


Songwriter

Magazine



Songwriter Interview:

David Gates

How to Improve
Your Use of
Melodic Range

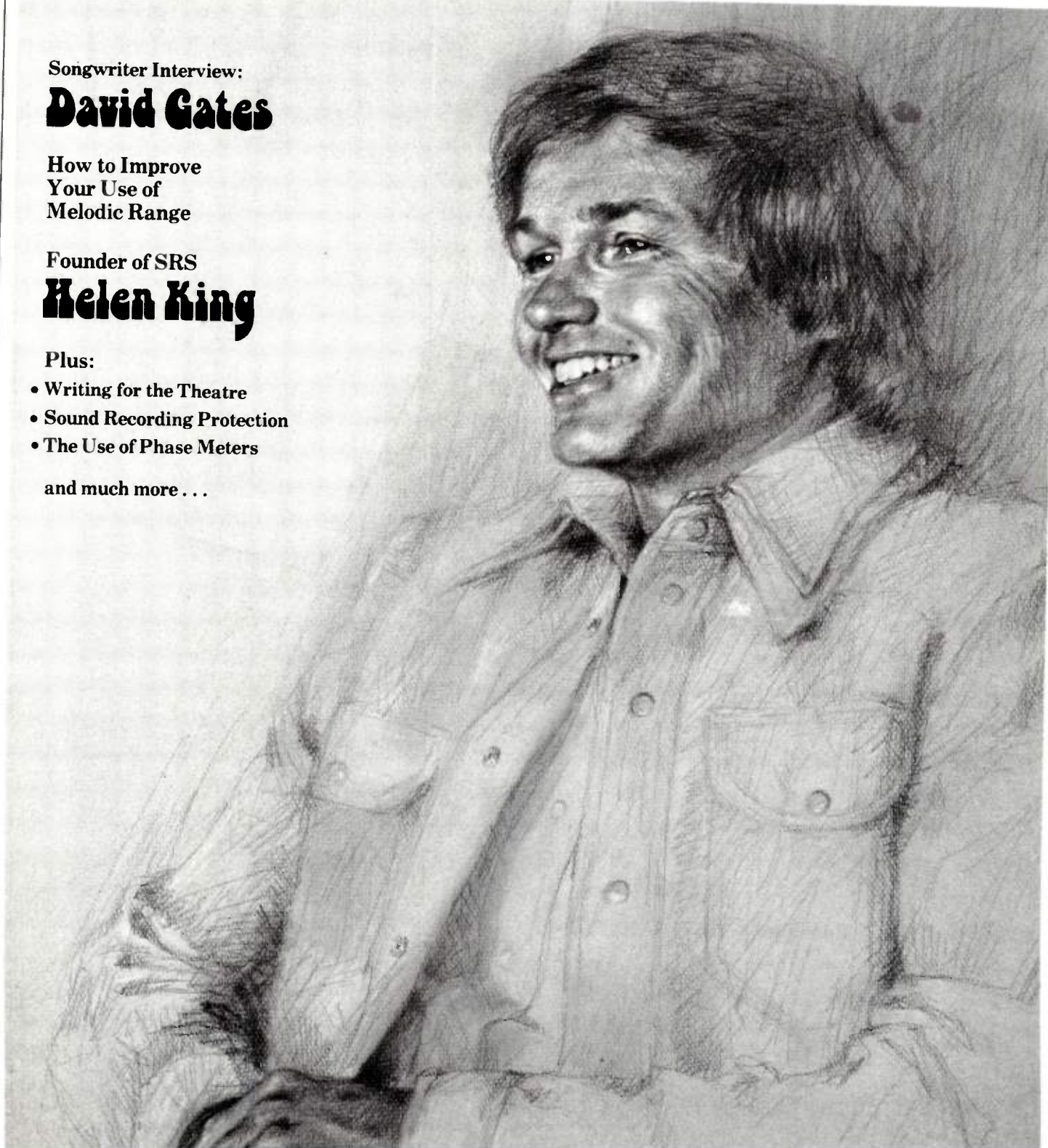
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Helen King

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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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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 its 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 Hirschhorn

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 intergraded 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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- Mar/76 — Jimmy Webb, Karen Hodge, How to get a good mix.
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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



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, Myrhh recording artist Walt Mills, Aaron Brown who is a producer for Myrhh, 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

Helen King



Founder of Song Registration Service

by Pat and Pete Luboff

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-

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 Sippel 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 Monterey 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 its 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. The left column contains examples #1 through #10, and the right column contains examples #11 through #17. Examples #1-3 show short melodic phrases. Examples #4-10 show scales and intervals labeled as P8, M9, M10, P11, P12, and M13. Examples #11-14 show chromatic intervals labeled as m9, #9, m10, #10, m11, #11, m12, #12, m13, and #13. Examples #15-17 show more complex melodic lines with chord symbols and measure numbers.



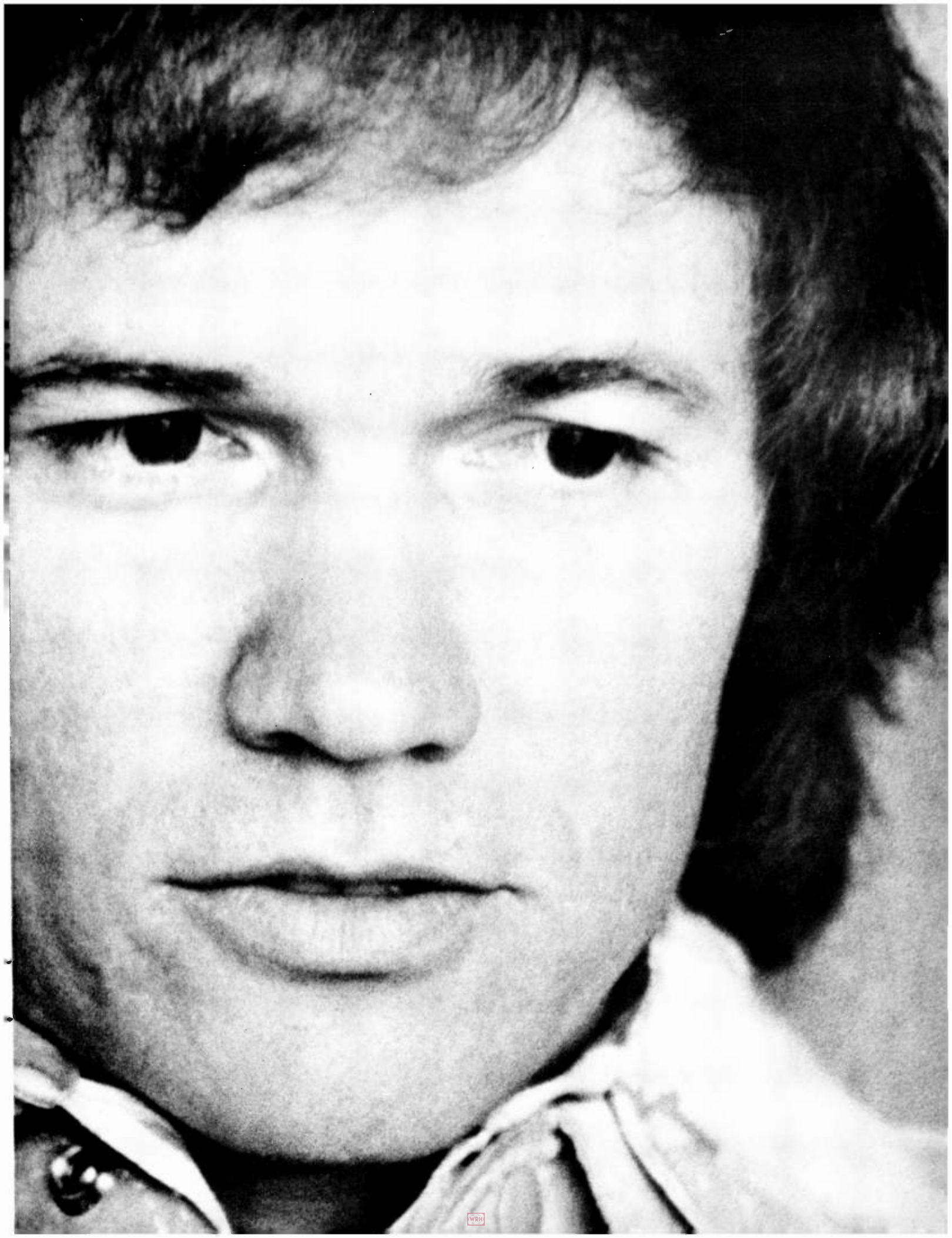
David Gates

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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Songwriter Magazine

No matter what stage of your songwriting career you're at . . . amateur or seasoned pro . . . you too ought to be receiving SONGWRITER every month!

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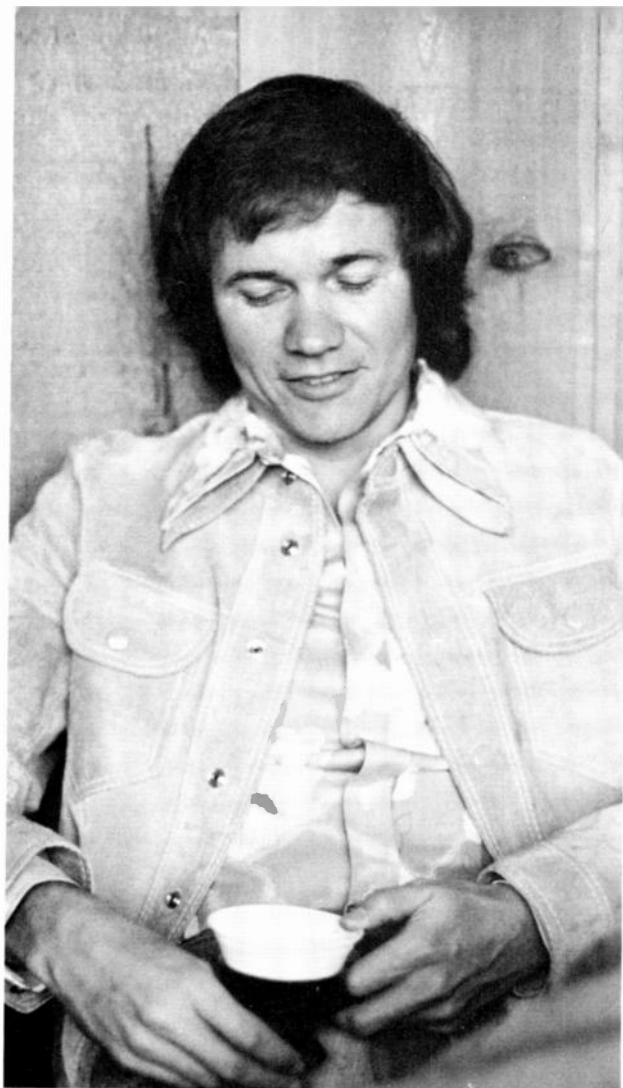
Gates / continued

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."

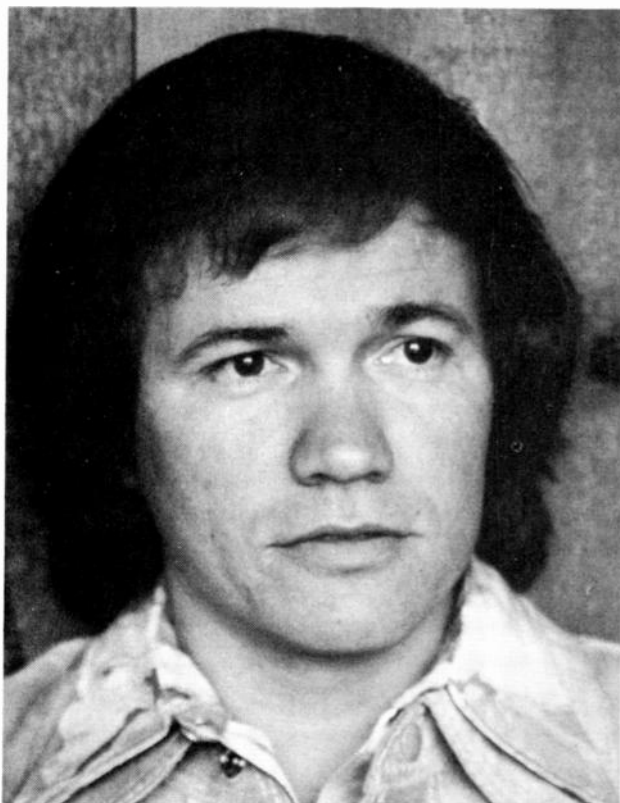
If a picture paints a
thousand words,
Then why can't I paint you?
The words will never show
The you I've come to know.
If a face could launch a
thousand ships,
Then where am I to go?
There's no one home
but you,
You're all that's left me,
too.
And when my love for life
is running dry,
You come and pour 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 'relatable.' 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.
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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
The National Academy of
Recording Arts and Sciences
—NARAS
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(312) 329-0949

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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 comraderie 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

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.

© Words and music by
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

*Nose to
the grindstone
heart to the floor*



Harriet Schock

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.

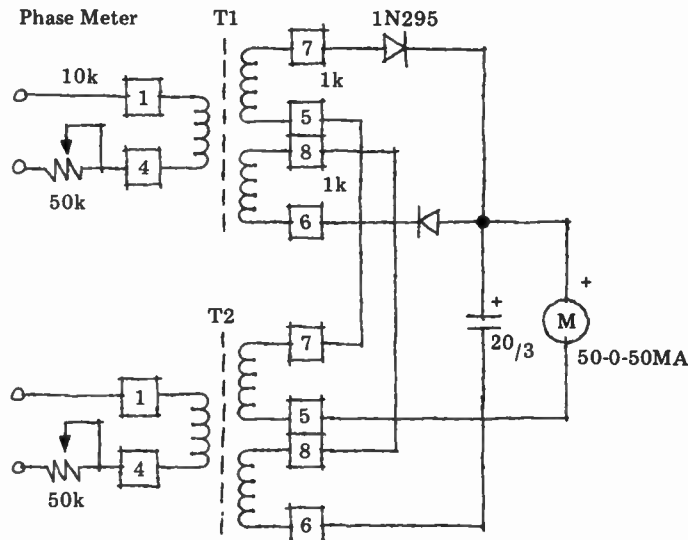
The basic unit can be constructed by purchasing the parts through your local electronics parts store, for a reasonable price.

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 in 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

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)

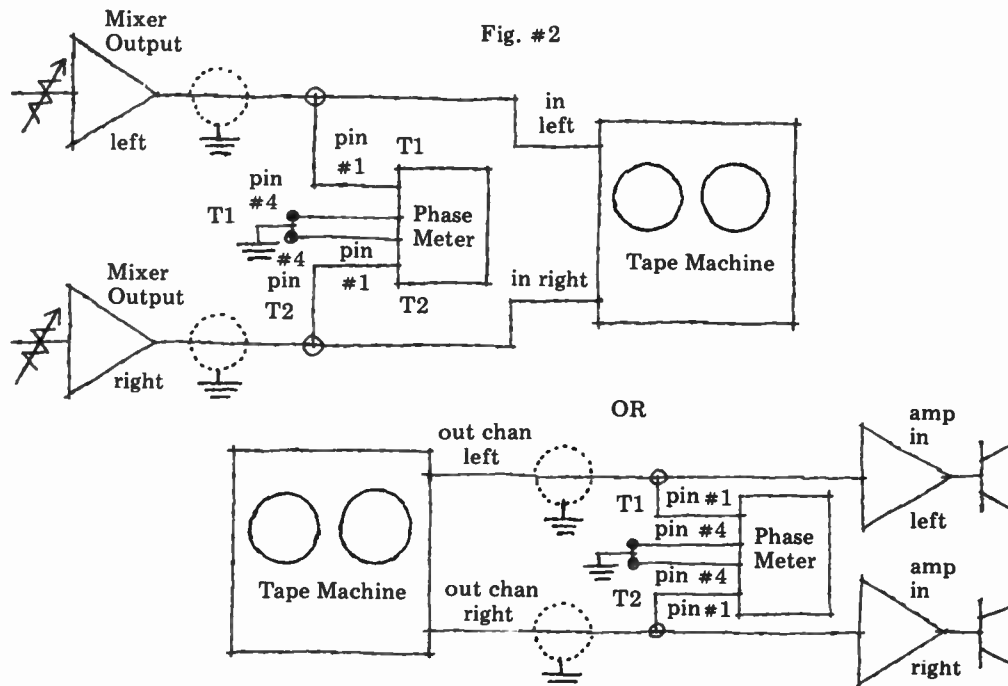
right (never to the left). This indicates an in phase signal. Be sure that your wiring of this unit is correct.

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 recorder in making better sound recordings.

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	Casseroles/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	*Freddy 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	Casseroles/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/Acuff-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 Crane 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 10

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

Copyright protection for sound recordings

by A. Marco Turk

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-

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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.

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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

\$8.25 x _____ = \$ _____

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

Songwriter Classified

- All ads must be paid in advance and received by the 1st of the month prior to publication.
- Letter or number groups (rpm, 6F4, etc.) count as one word.
- 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.

RATES

"Lyricist/Composer Partner Wanted" heading

	1 to 3 issues	4 to 8 issues	9 or more issues
15 words or less	3.75 per issue	3.37 per issue	3.00 per issue
16 to 30 words	7.50 per issue	6.74 per issue	6.00 per issue
31 to 60 words	11.25 per issue	10.11 per issue	9.00 per issue

- All other headings — 50¢ a word.
- Frequency discount: 3 times 10%
- 6 times 20%
- 12 times 33%
- Classified not commissionable.

Mail to Songwriter Magazine
P. O. Box 3510, Hollywood, Ca. 90028

AD COPY

(Please include your name, address or phone number so that interested parties may respond)

Check heading under which ad is to appear:

- ☐ Lyricist/Composer Partner Wanted ☐ For Sale
☐ Situations Wanted ☐ Studio ☐ Miscellaneous

Name _____

Address _____

City _____ State _____ Zip _____

Phone _____ Signature _____

\$ _____ x _____ = \$ _____
price per issue no. of insertions total enclosed

INCLUDE CHECK OR MONEY ORDER WITH COUPON.

Classified / continued

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

MISCELLANEOUS

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.

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

FOR SALE

GUITARISTS! Huge discounts on strings, accessories, phasers, boosters, etc. Free catalog. Guitar Clinic, SM-1, 20 Lawnridge Ave., Albany, New York 12208.

STUDIO

Recording studio with many professional features; provides high quality demos; only \$5/hr. L. A. area (213)438-3247.

Four track studio used by small circle of Philadelphia area songwriters now available to you. Free production assistance. Your best deal for clean professional demos. Snyder-Thiers Recording Services. (215) 885-0149.

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

Song Demos from lead sheet or simple voice/instrument cassette. Professional studio facilities and musicians. Fee:\$150 for 3 song demo. (Lead sheet service available) Don't mail songs! For information contact: JRJ Productions, 924 E. Bremer, Fresno, Ca. 93728 (209) 264-9040.

Demos, Hollywood-Los Angeles area! A songwriter's delight with complete recording facilities. We'll even provide accompaniment—piano, guitar, drums, vocalist. And we'll work with you on a per song cost basis! K-DOR Sound Workshop, Phone (213) 653-5329.

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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WRH

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There is performing and there is engineering. Art and signal. Both are important and both can suffer when you have to do both. Especially when your music and the machine that records it are making heavy demands on your concentration.

Our new 1140 lets you focus more on your music and worry less about how it's getting there.

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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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	TEAC A3340S	DOKORDER 1140
Wow and Flutter 15 ips	0.04%	0.04%
Frequency Response at 15 ips	±3 dB, 35-22K	±3 dB, 30-23K
Signal-to-Noise Ratio	65 dB WTD	60 dB WTD
Front Panel Bias Controls	No	Yes
Built-in Test Generator	No	Yes
Mic/Line Mixing	Yes	No
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.