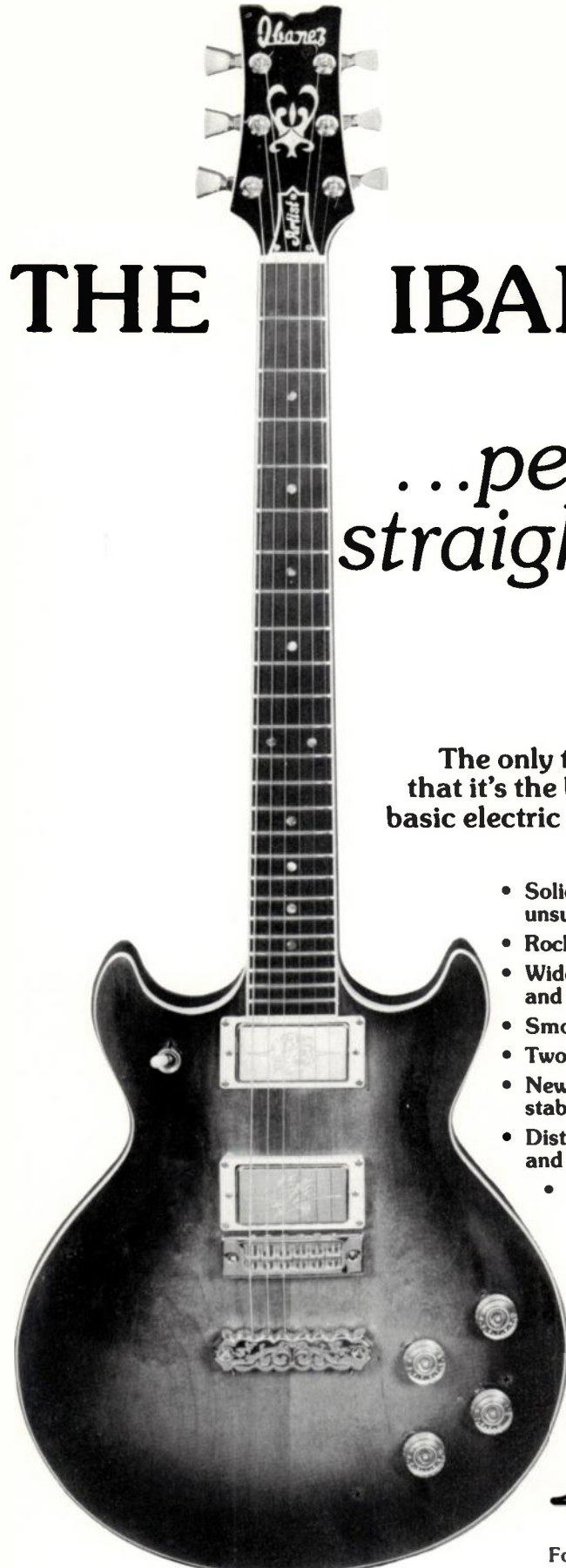
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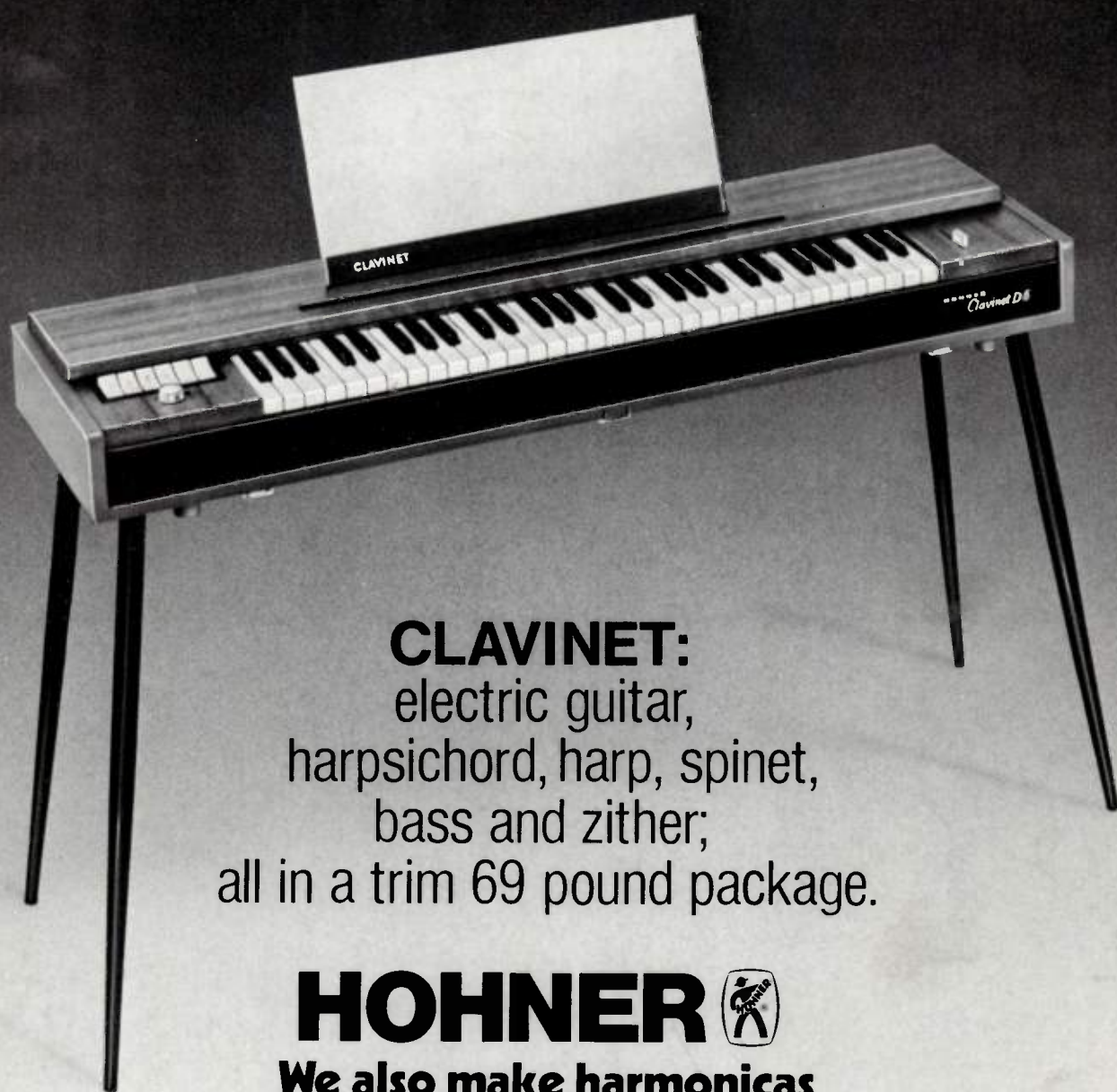
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