

June, 1976

One Dollar Twenty-Five Cents

Songwriter

Magazine



Songwriter Interview:

Smokey Robinson

How To Use The
Most Common
Song Forms

Steve Barri

Good As Gold

Plus:

How To Construct
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What To Look For
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What Kind Of
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Len Latimer
Publisher/Editor



Paul Baratta
Managing Editor

The Right to Vote

This is an election year. Politicians are generally amenable to supporting legislation that will win them the support of their constituency.

This is also the year of the vote on the Copyright Revision Bill. If public apathy towards the political scene is such that only twenty five percent of the voters turned out to have their voices heard in the New York primary in April, we can't let that happen among the songwriter community.

As it stands, the record companies got to the legislators the "firstest with the mostest." They have lots of money, muscle, and momentum in their favor. If they can use their lobbying power in Washington to keep the mechanical royalty rate at two cents and maintain their current profit structure, they'll do it gleefully. Why should they share a bigger piece of the pie with the songwriter? Their interest in the pie in the first place is profit. Rhetoric from recording companies about records being art is the consummate smoke screen . . . if the "art" doesn't show a profit, the "artist" is invited to practice his art elsewhere.

The above paragraph is meant to incite and inflame. It is not intended as animosity toward record companies. Commercial enterprises are necessary to be able to afford creative people the opportunity to realize financial gain from their art.

But, as befits their position in trying to turn the largest profit possible, record

companies are fighting hard and making themselves heard in Washington with a strong, loud voice.

Songwriters deserve a greater reward for their contribution to a record than a two cent mechanical royalty, (two cents is a ceiling, they often pay less) which is split a penny apiece between the publisher and the writer. There are countries all over the world where creativity is more properly rewarded. (The mechanical royalty in West Germany is 8% of retail.)

The bill pending before the House of Representatives is complex and contains other very important issues to songwriters. Not the least of these is copyright ownership for life plus fifty as opposed to the present twenty eight years with a second twenty eight year period available through refiling.

The bill number in question is HR2223. AGAC and the Nashville Songwriters Association are doing as much in Washington as they can. But without your voice, they're shouting in the surf. *You must write.* Get your friends to write. Tell your congressman that you urge him to support the bill mentioned above. There is a fight going on. Big business has the money, but you've got the vote. Let's not roll over and treat this issue as if "someone else" is taking care of business for us. If that "someone else" isn't you, there isn't someone else. **WRITE!** If we have a chance to win, it will be with pen in hand and not with arms at rest.

Vol. 1, No. 9
Price \$1.25/\$12.00 Per Year
June 1976

Songwriter

Magazine

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

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

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Cover photo of Smokey Robinson by Richard DiLello



Olivia Newton-John will be one of the final judges in this year's Song Festival.

Jerry Butler provides an atmosphere in which the writer can grow.



Aaron Schroeder is up for renewal.



Songwriter News

The New York Songwriters Showcase is going strong and those of you in the Gotham area should look into it. We plan a feature about the Showcase in a future issue so we'll just mention here that if you want information as to what it's all about and how to go about submitting material you should send a self-addressed stamped envelope along with your questions to New York Songwriters Showcase, P.O. Box 785, Radio

City Station, New York, N.Y. 10019.

Some of the people who have been selected as final judges for the 1976 American Song Festival are Steve Barri, Vikki Carr, Mike Curb, Donovan, Leonard Feather, Al Gallico, Fred Foster, Robert Gordy, Tom T. Hall, Chaka Khan & Rufus, Stan Kenton, Ramsey Lewis, Ronnie Milsap, The Miracles, Olivia Newton-John, Charlie Rich, Smokey Robinson, Johnny Rodriguez, Seals & Crofts, Cliffie Stone, Lester Sill, and Aaron Schroeder.

A reciprocal agreement providing mutual access to national music repertories represented by them, has been signed by Karol Malcuzyński, president of ZAIKS, the Polish licensing society and Edward M. Cramer, president of Broadcast Music Inc. (BMI).

Aaron Schroeder, president of the A. Schroeder International Ltd. group of worldwide music publishing companies, is celebrating 28 years in the music business. Copyright renewal has come up on his first song, *At A Sidewalk Penny Arcade*, which introduced Rosemary Clooney in 1948 and turned out to be a hit for both of them. During his years in the business, Schroeder has written hits for most of the top acts including 18 for Elvis Presley,

among which were five number one's: *I Got Stung*, *Stuck On You*, *Big Hunk O' Love*, *It's Now Or Never*, and *Good Luck Charm*. As a music publisher, he has afforded the opportunity to untried talent and offered guidance to help bring about their success. Among these include Randy Newman, Jimi Hendrix, Irwin Levine, Al Kooper, Fred Neil, John Stewart, and Barry White. He also produced and published the very first important Bacharach-David songs such as *Twenty Four Hours From Tulsa*, *Only Love Can Break A Heart*, and *True Love Never Runs Smooth*.

For you folks in the Chicago area, we recommend that you look into the highly successful Jerry Butler-Chappell Songwriters Workshop. Created by Jerry Butler, to give writers in the windy city a chance to work with professional, the workshop has turned out many songs that have been recorded by major artists and have made the charts. Two of its most recent alumni are Chuck Jackson and Marion Yancy who produced and wrote all the compositions for Natalie Cole's album including *Inseparable*, and *This Will Be*. For information about the Butler Workshop, write to them at 1420 South Michigan Avenue in Chicago, Illinois. It is open to everyone and it's free.

To: Congressman
House Of Representatives Office Building
Washington, D.C. 20510

Dear Congressman:

I urge that you vote for passage of the Copyright Revision Bill. I am a songwriter who wants to see Bill HR2223 supported by my representative in the House.

Name _____
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Nashville Songwriters Association



The Cream Will Rise to The Surface

By Wayne P. Walker

Editor's Note: The author is a superb country style songwriter. For twenty years he has written for Nashville's Cedarwood Publishing Company. Walker proudly displays twenty seven BMI awards—among them: *Burning Memories*, *Are You Sincere*, *I've Got A New Heartache*, *All The Time*, *Little Boy Sad*, *It's My Way* . . . He has co-written many songs with Mel Tillis and Marijohn Wilkin.

Most recent country charter for Walker is the Webb Pierce recording, *Leaving On Your Mind*, and the same song hit the MOR charts with RCA artist, Kelly Garrett.

Wayne Walker was inducted into the Nashville Songwriter's Association Hall of Fame in October 1975. He has often been dubbed "Nashville's writers writer," but is known affectionately to close friends as "Fluffo."

I am an Oklahoman by birth but when I was quite young my family moved to Louisiana. In Shreveport, in my growing-up years, I met some of the people on the Louisiana Hayride. I really wanted to be a part of them, so I tried my hand at songwriting . . . and that's when the bug bit! I realize now that songwriting is the talent that God gave me, and I have been very fortunate with that career.

My songs took me to Nashville where I met Jim Denny, and he recognized the fact that I had a certain amount of potential. Now, for me to sit down and tell you what the proper way is to get a song recorded would be an impossibility . . . and, in my opinion, it is also im-

possible for a writer to judge his or her own songs. Example: When I wrote *Are You Sincere*, I thought it was a good song, but little did I know that it would become the standard it became. Andy Williams was the very first artist to record it, and result . . . a number one pop record! Since that time, the song has been recorded by many artists in all areas of the music structure.

I've always been more fortunate with ballads—much more than with the upbeat type composition. When Decca's Owen Bradley decided to record *All The Time* with Jack Green, I couldn't hear Jack sing it because I was too used to hearing Kitty Wells sing it, as she had recorded it some years earlier. But . . . when Jack cut the song, it went Number One, and was a big crossover record onto the pop charts. A writer really doesn't know when he writes a hit song . . . the listener decides that!

It has always been my way to put down the very best I could possibly write . . . and, songwriters, never give up. If you think you have the talent you must withstand the frustrations that go along with our business. I base my philosophy on the immortal words of my mentor, Mr. Jim Denny. He said, "Always do the very best you can with what you've got to work with."

Songwriting is an everyday job for me . . . and I love it. I've recently opened a new publishing company, "Fluffo's Tunes." It is administered by the firm that I have so long been associated with, Cedarwood Publishing Company, in Nashville. I enjoy working with new writers, and young performers, and this publishing outlet will afford me that great opportunity.

Remember, always, in writing, as in any other endeavor . . . "THE CREAM WILL RISE TO THE SURFACE."

Who's Who?

by Pat and Pete Luboff



LOS ANGELES

Terri Fricon, Vice President
Filmways Music Publishing, Inc.
(ASCAP)

Musicways, Inc. (BMI)
1800 Century Park East,
Suite 300

Los Angeles, Ca. 90067
(213) 552-1133

Filmways, Inc. is a multi-faceted corporation. Companies they own are: Heatter-Quigley, production company of TV shows like the "Hollywood Squares;" Grosset & Dunlap, book publishers; Ideal Publications, magazine publishers; and Wally Heider Recording Studios, to name some. They also distribute TV shows, their latest success being the U.S. and international syndication of "Mary Hartman, Mary Hartman."

This publishing company was started nearly 20 years ago to handle the background and theme music from the TV shows produced by Filmways, Inc. like the themes from "The Addams Family" and "Green Acres."

In August of 1975, Terri joined Filmways, Inc. to expand the music publishing company and, in the first seven months of her work there, has had 16 newly signed songs recorded by various artists. An example of a song Terri has recently placed is "Don't It Feel Good," written by Ed Fournier and Jeff Thomas. Look for Willie Bobo's single of it which will be released in June.

Terri has signed writers Jerry Marcellino and Mel Larson, formerly of Motown, who wrote the Jackson 5 hits, "I Am Love" and "Get It Together." The writing husband and wife team, Dick and Sandy St. John have also been signed to Filmways. Dick wrote the Dick and Dee Dee hits of the 60's, "Mountain's High" and "Young And In Love." Sandy's "Sweet Country Woman" was recorded by Johnny Duncan and Tommy

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It's rumored that when Steve Barri left ABC Records recently to bring his valuable talents to Warner Brothers, an armored truck was needed to insure safe transport of all his gold records from one office to another. I haven't checked this rumor out but based on what gold records go for these days, (about \$60 a gold album, and \$45 per gold single), the story doesn't sound far fetched. The following list is an inventory of Barri Gold:

Gold records received as a producer

Eve Of Destruction
Barry McGuire
Midnight Confession
The Grass Roots
Let's Live For Today
The Grass Roots
Wait A Million Years
The Grass Roots
Temptation Eyes
The Grass Roots
Sooner Or Later
The Grass Roots
Two Divided By Love
The Grass Roots
Dizzy
Tommy Roe
Jam Up & Jelly Tight
Tommy Roe
Baby It's You
Smith
Don't Pull Your Love
Hamilton, Joe Frank & Reynolds
Keeper Of The Castle
Four Tops
Ain't No Woman (Like The One I've Got)
Four Tops
Are You Man Enough
Four Tops
Billy Don't Be A Hero
Bo Donaldson & The Heywoods
Theme From S.W.A.T.
Rhythm Heritage

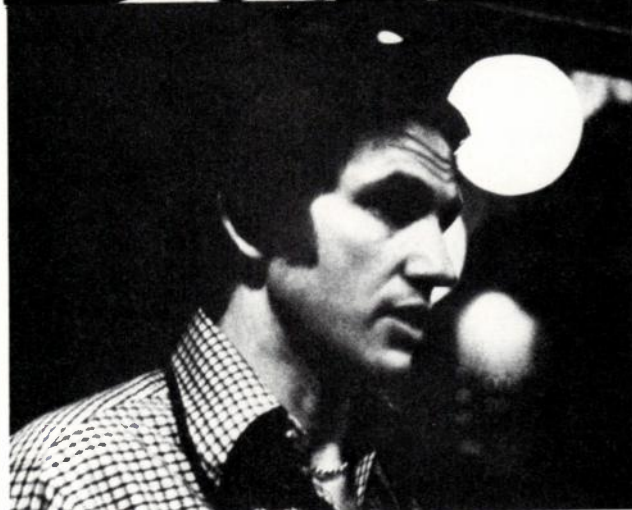
Gold Albums

Greatest Hits
The Grass Roots
Golden Grass
The Grass Roots
Easy Rider—Soundtrack
A Group Called Smith
B.B. King/Bobby Bland—Live

Gold records received as a writer

Eve Of Destruction
Barry McGuire
Secret Agent Man
Johnny Rivers

Steve Barri



Good as Gold

Where Were You When I Needed You
The Grass Roots
A Must To Avoid
Herman's Hermits
You Baby
The Turtles

With a proven track record like that, if I owned me a little record company, I would do everything I could to keep a guy like Steve around. He was with ABC for eleven years and predates ABC's involvement with the label. It originally was a little company named Dunhill Records. They had a couple of artists and a lot of hopes. In addition to the above credits, Steve also produced innumerable other hit records that did not quite achieve million seller status, and contributed toward signing such artists as The Mamas & The Papas, Steppenwolf, Three

Dog Night, The Grass Roots, Jim Croce, The Four Tops, Rufus and Steely Dan to the label. The company continued to grow, ABC got involved and, eventually, the name Dunhill was dropped. As Vice President of the label's creative department, Barri was pressed more and more into the administrative shuffling of papers across his desk. The industry has spawned numerous administrators who understand the business of marketing creativity and selling records. They do their job well and are necessary to the financial well being of a company. But, by comparison, talented, creative people are hard to come by and, invariably, stay independent. When a person who enjoys making records as much as Steve does is pressed into functioning nearly exclusively as an administrative overseer,

it has as much logic as Rubinstein functioning as a piano tuner . . . O. J. Simpson being a tackle . . . Elton as a roadie . . . or a large company designating a mine with proven natural resources as a storage area.

Steve Barri hails from the borough of Brooklyn in the city of New York and came to California at the age of twelve. There was a time when he wanted to become either a sports announcer or a disc jockey. While attending City College in Los Angeles, he started writing songs as a hobby.

"I never had any musical training at all," explains Steve. "I picked up playing a little guitar but learned more on the ukelele than anything else. I wound up having two guitars . . . one with six strings and one with four. I wrote most of my songs on the four string because it was easier and I was a little on the lazy side."

He submitted a couple of the songs he wrote to publishing companies and they liked them. But the first significant things were some songs he wrote for Carol Connors who was the lead singer with the Teddy Bears.

"This was a few years after the group had had their success and Carol was going on a solo career of her own. The demos we did of the songs were liked and were sold to Russ Reagan (current president of 20th Century Records), who was a promotion man at the time. Eventually, they were picked up by Lou Adler for Dimension Records and one was released as a single. The record never developed into anything more than just a local hit, but that was really the beginning of my getting involved as a songwriter."

Steve was 19 at the time and Lou Adler felt that the melodies of his songs, which were written on a four string guitar, could be stronger and put the young hopeful together with Phil Sloan, who was basically a melody writer, and things started happening. Adler left Screen Gems where he was working at the time, and formed Dunhill Productions and Trousdale Music, and Barri and Sloan went with him.

"The first things we wrote were local hits but nothing

really big. We had some minor hits with Jan and Dean but the first important song was *Eve Of Destruction* for Barry McGuire which was mostly my partner's song. We wrote the theme for a television show called *Secret Agent Man* which Johnny Rivers was involved with. It was released as a record and eventually sold a million copies. We wrote a couple of songs for Herman's Hermits and wrote the title song for a movie they made called *Hold On*. And we wrote *You Baby* which was recorded by the Turtles, The Mamas and Pappas, and was a big record for us."

At that point, Phil Sloan got into writing much more personal songs and the company took a shot at making him a star in the Dylan mold. Barri and Sloan had had a lot of success in a relatively short period of time, (two years), and Barri was assigned by Lou Adler to produce Sloan's album. Steve has very high praise for Adler who, today, has his own record company, (Ode), and is the producer of all of Carole King's albums to date.

"Lou was really involved in my career as well as Phil's," relates Steve. "We were the fortunate benefactors of the tremendous wealth of knowledge and instinct that Lou possesses. I feel that when it comes to the structuring of songs and having a nose for a hit, there are few who can compare with him. He's a great writer on his own and can add so much to a song. He added so many lines to the things we wrote and, after working with him, you really understood what it was all about. He taught us and it was he that pushed me into producing because the thought hadn't crossed my mind. When the company signed Barry McGuire, Sloan and I co-produced *Eve Of Destruction* and, after that record took off, we went in and produced Phil's album. It was a learning process in a sort of trial by fire fashion but was invaluable to me."

About six months after that, he produced his first project on his own. It was a little unnerving but, after watching Adler work in the studio and getting to know the musicians and technicians,

there was enough familiarity with the surroundings to calm his fears. Steve had learned his lessons well and developed his own good instincts. As a young staff producer with a relatively new label, it wasn't as if the top acts in the country were available to him to produce. The artists he produced were anything but automatic big sellers. He signed the Grassroots and produced twenty consecutive chart singles with them at a time when heavy metal sounds were the rage, and they were looked on as teeny-bopper. He did a few very big things with Tommy Roe and he got labeled as being a bubblegum producer, an image that never really bothered him.

"That image came more from my association with Tommy Roe than anything else. The production ideas actually came from Tommy himself and were geared toward a certain market that existed then as it still does today. It's just that today, a new act will understand the necessity of a hit single in the establishing of their career. Six or seven years ago, you couldn't even discuss the subject. New groups wanted six or seven minutes to express their music which is fine, but they refused to consider cutting it down for single length.

"The Grassroots understood their image and were resigned to the fact that some people dismissed them as being 'not heavy' and that they were almost never played on FM radio. But I don't feel the records they made were bubblegum. They were rock and roll records and because the group had a lot of success with hit singles, they were dismissed as being lightweight."

The dismissals didn't deter Steve. He preferred doing albums because they offered more variety, but he understood that hit singles were the catalyst for hit albums and he concentrated, therefore, on singles. Besides, as head of the department, an album project would tie him up for over a month and would force him to completely abandon other responsibilities . . . like listening to new material and evaluating new acts.

Additionally, the financial

influx to a young record company from the success of these records contributed greatly toward the label's growth. And, when the time was right, they expanded their image and, through Steve, signed Jim Croce, Rufus, Steely Dan, Joe Walsh and The Four Tops. He also produced Bobby Blue Bland and B. B. King (garnering a gold album with them), while continuing to turn out hit singles with groups like Bo Donaldson and the Heywoods and Hamilton, Joe Frank & Reynolds.

"The thing I always felt I did best was to find hit songs. And I'd look for a group to fit the song. Lambert and Potter had written *Don't Pull Your Love* and I had been holding on to it because I thought it could be a number one record if the right group did it. When Hamilton, Joe Frank & Reynolds came to us, their being signed to the label was predicated on my having that song for them. Their talent had a lot to do with the success of the record but the key element was the song.

"The songs that turn me on the most are the ones that have strong hooks. I would categorize my taste as being middle of the road average taste in music. I like all kinds of music from show tunes, to harder rock things, to some classical pieces and jazz. But if I can go away humming a part of it or remembering certain lines . . . something that stays with you . . . those are the things I enjoy the most.

The melody is usually what hooks me the easiest and yet I pushed for the signing of Jim Croce because I was enthusiastic about his overall talent in general but, specifically, because I had tremendous belief that *Don't Mess Around With Jim* was a smash. And what stayed with me most about the song were the lyric lines in the chorus . . . you know, *don't stand on Superman's cape, don't spit in the wind* . . . those lines just kept going around in my head.

"The same thing happened with Steely Dan. Their producer Gary Katz, brought me some piano demos on them and they struck me as being so fresh lyrically, that I was very drawn to them. Some-

times they can be a little hard to relate to but, coming from back east myself, I lived a lot of what they talk about and can relate strongly to them. They have strong melodies too, but their lyrics were so different that they really impressed me and I recommended their being signed even though it was only the two writers without a group. And we had to buy one of the writers out of a previous contract with another record company. And we had to relocate them in California and give them an advance. Those are not exactly the kind of circumstances a company jumps at. But Jay Lasker, who was President of ABC Records at the time went along with it. Jay is a really fine record man and I'm glad to see him with his own label."

Steve has always been a good song man and he pays proper respect to listening to material. He'll listen to songs early in the morning when he's fresh, or come in on Saturday for a few hours. He feels he can concentrate better that way and can give a song a proper hearing. And when he hears a song he likes, he holds on to it and remembers that he's got it. He has surprised more than one person by pulling a song out of a drawer that was submitted to him six months previous, which even the person who submitted the song had forgotten. Even though he lacks formal musical training, he communicates his ideas well to his arrangers. Michael Omartian and Jimmy Haskell are two of Steve's favorite arrangers and they serve as good translators for Barri's intuitive ideas. One of the reasons he relates so well to Lou Adler, in fact, is because of Lou's lack of musical background. "In fact," says Steve, "he couldn't even hum a tune to you. Yet, sit down and discuss records and songs with him and you'll get an education. Lou made me believe in myself. He showed me that I shouldn't be intimidated by the fact I couldn't read or write music. It all boils down to taste. Having the taste and instinct to put the right people together with the right situations more than compensate for lack

continued on next page



Steve Barri in the studio with John Sebastian mixing down a number one record . . . *Welcome Back*.

Steve / continued

of technical expertise."

That taste and instinct went a long way toward the growth of a new record company. But the merging of ABC with Dunhill, and the eventual takeover by the parent company, made it a big record company. "Big" doesn't necessarily have to have negative connotations. But parents can depersonalize their children when the brood grows too large. And, in so doing, the likelihood of a child straying from the nest increases.

One of Steve's last contributions to ABC came about through his being an in-touch parent. His nine-year-old son and his friends were constantly humming the theme from the television show *S.W.A.T.* "The show isn't one of the more intelligent programs on the tube," he says, "and even though it was intended for adult consumption, it's a kids' show, really. But the kids believe in it. My son thinks he's my A&R

department already. I'm embarrassed to admit it but the truth is, when you capture the imagination of that nine-to-thirteen-year-old market, it can make a big record that much bigger. A record may go from a million and a half in sales to maybe two and a half million when you include that market. And that was what I went for with that record. I put a studio group together under the name of *Rhythm Heritage*, cut the record, and it turned out to be a commercial smash. It's been a hit in the discos, R&B, Top Forty, and MOR so apparently it's brought enjoyment to a whole lot of people other than the 9-13 segment. And that's what a record like that is all about . . . enjoyment."

Steve looks back fondly on his days at ABC. But he is extremely enthusiastic about his move to Warner Brothers. In the eyes of traditional corporate structure, his movement is downward . . . Vice-President of the department at ABC, to staff producer at Warner's. But

if a person isn't doing what they enjoy most, "upward" or "downward" matters none, irrespective of the corporate title applied.

In his present post, he will function as staff producer for acts already signed to the label, and has a production deal for himself and arranger-producer-musician, Michael Omartian, with whom he enjoys working. If they bring an act to the company, a differently structured deal applies.

Steve is producing John Sebastian as his first outing with the label. He recorded the theme from the television show, "Welcome Back, Kotter," as a single, which zoomed to the top of the charts, and will follow that with an album. After he completes the Sebastian project, he and Omartian are slated to go in the studio to produce Cher.

"I have tremendous respect for Warner Brothers," Steve says, "and enormous esteem for their staff of producers." The Warner's producer staff now reads Waronker, Titleman,

Templeman and Barri, which sounds like a pharmaceutical firm. But make no mistake about it; they're all talented, creative record men. Lenny Waronker, Russ Titleman and Ted Templeman have collective producer credits that include albums by Gordon Lightfoot, Maria Muldaur, Arlo Guthrie, James Taylor, Graham Central Station, Randy Newman, The Doobie Brothers, and Carly Simon's upcoming album, among others. That's a lot of producing talent under one roof. Add Steve's credits to that and you see the spectrum they cover.

Yes, if I had me a little record company, or a big one for that matter, I'd leave all the double entry bookkeeping and contract negotiation to those that do it best. I'd think of ways I could keep a guy like Steve Barri around and see to it that he was in the studio frequently. Because when it comes to knowing a hit song and making a saleable record, Steve Barri is bankable . . . good as gold. —P.B.

PLANNING THE VACATION

Bob Morrison has written a song called *"Have A Dream On Me"* and looks like it may make a record star of another good songwriter, Mel McDaniels. Mel wrote *"Roll Your Own"* recorded by Hoyt Axton and Commander Cody. Richard Mainegra's *"Home-made Love"* has been recorded by new artist Tom Bresh and also Kenny Rogers . . . Wayne Parker could have a hit with his own, *"I Can't Stand Country Music"* (Wonder what the Country Music Association says about that). Ray Smith (*"Rocking Little Angel"*) is enjoying a revival with Rusty Thornhill's *"Walking Into Your Life"* . . . Shirley Caddell does a great job with Don Devaney's *"Sing Sweet Song Bird."*

LANDMARKS

The Roy Orbison/Bill Dees exciter *"Oh Pretty Woman"* may rejuvenate Andy Kim's record career. Young producer Tom Williams has given new



Jim Mundy gets his energy from Hungry Jack Biscuits.

Steve Fromholz has Willie Nelson's latest.



life to Wayne Shanklin's great *"Jezebel"* with new record by Meisburg and Walters. One of the original "do it my way/ the hard way" guys Tompall Glaser has a hit with Jimmie Rodgers. *"T For Texas."* . . . Barbara Fairchild has taken the Buck Owens/Dusty Rhodes good 'un *"Under Your Spell Again"* and makes you forget Buck introduced the song. Faron Young has introduced a lot of songs but recently released an old Melvin Endsley classic *"I'd Just Be Fool Enough."*

SIDETRIP

The National Academy of Recording Arts and Sciences (Nashville Chapter) named Hagus "Pig" Robbins *Musician of the Year* for the second time. (There is no better or nicer country picker.) Be listening for *"Now You're Telling*

Nashville Connection

by Charlie Monk

Me Goodbye" written and recorded by Murphy Bennett (Bennett died shortly after the recording session).

TOUR GUIDES

Ray Pennington doubled as writer-producer on Billy Walker's *"(Here I Am) Alone Again"* . . . One of my favorite writers, Wayne Kemp, is getting hot again. Kemp's *"I Really Had A Ball Last Night"* has been cut by Emmylou Harris and songwriter-singer Carmol Taylor and his *"One Piece At a Time"* is a Johnny Cash smash. Mickey Gilley has recorded *"My Old Flame Is Out Burning Another Honky Tonk Down"* written by Kemp, Mack Vickery and Bobby Borchers. Whitey Shafer's writing and Moe Bandy's singing constitutes a hit with *"The Biggest Airport In The World."*

Continued on page 13



Johnny Paycheck performing *Gone At Last*.



Dave & Sugar keepin' the door open.

Exclusive Songwriter's agreement/what to look for

by Michael B. Lippman

Legally Speaking

Editor's Note: Michael B. Lippman is a member of the State Bar of California.

A publisher's livelihood is dependent upon a continuous supply of good material. Therefore, they usually seek an Exclusive Songwriter's Agreement with a composer or lyricist. In this article I would like to familiarize you, the songwriter, with some of the most essential points to look for when entering into such an agreement.

First of all, you will hopefully find a publisher who believes in you enough as a songwriter to offer you money in either of two ways; in a lump sum advance or as a weekly or monthly payment advance. These monies will then be recoupable out of royalties which will be due you.

Publishers try to sign their songwriters for the longest possible length of time (term). Usually they do this with an initial term and then a series of additional one year options. The normal terms for contracts of this type is one year with four one-year options.

The songwriter, on the other hand, must try to establish with the publisher certain minimum standards with regards to his compositions before the publisher can exercise his option for the following year or years. For

example, you want your publisher to make certain that your songs are recorded and performed by other artists.

Publishers will seek to gain their rights in compositions in as large a territory as possible. Therefore, they usually request a world-wide deal. In determining whether to grant them world-wide rights, the writer must be aware of the scope of the company with which he is dealing. Is it a large established publisher actively engaged in markets the world over—or is it a publisher primarily active only in one or two major markets? If, in fact, the publisher is large and well established internationally, the writer can feel confident in that publisher's world-wide operations. If the latter case be true, he might consider going with different publishers in different parts of the world.

Most songwriter agreements provide for the songwriter to grant to the publisher not only all compositions written during the term of the agreement, but also any and all compositions owned by the writer which were written prior to the date of the contract. Whenever possible, a writer should try to exclude previously written compositions from this agreement particularly because the songwriter may have granted rights in those compositions to someone other than his new publisher and may have made a warranty to deliver something

which he may have no right to deliver at all.

Publishers normally request the absolute right to change compositions. There are of course, certain occasions when such changes are necessary. For example, if American Composer A's songs are recorded in French, the publisher might have to change certain words due to language discrepancies in the translation. But remember, since words and music are most "personal" to you as a songwriter, you should insist on a limitation of the publisher's unencumbered right to change your lyrics or music.

Of growing importance today is the use of musical compositions in motion pictures. In order to use a musical composition in a motion picture, the producer must obtain a "synchronization license." This is granted by whoever publishes the particular song or songs being used. The publisher also negotiates the license fee. Although synchronization rights can be very lucrative to a songwriter, one must be careful that the use of the song in the motion picture does not conflict with the concept the songwriter originally had in mind for the song or even with the image of the songwriter himself. Therefore, the writer should try to retain approval of synchronization licenses.

There can be substantial income for both the publisher and the writer in the sale of sheet music and song folios. From a writer's standpoint, it is advisable for that writer to obtain approval over the format of such material since the quality and manner in which it is presented could either enhance or adversely affect the songwriter's reputation. In addition to these, publishers commonly provide what are known as "personality" folios for sale in which the publisher uses the name and likeness of the writer as well as his compositions. Consumers will purchase a song folio or songbook which contain pictures (of the writer) which have never been seen previously. In many cases this would sell more folios. However, to avoid any misrepresentation, the songwriter should always try to obtain approval of the use of his name, likeness

and any biographical material.

Songwriters also receive a large income in performance fees. These are fees paid by commercial uses of music (such as radio and television stations, concert halls and nightclubs) for the right to perform the songwriter's copyrighted songs for profit. The writer should try to receive his share (usually 50% of the gross) of the "performing rights" income directly from the society (either ASCAP or BMI) of which he is a member rather than to receive it from the publishers.

Publishers usually request the unlimited right to assign the services of a songwriter. This right of assignment (that is to sell or transfer his exclusive songwriter's agreement to another publisher) must be limited. When the songwriter makes a deal with the publisher, he does so relying on that particular publisher's resources and because he wants to work with that particular publisher. The songwriter should have the security of knowing that when he signs with a publisher, it is with that publisher he shall remain.

As a protection against a publishing company not doing justice to his catalogue, the songwriter can request a clause in the contract requiring the publisher to return ownership of that catalogue or parts thereof after a certain period of time. This is called the "right of reversion" and unfortunately the publishers are obviously loathe to agree to this.

The Exclusive Songwriter's Agreement is a long and complex legal document. This analysis is but a brief synopsis of some of its most essential points and by no means represents all the important areas covered by the Exclusive Songwriter's Agreement. I strongly recommend that for his own protection, a songwriter consult with an attorney whenever possible before entering into such an agreement.

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.

... Don Reid wrote "Your Picture In The Paper" and the Statler Brothers "sing the fool out of it!"

SCENIC SPOT

Muscle Shoals, Alabama is not known for country hits but local boys Al Cartee/Geroge Soule/Vic Dana song "She'll Throw Stones At You" is a hit by Freddie Hart and Jacky Ward. "A Fallen Star," a big yesteryear hit for Jimmy C. Newman was written by James Joiner of that neck of the woods.

WELCOME CENTER

Steve Fromholz sings and writes good! His "I'd Have To Be Crazy" is the latest by Willie Nelson ... Three Ronnie Prophet singles in a row for Rory Bourke ... the latest is "It's Enough." Waylon Jennings started it all with his recording of Lee Clayton's "Ladies Love Outlaws." L.A. deejay Jimmy Rabbitt may have cut a hit of the song with Jennings producing ... Black singer Charnissa did the duet parts with Johnny Paycheck on Paul Simon's "Gone At Last." Super talent Barbara Mandrell has selected the Rob Parsons/Ed Penny gem "That's What Friends Are For" to be her new single ... Bob Luman has been "laid low" in the hospital for a while but his spirits will be brightened if his recording of "The Man From Bowling Green," a Troy Seals/Max Barnes effort, is a hit. Heard great cut recently of Johnny Mercer's "Dream" by the Thompson Sisters.

LOADIN' 'EM UP

Jim Mundy is recording everybody's songs but his ... the latest "I'm Knee Deep In Loving You" was put together by Sonny Throckmorton. (That's Mundy's voice on the Hungry Jack biscuit commercial.) Spanky and Our Gang is the latest act to cut Guy Clark's great "L.A. Freeway." (Guy had a smash opening night at our premier listening club the Exit/In.

SEE AMERICA FIRST

Kermit Goell ("Near You") and Billy Sherrill have rewritten

Continued on page 26

What kind of musical
should you write?

Songwriting

By Al Kasha
in association with
Joel Hirschhorn



Last month we discussed theatre music, in terms of the hit songs that have emerged from shows on Broadway and throughout the world ("Hair," "Jesus Christ, Superstar," "Godspell," "A Little Night Music").

Writing "step-out songs" (hit songs) is a tremendous satisfaction, but it is only one of many. It is a great artistic challenge to tell a full story in song, complete with colorful, human characters, dramatic incident, humor and insight. This is largely accomplished by "book" songs, which are not necessarily designed for the commercial market, but are essential in advancing the plot and fleshing out the characterizations.

Your first consideration must be: What will I write about, what kind of musical will this be? Among the most popular forms are (1) The Cinderella story (2) The Revue (3) The historical musical and (4) The musical fantasy. It is worth noting that "A Chorus Line" ushers in the latest form of the musical theatre—the musical documentary.

(1) The Cinderella story is the most frequently seen. Some memorable examples include:

(a) "My Fair Lady" (Lerner and Lowe)—which describes the unlikely pairing of an illiterate flower girl and a professor of speech.

(b) "The Sound Of Music" (Rodgers and Hammerstein)—another offbeat but romantic pairing, a would-be nun and a Baron. Naturally, as in most Cinderella stories, there is a happy ending

(c) "Guys And Dolls" (Frank

Loesser)—here we have a prim and proper Salvation Army girl and a gambler. Where but in a Cinderella musical comedy would these two incongruously matched people get together?

(d) "The King And I" (Rodgers and Hammerstein)—again, a clash of cultures and values, this classic delineates the growing love between an English school mistress and a Siamese king.

An important thread that unites all Cinderella musicals is *conversion*—one of the principals is changed, through love, into a different person. Everyone wants to believe in dream fulfillments and happy endings, and a Cinderella musical answers this strong need from the mass audience.

(2) The Revue. This musical form is generally a compilation of skits and vignettes with one overall theme, whether it be political, sexual or social. Revues analyze and/or break down traditions and explode long-held mores, such as "Hair," in its explicit treatment of sex and contemporary attitudes toward war and the society of the 60's. "Mother Earth" successfully dealt with matters of ecology at a time when this issue was emblazoned on the front pages. (Author's Note: Toni Tenille of The Captain and Tenille, starred in "Mother Earth" and wrote several of the songs. "Don't Bother Me, I Can't Cope" by Micki Grant, spoke and sung of the Black Ex-

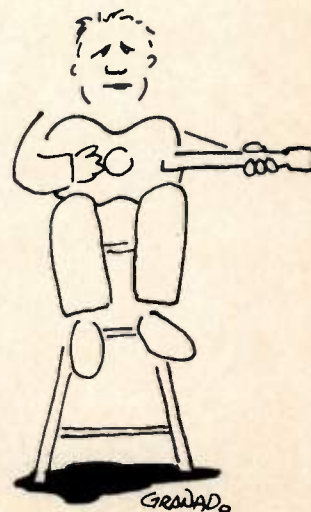
perience, as did "Inner City.")

(3) The Historical musical—"Fiddler On The Roof" (Bock and Harnick) musically dramatizes the plight of the Jews in Russian Pogroms. "1776" deals with the signing of the Declaration of Independence and the American Revolution; and "Shenandoah" centers around victims of the Civil War. "Cabaret" memorably painted a portrait of Nazism as it grew. The historical musical gives the composer/lyricist a chance to put the past in perspective and express his or her interpretation in the light of modern knowledge. The past is also an inspiring subject since it shows the struggles and victories of former generations and groups, many of them minorities.

(4) Musical fantasy—"Peter Pan" (Styne/Charlap/Leigh) is an excellent example of this genre. Others include: "The Wiz" (Charles Smalls), "Finians Rainbow" (Harburg/Lane), "One Touch Of Venus" (Weill/Gershwin) and "Rainbow Jones" (Jill Williams). Musical fantasy allows the composers to "trip out"—to let his or her imagination run free. Due to its free-flowing nature, the composer can also stretch musically and lyrically, perhaps more than in any other form. The audience also has unusual freedom of imagination watching a musical fantasy.

In putting a musical together, there are certain "key"

continued on page 21



"... and here's a little tune
I ripped off..."

Form Part 1

Composition

by Ladd McIntosh

Do your songs lack continuity? Do you find yourself with two or more ideas in one song that just don't seem to fit together musically? Is there a "catchy" part of your melody that you're unable to work into your song more than once? Have you said to yourself, "I can get just so far with my songs and then don't know what to do next; and I'm not ready to end it?" If the answer to any or all of the above question is yes, chances are you need to concentrate more on musical form.

Form, in music, means organization. In order for you to communicate with your audience—be it friends, strangers or that all-important producer—your song has to be organized in such a way that it makes

sense at first hearing. It not only must tell a story with words, it must also tell a musical story. The different harmonic and melodic ideas should flow naturally and in a logical manner for your listener. As the song unfolds, the listener should be unaware of being led to the song's conclusion. If anything in your song is questionable to a listener he will either turn to something else or stop listening. To this writer, 'form' means an intelligent use of two elements—*repetition* and *contrast*.

REPETITION

A good song *always* contains repetition. It might repeat a melodic phrase or motive; a chord progression; a melodic rhythm; a lyric or a part of a lyric. It will definitely repeat a complete idea (usually eight measures in length which

may or may not contain repeated ideas). On the positive side, repetition helps to make a new song sound familiar and therefore more enjoyable. It also makes it easier for your listener to recognize it at a later date—a very important consideration when trying for that elusive "hit." Too much repetition, on the other hand, often makes a song boring and even offensive. As a songwriter you must learn the subtle difference between 'too little' and 'too much.' The best way to do this is to write a lot of songs in a relatively short amount of time and to analyze the use of repetition in all of your favorite songs, then compare the two.

The most common song form used is one that contains 32 bars of music divided into four equal sections of 8 measures. Each of these sections, in turn, is divided into two equal segments called *phrases*.

A phrase is usually 4 measures in length, though it can be 2 or even 8 measures, depending on tempo and meter. Most songs begin with an initial idea that consists of two 4-measure phrases, called a *double phrase*. For purposes of identification this opening 8-measure idea is labelled "A." The "A" section of a song is always repeated at least once; either immediately or later in the tune. The second section ("B") should differ from the first, but should likewise be made up of two 4-bar phrases. (For constructing phrases out of smaller musical ideas see Dick Grove's articles in the January and February issues.) In most cases, the "A" section (or an altered version) follows "B." (We analyzed over one

hundred and fifty songs written between 1919 and 1975 and could not find one example of a song that followed the "B" section with anything other than a repeat of "A.")

Thus, as a songwriter, you may confidently write a complete song using only two different 8-measure ideas. Keeping in mind the need to repeat "A," we may arrange the sections in the following manner:

(Ex. #1) A A B A
8+8+8+8 = 32

OR

(Ex. #2) A B A B
8+8+8+8 = 32

A third approach, which is very similar to A B A B is to have a second contrasting section in place of the second "B." We would label this "C." It is not mandatory to have a "C" section. Many times, a 2 or 4-measure extension (called a 'tag') is added to the last section.

CONTRAST

Contrast means different. Once the "A" section is written, a "B" section should be composed that differs from "A" but is still complimentary to it. This may be done in several ways.

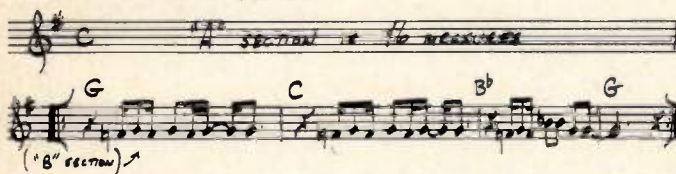
- 1) If "A" has a sustained quality (long notes), "B" should be more animated.
- 2) If "A" is animated, "B" should be more sustained.
- 3) In addition to one of the above, "B" is usually in a different key.
- 4) Change of mode. If "A" is in a major key, write "B" in the parallel minor.

The "B" section is often called the "hook" or "bridge." Most of today's songs repeat the "hook." Because of this the "B" section is usually more important than "A." (See Ex. #3) Because it connects the "A" sections on either side in the A A B A form, "B" has traditionally been called the 'bridge' and still is today.

A A B A FORM

Probably the easiest way to recognize and use, the

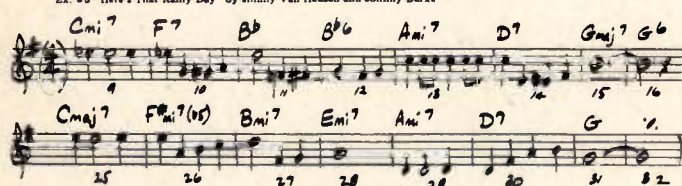
Ex. #3 "I've Got The Music In Me" by Bessie Boshell



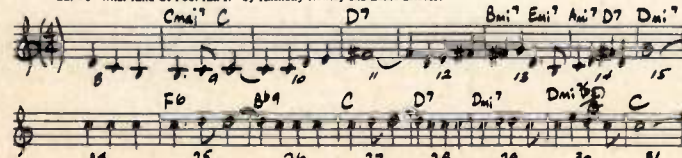
Ex. #4 "Easter Parade" by Irving Berlin



Ex. #5 "Here's That Rainy Day" by Jimmy Van Heusen and Johnny Burke



Ex. #6 "What Kind Of Fool Am I?" by Anthony Newley and Leslie Bricusse



What Kind Of Fool Am I?
from the musical production
"Stop The World—I Want To Get Off"
Words and Music by Leslie Bricusse
and Anthony Newley
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Here's That Rainy Day by Johnny Burke
and Jimmy Van Heusen
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and Dorsey Brothers Music, a division of
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Excerpt from melody line of Easter Parade
by Irving Berlin
Copyright 1933 Irving Berlin
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A B A B form is usually (but not always) 32 measures in length—each of the four sections being a uniform 8 measures. It is common practice for the “A” sections to differ slightly with only the ends of the last phrase of each being altered. (See Ex. #4) Some well-known songs using this form include: “King Of The Road,” “Ol’ Man River,” “Blue Moon,” and “Up, Up And Away.”

A B A B FORM

A B A B was greatly used by the tunesmiths of the “Tin Pan Alley” era, but today’s songwriters clearly favor the A B A B form and its variants. Carole King uses it almost exclusively, as does Neil Diamond. In this, the two “A” sections are usually identical, musically, but the second “B” section may differ drastically from its counterpart.

If the two “B” sections begin the same they usually end differently because the climax is saved for the last “B.” When this occurs, we call the second section “B prime” (B’). Sometimes the last 8 bars merely suggest the first “B.” This, too, is labelled “B’.” (Many of today’s writers choose to repeat “B” exactly—lyrics and all—because this is their ‘hook’—the most recognizable part.) (See Ex. #3) Compare the second and fourth sections of “Here’s That Rainy Day.” (Ex. #5) Songs using this form include “The Days Of Wine And Roses,” “Love Is Here To Stay,” “Eleanor Rigby,” and “Proud Mary.”

A B A C FORM

This form is very similar to A B A B’, the difference being that the last section differs greatly from the second and first. Many times it will hint at both “A” and “B,” but just as often will be entirely new. Compare the second and fourth sections of “What Kind Of Fool Am I?” (Ex. #6) Some songs that incorporate this form are “All Of Me” by Irving Berlin; “Make Believe” by Jerome Kern; and “Moon River” by Henry Mancini. In the next issue, I will continue further on this same subject.

Who’s Who / continued

Overstreet. Michael Dees has been signed as a writer/artist.

Terri’s first job in the music business was at Ava Records, Fred Astaire’s company. What was supposed to be a summer job stretched out for five years while Terri moved up from receptionist to director of production control. At Ava, she had several short assignments: secretary for Metric Music, Liberty Records’ publishing company, production controller for Mainstream Records, and with Chuck Kaye at Screen Gems Columbia Music. After Screen Gems, she spent a year as Jackie Mills’ assistant at 20th Century Records. Then, she and Jackie started their own company in partnership, Wednesday’s Child Productions, which published and produced all the Bobby Sherman hits. After five years, she left when offered the position to head up Schine Music. During her three years there, one of the songs she placed was “Heartbeat It’s A Lovebeat,” the DeFranco family’s three million seller. She showed it to almost 100 producers before it was picked up by Walt Meskell for the DeFrancos.

Terri says, “The best advice I can give to songwriters is the Boy Scout motto, ‘Always be prepared.’ If you make an appointment with a publisher, know why you are there. Present yourself and your songs in the best way you can. Have clean tapes with leaders between the songs and lyric sheets, so that the person considering the songs can hear and see the words. I’d much rather have a simple piano voice demo that clearly shows the words and the melody, than some of these tapes that come in that have obviously had hours of time in production spent on them. Really, I’ve had people come into my office and sit down, after they’ve called me for an appointment, and ask me why they are there and what do I want. I’ve had them come in eating a hot dog and get mustard on my desk, or send in practically inaudible tapes. It’s crazy, but I guess you have to expect that sometimes; the music business is such a crazy business. What is our product? A groove, a sound. It’s not

like making shoes or cars because you can’t judge the product on whether it works or what it’s supposed to do; you can’t judge it on any other basis than an emotional level.”

Writers in Los Angeles can call Terri and arrange for an audition. Tapes mailed or dropped by should be accompanied by a self-addressed, stamped envelope for their return. The tape may be reel to reel or cassette and should contain a maximum of three songs with leaders between them and lead or lyric sheets.



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Almo Music Corp. (ASCAP)
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Hollywood, Ca. 90028
(213) 464-7581

International Branches: Canada, England.

Affiliated with: A&M Records.

Chuck’s first job in the music business was in record promotion to disc jockeys 14 years ago. After serving as General Manager for Phil Spector’s Phillies Records, he worked with Lou Adler and Don Kirshner at Aldon Music. When that company was sold to Columbia Pictures Music, Chuck went with it as West Coast Director. In 1967, he was asked to activate the A&M Records publishing arm and has been with them ever since, except for a two year hiatus spent sailing in the South Pacific.

A&M Records was started by Herb Alpert and Jerry Moss in 1963. Since the activation of the publishing companies, the awards have been pouring in and line the walls of the offices. Titles such as “Nothing From Nothing,” “Morning Has Broken,” “I Am Woman,” “We’ve Only Just Begun,” “Top Of The World” and “Goodbye To Love,” to name just a few, are cited. At the time of this interview, Irving/Almo have nine hit singles currently on the charts, representing recordings by artists from various record companies.

Chuck comments, “We are totally tuned in to the songwriter here. We have the facilities to expose their talents on every possible level. We have staff writers in the U.S., England and Australia and we sub-publish foreign material here in the U.S.

“I advise writers to develop their craft by studying the masters. Listen to the contemporary greats: Paul Simon, John Lennon, Paul McCartney and Bob Dylan. See what they do and how they do it. To understand how the craft works, you must study the best of the craftsmen. Then, you should be committed enough to write and re-write, work and re-work each song. In the end, you may even throw the song out, but you’ve learned from the experience of working at it. It doesn’t come easy to anybody. You must work hard at it and make it the center of your life. When you’re really a songwriter, everything is a song; your family, friends, the world. You get into a way of viewing the world with your senses

continued on page 23

SHARPS AND FLATS By Butch Krieger



“It’s a letter from a Presidential candidate. He wants us to write him a song ‘n’ dance for the convention!”

"In the early days of Motown," says William Smokey Robinson, "in the very early days, our records couldn't get played at all. Until we started to turn out some hits, most radio stations avoided us like the plague. With a little success under our belts we started to get instant airplay. When Kennedy came into the presidency in 1960 with as liberal a policy as he had, white radio stations began loosening their playlist policy. One of the reasons that Motown Records benefitted from these policies was that we were the first company to come out

with funky music that was *clean*. We came out with very clean songs . . . very Americanized . . . clean kind of lyrical songs with funk on the bottom, and that's what happened.

"We used to get letters in the early days of Motown from white kids who lived in suburbia . . . Grosse Pointe in Detroit. We'd get letters that would say, 'Dear Miracles; I

have bought all of your four records that you've made so far, and when my mother and father are not home, I play them because I really like you. If my parents knew you were colored, I couldn't play them.' That's what happened with Motown. The fact that we did have that kind of song that anybody could listen and relate

to and dig, yet was funky, gave it the drive to be acceptable to black people, and then to cross over."

In a story about Smokey Robinson, not to touch on the sociological aspects of his having gone into the music business in the first place would be to only tell half the story. Choosing music as a profession is a precarious decision to begin with. At the time in history that Smokey made that

by Paul Baratta

Smokey Robinson... A Musical Bridge



decision, it was an even more difficult choice.

"I never thought becoming a professional songwriter or singer would be my life," Smokey tells us. "I never thought that I'd be involved in it and able to make money from it.

"In 1957, I had started to go to junior college to study electrical engineering. I thought that would be a good job for me because, as I said, I never dreamed I'd be in the music world. It was very hard to get into show business especially in my neighborhood. I grew up in the ghettos of Detroit and for a person in that neighborhood to get into the business was practically impossible. However, I'm very happy to say that we've had many people from my neighborhood that made it big in show business because of what happened in the trade, and the new possibilities it created. Diana Ross lived a few doors down from me, and Aretha Franklin lived around the corner. She and I are good friends and I've known her since I was five."

Smokey Robinson wrote his first song for a school play when he was six years old. He used to pick out melodies on the piano and one of his elementary school teachers encouraged him to put words to one of his songs just to see if he could do it. He did it.

"After I entered junior high school," Smokey continues, "I met the guys who became the Miracles, and a young lady, Claudette, who not only became part of the group; she later became my wife.

"We sang all through high school and I used to write

songs for us to sing. I think that was a big factor in us being able to record. Going to a record company and singing songs that have been made recognizable by other artists is going to make it difficult to land a contract. But if you have good original material, you're pushed to the front as far as consideration to be recorded.

"I used to write songs for the group all the time and when we got out of high school, an audition was arranged for us with Jackie Wilson's manager who was in Detroit from New York. He managed Jackie and Etta James and a few big groups. He used to come into town from time to time because a young songwriter named Berry Gordy wrote material for most of his people.

"At the audition, we sang about five songs that I had written when I was in high school for this guy and, as it happened, Berry was at the audition.

"And so the dude we auditioned for didn't like the group because, at the time, Mickey & Sylvia were very big and so were the Platters. He felt that because Claudette was in the group we should be more oriented to being like Mickey & Sylvia . . . you know, with the duo lead. And the Platters were big and they had a girl in the group. Bottom line was, he really hadn't paid any attention to *what* we had sung . . . just *how* we sang what we sung. He told us he couldn't use the group.

"Berry Gordy came outside and stopped us and said, 'Hey, where did you get the material from that you sang?' I told him they were songs that I had written. He told me there was one song he really liked called *My Momma Done Told Me* and asked if I wrote the words and the melodies. I told him I did. I had a book . . . a loose leaf note book and I had about a hundred songs in

there. He asked me if we would come back inside the building 'cause we were standing outside on the sidewalk. We went in this little office and he had us sing *My Momma Done Told Me* over again for him. He said he liked it and told us he was getting off into managing groups and was very interested in us.

"Berry was a tremendous help to me as a songwriter. All the songs that we sang for him that didn't make sense, he told me they didn't make sense and explained why they didn't. He was very instrumental in making me grasp the idea that a song should be like a book. It should have a beginning, middle, and end, and tell a complete story. I had a lot of songs at the time where the first verse would start off in one direction and the last verse would finish up in another. I thought that if I made it all rhyme, it was cool. Gordy made me understand that the rhyme had to have reason. Berry and I became very close and wrote many songs together."

In early 1958, the Miracles released their first record, *Got A Job*, and Motown was just starting at the time. They were still a local record label in Detroit. The group's next release, *Way Over There*, marked Motown's first attempt to distribute nationally.

"Our third release was *Shop Around* and that was the first million seller for the Miracles and for Motown. Some songs have taken me five years to write; *Shop Around* took me five minutes. I originally wrote it for someone else the label was recording. It was an assignment. We did the demo on it and Berry, who co-wrote it said, 'Forget it man . . . I like the way you're singing it,' so we released it and it took off."

The durability of Smokey as a writer and performer in this jet age is enviable. So is that of his songs. *Shop Around*, the Miracles first hit eighteen years ago, is the current single release by the Captain and Tennille. *Tracks Of My Tears* was a big hit for Linda Ronstadt, (of whom Smokey is a fan), earlier this year.

"I've known Linda for many years now and she's a

beautiful person. I went to see her perform here in town and we discussed doing some tunes for her. I've written four new songs for her. I like writing songs for other people especially if it's somebody who is significant and does a good job on it like Linda.

"One day I was riding in an elevator with piped in music and I'm listening to this song and I said to myself, God that sounds familiar. People are getting on and off the elevator and I'm trying to figure what the song is and, as I reached my my floor, it hit me . . . it was *Tracks Of My Tears*. It was one of those upright, forthright, downright unrecognizable versions . . . you know, just strings and French horns. But I feel flattered on any version of my songs that I hear. I think it's a tremendous compliment to a writer to have artists record their songs."

We asked Smokey if there was a pattern to his writing. Did he begin with a title, or a melody, or possibly from a chord progression?

"Actually, they're all different. I go to the piano a lot of times and a chord progression will inspire me. But a piano is the only instrument I work with and, unfortunately, it's not a very portable instrument. Sometimes a melody will occur to me, or a saying. During this interview you might say something to me that would click . . . that would make me want to write a song about it. There have been times that I read something in the newspaper or saw something on television that has inspired an idea for a song."

"Is that how *Tears Of A Clown* was written," we asked him?

"*Tears Of A Clown* was a different method. I'm glad you brought it up because I've done many songs like this too. *Tears Of A Clown* was started by the music and by that track. The music was done by Stevie Wonder. He and a guy who was working at Motown at the time, Henry Cosby, did the

music and went into the studio and recorded a demo track. Then they brought it to me and said, 'Hey man, we need a song. We don't have a song but this music is dynamite.'

"So I listened to the track over and over again and it gave me clear images of a circus. With that in mind, I tried to think of something I could say that would be meaningful. After a few days, I felt that doing a touching story using the circus as a backdrop would be appropriate and it came out *Tears Of A Clown*."

That is one of the strengths of the Motown organization . . . they have had so many creative people to bounce ideas off, especially in the early days.

"When we first started the company, there were only nine people who ran the entire operation. I mean we mailed out records . . . we did everything that had to be done. When we started to grow and acquire more acts, we had more people to creatively interact with, and artistically grow from. We hired more people and were the first record company to come up with what we called Artist Development which was like a school for our acts. The first concern was records but before a group appeared in public, it was mandatory for them to go to Artist Development. The girls learned choreography, vocalizing, hygiene, dress, make-up, all those things. So did our guys . . . our people learned what it was to be in show business. Berry Gordy was right there working with us as it was he that conceptualized the program.

"Motown moved to Los Angeles in 1972 and the program isn't in use anymore. When we were in Detroit, we had a stable of artists who were recorded and managed by the company. It was all new then and before they made public appearances, the program helped to professionalize them.

"Since the move, our artists are scattered all over the country and the new acts all have personal managers, and most of them are very well groomed. They are much more knowledgeable, and have had

far greater exposure to the ins and outs of what's happening. Motown now has over 300 employees, and the business has changed a whole bunch since those early days. A level of quality was set and the new acts now have a criteria from which to gauge their material and performance. They know they're going to have to get their shit together if they're to compete."

Smokey has been a vice president of the company since 1964 with his primary responsibility being designed for the induction of new talent. He went around the country and saw acts all the time. If the act was signed, he would then coordinate their activities within the company. He'd set them with a producer if he wasn't going to produce them himself, select material if he wasn't going to write for them, and get them into Artist Development. In addition, he had administrative duties to perform, had to write for the Miracles, record with the group, and go on personal appearance tours. But this hectic schedule never phased him.

"Nothing scared me at that point and nothing seemed like too much to do. There was a lot of pressure but at the beginning of this conversation, there is something I should have said but didn't; how much I love music and how much a part of my life music has always been. I just feel blessed and fortunate that my life is something that I love because it could have easily worked out that I became an electrical engineer and been miserable. I could have had the greatest electrical engineering job that it is possible to acquire, and been miserable. But doing what I do and being involved in music as intensely as I am, is tiring to me only after I've done it. While I'm involved in whatever I'm doing . . . it could be ten things, you dig . . . I'm rushing around working to complete it all and after I'm finished, I look back and say, Oh, my God man!

"But the last few years I've learned to take on fewer projects. In 1972 when the last of the Motown Mohicans were still in Detroit, we moved out here and I was in the process of leaving the Miracles because of some personal aspirations I had, and wanting to spend

more time with my family. I enjoy personal appearances but we were on the road all the time and it was one of those things that was one too many. I had been planning on leaving for over a year but I wanted the group to have enough time to replace me and prepare themselves completely. The move gave me more time for songwriting which I consider my closest companion. I try to write songs that people will record over and over again, if possible. I don't particularly like to write songs that are phases or fads . . . songs that won't mean anything to a dude ten years from now, and wouldn't have meant anything to a cat five years ago. That's one of the things I learned from Berry in the very beginning . . . that if your song means something, they have more of a chance of becoming a standard that people can relate to for a long time.

"I like my songs to each have a completely different melody. Melodies are hard to come up with. There are many good songwriters out there who have great lyrics, but the melodies are basically the same on most of their songs. But in terms of lyrics, I don't like to say the same thing over and over again. There isn't anything you can write about today that hasn't been said before. I just try to find a different way to say it each time.

"I feel a strong sense of competition with other writers as far as writing songs is concerned. I feel my songs have to compete with those of Stevie Wonder, and Paul Williams, and Burt Bacharach, and whoever is in the profession of writing songs. When I first started out, my competition was in the area of writers writing for black people, and I didn't have that much competition. But now everybody who is writing songs and music no longer knows color. I take great pride in my work and I not only feel competitive with all other writers, I feel in competition with myself. I don't want my songs to be repetitive. Some people will say to me, 'I think the greatest song you ever wrote was *Bad Girl*. When I hear that I say to myself, damn, thank you very much but that was 1958 . . . I would like to think

I'm progressing. There's a lot more good people that my material is compared with than when I started in '58."

When the Motown experience began in the late 50's, there was a fine line between records made for the black market, and the pop music played on stations who catered to a predominantly white audience. Today, the two sounds have blended so much that it is all considered "pop" in one all-encompassing category. The emphasis has been more toward what was once classified as pop to borrow heavily on the influences of black music. We asked Smokey if that has created resentment in any sense.

"As far as I'm concerned, that was long awaited. I remember the day of not being able to be played on white stations and I think that basically, all the music we know in this country as popular music, is black music. It comes from the cotton fields of slavery days when they were out there humming and running through all those rhythmic vocal patterns, because that's all they had to do to break up the boredom of the work and entertain themselves. They couldn't go anywhere, so the church and revival meetings where these people sang formed the roots for what, to me, is American popular music. Not to say that that's the only roots because I think country and western is root music too. To me, country-western is the black, white music, you know what I mean?

"As far as the music beginning to all sound the same, I don't think it's that, as much as I feel that people have become music lovers. Music, as anything else, has had its prejudices, and I think the most significant people to come along as far as breaking down that barrier were the Beatles. When they came along and everybody in the world was into them, and they started to say things like, 'Well yea, we listen to Muddy Waters, and B.B. King, and Mary Wells, and the Temp's,' most people were unaware that those artists even existed. They created a new awareness to the point where now, the public doesn't care who it is



"The most significant people to come along that broke down the barriers were the Beatles."

that's making the music. If they like it, they like it, ya dig? And for a young white group to come along and say they like Smokey Robinson and the Miracles and they're going to sing like them, is cool. Or for a black group to come along and say they like Elton John is nothing nowadays, whereas before, it was a shameful kind of thing.

"But you know that for Elton John to be selling on an average of two and a half million albums or better, a whole lot of black people got his albums, man . . . a whole lot of them. And I don't resent it. I feel good about it. But that's true about the whole world. In every creative

aspect that you can think of, people are becoming realistic. That's one of the things I enjoy about writing songs today that I didn't like in the old days because then, you didn't have the freedom.

"If there are complaints about playlists today, they're talking about small shit. In the old days, your song *had* to be between a minute and fifty seconds and two minutes and thirty seconds. Anything over that was taboo. And you had to be talking about something really clean and wholesome. If you said *damn* or *hell*, it was considered a porno record.

"But nowadays you say whatever you want to say and there is much more freedom

as to the length of the record. There's real freedom compared to when I started and I love it. And I think that's true in all creative fields."

We suggested that perhaps television is still very restrictive even though there has been some loosening up. Smokey has done some acting on television and offered an explanation for that.

"In television, the unfortunate fact is that it is still run by your old school of people. It's basically run by the sponsors . . . people who, as a rule, have no creativity whatsoever.

"Here's this cat who is President of Dupont. He hates music . . . music he could care

less about unless it's the music they play behind the ticker tape on Wall Street. He doesn't even know who Sonny & Cher are. Yet he has this power because his company is backing a particular television show. So he and three other guys who are in the same condition he's in, are running the thing. And the people who run NBC are on the same kind of level. They don't give a damn what's on, as long as it attracts people to look at their station. However, they have to listen to what Mr. Dupont says because he's their boss.

"But with the evolution of time, younger people are getting into all areas. They're getting into all the offices and becoming our leaders. That's why a lot of barriers are breaking down. That's why a lot of things are happening nowadays that are beautiful. There's people around in a position of leadership who are aware that we're not living in 1945 anymore. We have lived on tradition for so long that everything was hand me down. 'Why are we doing this? Because that's the way we did it ten years ago!'

"And the first place those barriers broke down was in music. I believe in God very strongly and I think the reason I was given my musical ability is because that was His mission for me, and if I could have chosen my own mission, I wouldn't have wanted it any other way.

"Music is the voice of this generation . . . music is the bridge that has spanned the gap that has kept the races apart and even countries. You stop to look at it and you'll see that music from America is selling all over the world like it never has before. You can go to places like Italy and you can dig a band onstage, and they're standing there singing *Tears Of A Clown*, verbatim. Then they come offstage and I could say, 'Hey man, that was great!' and they'd look at me and say, 'no comprende.' I think that's outta-sight!"

Born William Robinson, he was nicknamed Smokey Joe by an uncle and it stuck. When it became too long to say, the Joe was dropped and Smokey became his identification.

But his real calling card

Smokey / continued

is his music. When I asked him about the frequently used quote of Bob Dylan's who referred to Smokey as "the world's greatest living poet," he smiled and said with characteristic modesty, "I've got to

ask Bob if he really said that."

He's a producer, singer, record company vice-president, actor, and songwriter. He has written over 500 songs that have been recorded and re-recorded by artists all over the world. He entered the field

when rhythm and blues as a commercial form was given limited exposure. But as the barriers began to fall, his songs were recorded by the Beatles, the Rolling Stones, Sonny and Cher, Ella Fitzgerald, Marvin Gaye, Aretha

Franklin, the Temptations, as well as Linda Ronstadt, the Captain and Tennille, and that group in Italy who "no comprende." And, in place of the barriers, the songs of Smokey Robinson have created a musical bridge.

"Music is the voice of this generation."



songs, which will give a solid structure to your show. Your opening song should establish a conflict and give a general idea to the audience of what the evening is about. A tone of where we are and what kind of people are involved should be transmitted. It is also wise, although not mandatory, to open with a bright, up-tempo number. (E.g. "Why Can't The English Learn How To Speak" in "My Fair Lady" which sets up the whole story.)

The next number in "My Fair Lady" features poor flower girl Eliza Doolittle, singing "Wouldn't It Be Lovely," expressing her longing for creature comforts and security. The word "lovely" points out that she is not a lady and cannot pronounce words properly.

Another key song, by her irresponsible father Alfie Doolittle, is "With A Little Bit Of Luck"—we know him perfectly when he speaks the line, "With a little bit of luck, someone else'll do the bloomin' work."

These songs, which have established the characters, are all "book" songs. Other numbers in the production, which also move the story forward but can be considered "step out songs" are: "On The Street Where You Live," "I Could Have Danced All Night" and "I've Grown Accustomed To Your Face."

The first one spotlights an ardent suitor of Eliza's as he pours out his feelings at her door. Number two describes Eliza's elation after her triumphant success at the ball; and Number three is Professor Higgins' love song to the waif who has now grown into an elegant lady. All three numbers serve the piece, but are universal in their feelings and truths, and are general enough to have become standards as well as commercial hits.

The above is just a short summary of some vital ingredients that will satisfy both producers and audiences. The creative pursuit of them is richly rewarding, as is the unforgettable moment when the curtain rises and your musical brainchild is revealed to the world for the first time.

Audio Equalization

by Brian Ingoldsby

Audio

In keeping with our promise to publish communication between *Songwriter* and our readers, we'd like to pass on some interesting feedback to you. Subscriber, Dave Freeman of Independence, Missouri, has sent us the circuit for his audio equalization system. He regularly follows our "Audio" articles and states that he's very glad to see a series specifically designed to upgrade the quality of non-professional home recording. Dave would like to contribute to this goal and has sent us a circuit for an inexpensive active equalizer that you can build yourself, for sound on sound recording. (Fig. #1.)

Those of you who have sound on sound recorders may be totally dissatisfied with your final results and are not

sure where the problem stems from. In doing sound on sound it's necessary to record the generations back and forth. This causes a noise build up and a change in the color of sound. The color of sound changes from a full fidelity of sound on the first generation to a loss of high frequency. And loss of low frequency becomes less with each generation. So, usually the end result of sound on sound is so bassy, that it is hard to hear your additional recordings that were supposed to enhance the program and, instead, gets lost in the bass.

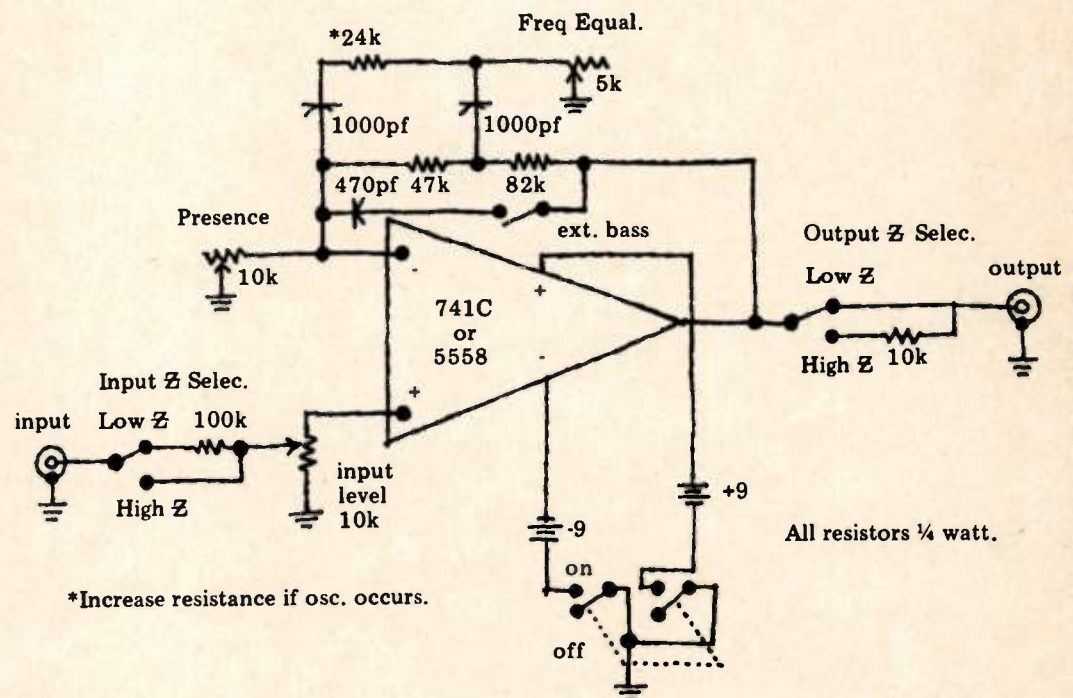
you with these problems. I have built the circuit and found that it is not only good for sound on sound recordings, but also discovered it to be an inexpensive microphone equalizer.

The advantage of this equalizer over tone type equalization is their capacity to allow more frequency change. Broad type equalization is limited here.

This unit is available through Dave in kit form by writing to his address listed below or in separate components from your local electronic parts store. If you write to Dave directly he will inform you of his price and delivery schedule. The components are all standard parts and if you wish to build and buy locally, they can be purchased at most electronic parts houses.

THE ACTIVE EQUALIZER

The active equalizer diagrammed in Fig. #1 can help



A dual 741C or 5558 IC will enable a stereo system to be made with all of the solid state within one chip. Ideally plus and minus 15V can be used. 9 Volt batteries will prove to be sufficient. Life expectancy of the batteries can run up to one year.

For complete kit send to:

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P.O. Box 1791
H.S. Truman Station
Independence, Missouri
64055

Half Haven, Half Heartache

by Karen Sherry

AGAC

The members of the AGAC Pop Shop lead a double life. From nine to five everyday, most of them are pouring their energies into a job which is totally unrelated to music, but which, nevertheless, pays the rent. As one lady lyricist described this duality: "We all have our straight jobs." The lady is Moira Carpenter, a legal secretary who sparkles every Tuesday night as one of the "stars" of the workshop. Her lyrics have captivated several publishers as well since she has been attending the course. There's also Lee Kwell, a dynamic and talented musician who performs his "straight" role everyday as a chemistry teacher in a high school in Westchester. Lee has even tried putting chemical equations to music. Others moonlighting as lyricists and musicians include Neal Grossman, a luggage salesman, Marvin Schoenberg, a window designer, Laura Chuslick Gold, director of an art gallery,

Lana Rush, a psychologist, Fay Van, a saleslady at A&S Department store, Fotine Christofedes, an elementary school teacher, Susan Witty, a copy editor with the New York Times Sunday magazine section, Deane Cambourakis, a math teacher, just to name a few. Of course, there are several members of the class who have been fortunate enough to land jobs in the music industry, but even then, their activities in no way foster their creative bent: Elise Bretton is a copyist, Bill Barton, a representative for a commercial music house, and Susan Elliot is managing editor of Musical America Publications.

But at the close of the work day, as the 6:05 physically transports them to wherever, their thoughts trail off to a more rewarding, more exhilarating musical zone. Lyric ideas or melodies whistle through their heads and, lo and behold, the composer begins to emerge. In fact, by the time these commuters

reach their doorsteps, they shed their weary, work-a-day cloak, exchanging it for the magical cape of a creator of songs. On Tuesday evenings, it is these transformed individuals who enter the Pop workshop. They find refuge in this haven from the outside world which knows them only in their nine to five suit, and would hardly recognize them in their present guise. Yet paradoxically, this is the attire which suits them best and in which they are more comfortable.

If you were to ask anyone in the workshop what they consider their most compelling goal, they would respond unhesitatingly: writing a hit song. But there is no need to ask an AGAC Pop Shop writer where his heart lies: it beats to the rhythm of a musical drum whenever he takes a break from his daily routine, and does so most visibly at the AGAC sessions. For there it resounds with joyful vibrations which flush his face as his classmates praise his well written tune or lyric. Conversely, in no one's face is disappointment more clearly registered than in that of the writer whose song is considered less than "great" by his instructors or peers. Does this, then, constitute the heartache in the Pop Shop haven? Only in part. The real frustration is that the writer is forced to devote the major portion of his time to activities which do not contribute to his goal, but which are necessary for survival. It is ironic that the very thing he enjoys doing most has to be relegated to the few spare hours he manages to squeeze out of his busy schedule. For when he departs from the workshop at 8:30 p.m. he realizes that his dreams of becoming a successful writer have become more real for him than the routine world to which he must return.

Aside from the temporary "escape" which the Pop Shop haven provides, what has it accomplished in terms of concrete results? To begin with, most of the members of the class agree that it has definitely enhanced their personal development. Lew Hollander, a commercial free-lance artist believes it has channeled his music in new directions. Prior to his attendance in the class,

he tended toward the folk idiom, to the exclusion of other "bags." Penelope Weiss, associate editor for a New York magazine, feels her lyrics have improved immeasurably. The class helped her tone down and refine undisciplined imagery and structure. Norman Dolph, who is in the business of assembling portable discotheques, had already experienced a hit before entering the Pop Shop, and has appeared as guest speaker at AGAC "Rap Sessions." Author of "Life Is A Rock But The Radio Rolled Me," Norman is one of the most methodological and persevering writers in the field. He has made it a point to study the "do's" and "don'ts" of the business and has made a virtual science of writing and its related activities. A singularly gifted lyricist, Norman has generously shared the fruits of his knowledge and experiences with his classmates all of whom have benefitted from his presence in the course. Already successful, Norman signed up for the course because, as he says, "I felt the need for some external impetus to prime the creative pump." Has he been motivated to write more material since he joined the workshop? Definitely, since the assignments "push" one to write, providing needed discipline. Others in the class who have similarly found difficulty with being "self-starters" concur with Norman's view.

Many lyricists admit that their range of subject matter has expanded through the workshop. Others point to the clarity and intensity their verses have acquired through assimilation of constructive criticism in class. Musicians feel they have been prodded into experimenting with new chord progressions and rhythms, thereby "unlocking" themselves from stagnant habits of composing. All agree that perhaps the most important contribution of the course to their growth as writers has been learning to evaluate their own material and to correct themselves. In this connection, the two most important people in the Pop Shop who have helped writers to help themselves and who generate the focus for all its sessions are its instructors Eddie Deane and Marcia de Fren. Marcia, herself a teacher

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of American Studies at Valley Stream Central High School (from nine to five), is extremely impressed with the caliber of students in the Pop Shop. She feels that the chief function the course provides is to shape and hone raw talent. Her knowledge of her craft (she has written for Steve Lawrence, Judd Strunk, Al Wilson, etc. and was awarded the top R&B professional prize at the American Song Festival for her composition "And A Little Child Will Lead Us") and her enthusiasm unquestionably add to the impact of the course. Her teammate, Mr. Eddie Deane, (author of "The Men In My Little Girl's Life"), shares her goal of enabling students to become more professional songwriters. He stresses the importance of learning to accept criticism as a means of improving one's artistry, and reproaches any writer who stubbornly refuses to alter his material: "Writers must learn to accept the idea that whatever they've done today may not be the best they can do tomorrow." Mr. Deane's shrewd observations on material presented as well as his irrepressible sense of humor are a perfect complement for the course.

It is perhaps the greatest tribute to its instructors that with each session the class evolved more and more toward teaching itself. This accomplishment cannot be underestimated. For the most difficult thing for any songwriter is to judge his own material objectively, but it is certainly the most important. To be able to eliminate the irrelevant or "weak" part of a melody or lyric, and to weed out entire compositions which could detract from a songwriter's general presentation to a publisher, are essential to the craft of a songwriter. In fact, effective presentation of material is both a technique and an art in itself, whether on tape or live. Many writers in the class have acquired skills in this area as a result of the course. Alan Corby, who has tried to stay close to music by teaching it on a high school level, dreams of "making it" as a writer and works hard at it. In addition to his fine abilities as a musician and lyricist, this young man dazzles his fellow-writers with a remarkably

well produced demo on tape each week. Through untiring experimentation at home in fulfillment of class assignments, Alan has developed an expertise in multi-tracked recording on a TEAC machine. His arrangements and double or triple tracking of his voice with his own piano accompaniment are highly professional. Two other talents, brothers Paul and Richard Freitas, are in the process of cutting their own album in which they write and perform their own material as well as provide their own instrumentation. Their live demonstrations of their material have elicited accolades from the class and instructors week after week. This encouragement no doubt served to inspire the present project.

Another accomplishment of the course is bringing writers into contact with publishers through the latter's visit to the class as guest speakers. Joe Pellegrino of CAM Publishing Co., and Phil Margo of Don Kirshner Enterprises have welcomed material from several writers whose acquaintance they made as a result of an invitation to speak to the class. In addition, the course projects a publisher's showcase, as a fitting culmination where writers can display their product to a variety of top publishers. After all, what would be a better finale to the course than having the writer-graduate land a contract for his song with a reputable publishing house?

Despite the drive for success which motivates each member of the class, there is a genuine enjoyment of the means to the end. As one young lady expressed it: "I know we can't all make it, but I'm having a ball trying, and maybe that's where it's at." It most certainly is for those who have made the Pop Shop their personal haven. As for the heartache, it won't end until the composer can claim song-writing as his full-time profession. And "making it" for most of the members of the class means precisely that: a ticket to doing what they love best.

Editors Note: This is the second article by Ms. Sherry about AGAC's Pop Shop. The first appeared in our April issue.

Who's Who / continued

open to everything as input for your songs. Then you filter that input through hard work and discipline. Discipline is the biggest thing for a songwriter to achieve. Songwriting is a profession that requires diligent effort and consistent application of energy."

Chuck will accept tapes dropped by the office or mailed in. Choose three really strong songs. He says, "Three is a good number to entice the professional person to want more if they are good. Make the package neat and efficient. People who listen to songs are busy and will appreciate anything you can do to make it easier for them. Leaders between songs make such a difference and typed lyric sheets are a must."



NEW YORK

Landy McNeal, Director
Chappell Music Workshop
P.O. Box L.M.
810 7th Avenue
New York, N.Y. 10019
(212) 977-7200

Chappell has many affiliated and administered companies for both ASCAP and BMI.

Chappell is one of the Polygram companies. Also in the Polygram group are Polydor, Phonogram, Mercury and MGM Records throughout the world.

Other Offices: Hollywood and Nashville.

International Branches in 14 countries.

The Chappell Music Workshop was founded in November of 1972 to provide a place for writers and artists to grow and to give them a creative outlet for their music. Landy became the Workshop Director in February of 1974. He describes their activities: "We work with new writers and writers who have been working at it for a while but need assistance to improve their material. We will point out the parts of the song that need re-writing and suggest possible directions for improvement. We don't charge for the service, but we do want

to publish the song when it's complete. We also put lyricists with composers and vice versa. We work with singers and put them with writers. We have facilities where groups can rehearse their acts. Peter Thom and Phil Galdston, the American Song Festival Winners; Hall & Oates and Creative Source have used the Workshop in this way. When an act is groomed to a ready point, we invite record companies to attend specially scheduled showcases. Some of the record company contacts we have made are with Arista, Private Stock, Columbia, Polydor and Atlantic Records. We work with all the people on a one to one, individual basis."

Writers wanting to get involved with the Workshop should send three songs on 7½ ips reel to reel or cassette tape. Lyric sheets and a self-addressed stamped envelope are required. Be sure to include "P.O. Box LM" when addressing your tape.

Landy thinks, "People need to know that if they want to be songwriters, they have to listen to the records that are on the current market. All the companies you're dealing with are in the business of selling records and they want songs in the selling format. Most songs are structured: verse, hook, verse, hook. Sometimes they have bridges, and if you listen, you'll notice what the format is and you can get your songs into that commercial structure."

"The public can't take too many changes in a song, just one or two melody changes at the most. New talent tends to over-write songs both melodically and lyrically. A song should tell a good strong story that builds, goes somewhere, but it shouldn't wander. Stay with the story or you'll lose your audience. If the song is about 'I love you,' say in what way you show the love, what the person does that makes you love them, what you do together, etc., all the details that make a single, complete picture of the subject."

Landy began ten years ago at Tough Records, a division of Chess Records, when their big hits were "Smoky Places" and "Sally Go Round The Roses." He

continued on page 26

Songwriter Magazine

● indicates those artists who record songs by other writers

Country Top 10

Songwriter	Title	Artist	Publisher, Licensee, Label
1. Wayne Kemp	One Piece At A Time	● Johnny Cash	Tree, BMI, Columbia
2. Van McCoy	Walk Softly	● Billy "Crash" Craddock	Warner-Tamerlane/Van McCoy, BMI, ABC/Dot
3. John Schweers	What Goes On When The Sun Goes Down	● Ronnie Milsap	Chess, ASCAP, RCA
4. Harold Jenkins	After All The Good Is Gone	● Conway Twitty	Babcock North/Charlie Fitch, BMI, MCA
5. R. Leigh	I'll Get Over You	● Crystal Gayle	Pulleybone, ASCAP, UA
6. 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
7. Al Croteau George Soule Vic Dana	She'll Throw Stones At You	● Freddie Hart	Al Croteau, BMI, Capitol
8. Bob McDill Dickey Lee	The Door Is Always Open	● Dave & Sugar	Jack, BMI, RCA
9. Kermit Goell Billy Sherrill	America The Beautiful (1976)	● Charlie Rich	Julet, BMI/Mint Julep, ASCAP, Epic
10. Steve Fromholz	I'd Have To Be Crazy	● Willie Nelson	Prophecy, ASCAP, Lone Star

Easy Listening Top 10

Songwriter	Title	Artist	Publisher, Licensee, Label
1. Paul McCartney	Silly Love Songs	Wings	MPL Communications, BMI, Capitol
2. John Sebastian	Welcome Back	John Sebastian	John Sebastian, BMI, Warner/Reprise
3. Neil Sedaka Phil Cody	Love In The Shadows	Neil Sedaka	Don Kirshner, BMI/ Kirshner Songs, ASCAP, Rocket
4. Jimmie Craine Al Jacobs	Hurt	● Elvis Presley	Miller, ASCAP, RCA
5. Norman Gimble Charles Fox	Happy Days	● Pratt & McClain	Burin, BMI, Reprise
6. Doug Flett Guy Fletcher	Fallen Angel	● Frankie Valli	Big Secret/Almo, ASCAP, Private Stock
7. Wayne Kemp	One Piece At A Time	● Johnny Cash	Tree, BMI, Columbia
8. Melissa Manchester Carol Sager	Better Days	Melissa Manchester	Rumanian Pickleworks, Columbia/New York Times, BMI, Arista
9. William Robinson Berry Gordy	Shop Around	● Captain & Tennille	Jobete, ASCAP, A&M
10. Eric Carmen	Never Gonna Fall In Love Again	Eric Carmen	C.A.M.—U.S.A., BMI, Arista

R&B Top 10

Songwriter	Title	Artist	Publisher, Licensee, Label
1. Pam Sawyer Marilyn McLeod	Love Hangover	● Diana Ross	Jobete, ASCAP, Motown
2. Leon Ware T-Boy Ross	I Want You	Marvin Gaye	Almo/Jobete, ASCAP, Tamla
3. Gavin Christopher	Dance Wit' Me	● Rufus Featuring Chaka Khan	Ackee/MoCrisp, ASCAP, ABC
4. Willy Lovett	Kiss And Say Goodbye	● Mannhattans	Nattannam/Blackwood, BMI, Columbia
5. George Johnson Louis Johnson Senora Sam	I'll Be Good To You	Brothers Johnson	Kidada/Goulgrig, BMI, A&M
6. Ronald Baker	That's Where The Happy People Go	Trammps	Burma East, BMI, Atlantic
7. George Clinton Bootsie Collins J. Briley	Tear The Roof Off The Sucker	● Parliament	Malbiz & Ricks, BMI, Casablanca
8. William Robinson Merv Tarplin Pam Moffett	Open	Smokey Robinson	Jobete/Bertam, ASCAP, Tamla
9. Chuck Jackson Marvin Yancy Natalie Cole	Sophisticated Lady (She's A Different Lady)	● Natalie Cole	Jay's Enterprises/Chappell, ASCAP/Cole-rama, BMI, Capitol
10. Al Green Mabon Hodges	Let It Shine	Al Green	Jec/Al Green, BMI, Hi

Songwriter Top 40

Songwriter	Title	Artist	Producer	Publisher, Licensee, Record Label
1. David Pomeranz	Tryin' To Get The Feeling Again	● Barry Manilow	Barry Manilow Ron Dante	Warner-Tamerlane/Upward Spiral, BMI, Arista
2. John Sebastian	Welcome Back	John Sebastian	Steve Barri John Sebastian Paul McCartney	John Sebastian, BMI, Warner/Reprise
3. Paul McCartney	Silly Love Songs	Wings		MPL Communications, BMI, Capitol
4. Keith Richards Mick Jagger	Fool To Cry	Rolling Stones	Glimmer Twins	Promopub, B.V., ASCAP, Rolling Stones
5. Elvin Bishop	Foiled Around And Fell In Love	Elvin Bishop	Allan Blazek Bill Szymczyk	Crabshaw, BMI, Capricorn
6. Norman Gimble Charles Fox	Happy Days	● Pratt & McClain	Steve Barri Michael Omartian	Burin, BMI, Reprise
7. Pam Sawyer Marilyn McLeod	Love Hangover	● Diana Ross	Hal Davis	Jobete, ASCAP, Motown
8. Peter Frampton	Show Me The Way	Peter Frampton	Peter Frampton	Almo/Fram-Dee, ASCAP, A&M
9. Silvester Levy Stephan Prager	Get Up And Boogie	Silver Convention	Michael Kunze	Midsong, ASCAP, Midland International
10. Neil Sedaka Phil Cody	Love In The Shadows	Neil Sedaka	Neil Sedaka Robert Appere	Don Kirshner, BMI/ Kirshner Songs, ASCAP, Rocket
11. Leon Ware T-Boy Ross	I Want You	Marvin Gaye	Leon Ware T-Boy Ross	Almo/Jobete, ASCAP, Tamla
12. K. St. Lewis Freddie Perren	Boogie Fever	● Sylvers	Freddie Perren	Perren-Vibes, ASCAP/ Bull Pen, BMI, Capitol
13. Morgan Ames Dave Grusin	Baretta's Theme (Keep Your Eyes On The Sparrow)	● Rhythm Heritage	Steve Barri Michael Omartian	Leeds, ASCAP/Duchess
14. William Robinson Berry Gordy	Shop Around	● Captain & Tennille	The Captain Toni Tennille	BMI, ABC
15. Henry Gross	Shannon	Henry Gross	Terry Cashman Tommy West	Jobete, ASCAP, A&M
16. Daryl Hall John Oates	Sara Smile	Daryl Hall & John Oates	Christopher Bond Daryl Hall John Oates	Blendingwell, ASCAP, Lifesong
17. Jeff Lynne	Strange Magic	Electric Light Orchestra	Jeff Lynne	Unart/Jet, BMI, UA
18. Bob Montgomery	Misty Blue	● Dorothy Moore	Tommy Couch James Stroud	Talmon, BMI, Malaco
19. Barry Gibb Robin Gibb	Come On Over	● Olivia Newton-John	John Farrar	Casserole/Flamm, BMI, MCA
20. Stephanie Nicks	Rhiannon (Will You Ever Win)	Fleetwood Mac	Fleetwood Mac Keith Olson	Rockhopper, ASCAP, Reprise
21. Paul Anka	Anytime (I'll Be There)	Paul Anka	Denny Diante	Spanka, BMI, UA
22. Donald Byrd	Happy Music	Blackbyrds	Donald Byrd	Elgy, BMI, Fantasy
23. Jerry Lieber Mike Stoller Doc Tomus	Young Blood	Bad Company	Bad Company	Quintette/Unichappell, Fred Biensstock, BMI, Swan Song
24. Jimmie Craine Al Jacobs/ Dennis Linde	Hurt/For The Heart	● Elvis Presley	Felton Jarvis	Miller, ASCAP, RCA
25. Gregg Diamond	More, More, More (Part 1)	Andrea True Connection	Gregg Diamond	Buddah/Gee Diamond/ MRI, ASCAP, Buddah
26. Doug Flett Guy Fletcher	Fallen Angel	● Frankie Valli	Bob Gaudio	Big Secret/Almo, ASCAP, Private Stock
27. Boz Scaggs	It's Over	Boz Scaggs	Joe Wissert	Boz Scaggs, Columbia
28. Michael McDonald	Takin' It To The Streets	Doobie Brothers	Ted Templeman	Turpin Tunes, BMI, WB
29. Eric Carmen	Never Gonna Fall Love Again	Eric Carmen	Jimmy Ienner	C.A.M.—U.S.A., BMI, Arista
30. Gary Wright	Love Is Alive	Gary Wright	Gary Wright	Warner Bros., ASCAP, WB
31. Errol Brown	Don't Stop It Now	Hot Chocolate	Mickie Most	Finchley, ASCAP, Big Tree
32. Wayne Kemp	One Piece At A Time	● Johnny Cash	Charlie Bragg Don Davis Mike Flicker	Tree, BMI, Columbia
33. Ann Wilson Nancy Wilson	Crazy On You	● Heart		Andorra, ASCAP, Mushroom
34. Paul Simon	Still Crazy After All These Years Movin'	Paul Simon	Paul Simon Phil Ramone Jeff Lane	Paul Simon, BMI, Columbia
35. Randy Muller Wade Williamson		Brass Construction		Desert Moon/Jeff-Mar, BMI, UA
36. Tim Moore	Rock And Roll Love Letter	● Bay City Rollers	Colin Frechter	Audustin/Ackee, ASCAP, Arista
37. George Johnson Louis Johnson Senora Sam	I'll Be Good To You	Brothers Johnson	Quincy Jones	Kidada/Goulgrig, BMI, Oasis
38. Barry Manilow Adrian Anderson	Could It Be Magic	● Donna Summer	Giorgio Moroder Pete Bellotta	Kamikazi/Angel Dust, BMI, Oasis
39. Melissa Manchester Carol Sager	Better Days	Melissa Manchester	Vini Poncia	Rumanian Pickleworks, Columbia/New York
40. Gavin Christopher	Dance Wit' Me	● Rufus Featuring Chaka Khan	Rufus	MoCrisp, ASCAP, ABC

Letters

Just a few lines to say thanks for having enough moxy to put together a magazine that's been needed in the music business for a long time. Thanks to you I finally got my songs recorded and presented correctly, the result was a contract on one of the four I sent and they are still holding the others for a closer look. Would you believe Screen Gems? I think it is an honor and it sure gives my "hit song writer pen" a lot more zest, if you know what I mean.

I've been trying for 15 years to get some of my material on the market. At times I was very disgusted. But thanks to *Songwriter* I finally got on the inside track by knowing the "How and Who" in the music business.

So a big thanks to you, *Songwriter*, from an appreciative songwriter!

Charles R. DuVal
St. Paris, Ohio

My deepest respect and appreciation goes to you for publishing *Songwriter*. I am a songwriter/performer on the ground floor. I just want to thank you for the information, insight and most of all, the confidence you present in *Songwriter*. I strongly agree with your opening note in your March, 1976 issue. Nobody wants an "Ann Landers" composing magazine.

I just want to say thanks and encourage you to keep up the good work. I've had my subscription from the premiere issue and you can be sure that before it runs out I'll buy another.

Best of wishes for continued success.

Pete Reed
Beaumont, Texas

You've been bugging me with complimentary copies of *Songwriter Magazine* for quite some time now. But it was the article on Jim Webb that sold me. He has been my favorite composer since he first burst on the scene; primarily because of the variety of styles in which he writes. You can't hear a tune and say "That's a Jim Webb song" like you can with Burt Bacharach.

I really identified with so much of the article—from the religious background to the recalcitrant college music major (I stayed and graduated at the bottom of my class) to the way an idea develops into a song. It was like reliving so much of what I am and what I have experienced. The

major difference, of course, is that he picked a card that said, "Go directly to success!" whereas mine said, "Go back to Start and lose one turn!"

But that's life, and there are no hard feelings, just the desire to continue writing the best I know how. And I feel that your magazine is a big help in fulfilling this desire.

Thanks for meeting a need. I especially enjoy the articles dealing with the mechanics of writing a song.

You have my one year subscription.

Thomas Kershner
Vineland, N.J.

Let me begin by saying that I am genuinely and deeply impressed by your magazine. In this world of shallowness and glitter it is extremely rare that a magazine gives truly valuable and useful information, rather than the usual gossip and society news.

If I may make a suggestion based upon the view from my side of the fence, I would like to see in your interviews a closer focus on the moment of the subject's "big break"—the specific turning point in their career when they were transformed from outsider to insider.

Thanks again for a great magazine.

Dave Johnson
San Bernadino, Ca.

Your article on Jimmy Webb was superb. Of all the industry moguls you have interviewed, Webb came across sounding sensitive, intelligent and, above all, a self-aware creative artist.

It is heartening to remember that amidst all the mediocrity and banality of the commercial music business, the creative songwriter may still find a place. Jimmy Webb may not be the most popular "tunesmith" around (and I use the term perjoratively), but he is certainly an artist who knows his art, and that's righteous and sweet inspiration for us all.

His sincere praise for Joni Mitchell who as a fine-art songwriter has no equal in our generation leads me to think that an interview of similar quality might be in order.

S.E. Wooley
McGill University
Montreal, Canada

P.S.. One nasty error in that Webb Interview: "Ralph von Williams" does not exist, however Ralph Vaughn Williams does.

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).

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was the independent producer of "One Light, Two Lights" by the Satisfactions and the Fifth Dimension's "On The Beach." He wrote with Teddy Randazzo, the writer of "I Think I'm Going Out Of My Head" and he was East Coast Director of A&R for MGM. Landy worked on the deal for the hit Broadway show "Grease" and he co-produced the album. Lately, he's been working with We The People, producing four chart records with them. Their latest collaboration, a single on Polydor, is "Who, Babe?"



Dick Stone, Professional Manager
Bourne Co. (ASCAP)
Murbo Music Publishing Inc. (BMI)

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Sol Bourne was partners with Irving Berlin. When they split the company in 1946, Bourne Music's catalog emerged with a healthy selection of standards such as: "These Foolish Things," "Imagination," "Smile," "Me And My Shadow," "When You Wish Upon A star," and "Unforgettable." Contemporary hits they have published are Santana's hit, "Black Magic Woman" and "Pop Corn" by the group, Hot Butter.

After starting his music business career with Peer-Southern, Dick moved to Famous Music, where he was Professional Manager for 15 years. While at Famous, Dick was instrumental in launching the songwriting careers of Burt Bacharach and Hal David and was involved with these Academy Award winning songs: "Mona Lisa," "Buttons And Bows," "Moon

River" and "Call Me Irresponsible." He also activated a co-publishing company for Jerry Butler and coined the name of the company, Parabut, a combination of Paramount and Butler. Dick moved to E. B. Marks to streamline their organization and was responsible for their first gold record in 80 years when he sold a song to Larry Uttal and Irv Biegel, then owners of Bell Records. His latest assignment at Bourne Co. began in April of this year. He intends to both streamline and expand the company's activities in the current market. To that end, he is actively seeking strong songs in all categories, from writers, writer/artists and writer/producers. He asks that you send your three strongest songs on reel to reel or cassette tape, preferably with lead sheets, but typed lyric sheets will suffice. Also include a self-addressed, stamped envelope for return of your tape.

Dick says, "I like to work with the individual writers and guide them in the proper direction to keep them in line with what's happening with the current trends. Yesterdays' song is passe today and a writer may be off in a room with a guitar or piano and may or may not be aware of what's going on in the market. So, I keep my finger on the market and I'm here to service and guide the writer in order to make money for the both of us."



NASHVILLE

J. William Denny, President
Cedarwood Publishing Co., Inc. (BMI)

Denny Music, Inc. (ASCAP)
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(615) 255-6535

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Also: Dollie Record Productions

Bill listens to songs at home, on the weekend, away from the phones, so he asks you to mail your auditions to him. They should consist of

3 or 4 songs on 7½ mono tape with lyric sheets and a self-addressed, stamped envelope. He is essentially a Country Music publisher.

He says, "We have been fortunate to have songs from great writers like Mel Tillis, Wayne Walker and John Lauder milk. Our catalog contains 6,000 songs and is one of the best in the business. Sample titles are "Ruby, Don't Take Your Love To Town," "Are You Sincere?" "Detroit City," and Tobacco Road."

Bill's experience is varied. He studied business and political science at Vanderbilt University. As a road manager for the Phillip Morris Country Music Show, he traveled to a different town each night and once a week produced their radio show. He spent some time in a bank executive training program and he has also worked for TV and radio stations, ad agencies, a recording studio and Columbia Records. Bill's father was the manager of the Grand Ole Opry for many years and also ran a talent booking business. He founded Cedarwood Music in 1953 and it grew so large that it took all his time. Bill took over the company when his father died, eleven years ago.

Bill adds, "Something all songwriters need to hear, from the seasoned professional to the guy who just wrote his first song, is: 'Don't give up.' Everyone has a lot of trouble getting their songs accepted. It's a frustrating business. But that's the way in any creative field, you're going to run into rejections."

"Both songwriters and publishers are individuals who reflect their taste in their work. They both have to keep attuned to what's going on right now, so that they keep within the range of the current taste of the public, if they want to do well. Songs from the 30's were not popular in the 40's and 50's and a song that would have made it ten years ago won't make it today. Music has cycles. In the past few months the nostalgia theme has been popular and no one can say how long it will last. However, a really good song never dies, it just gets done in different arrangements."

"America The Beautiful" and Charlie Rich does it beautifully. Loretta Lynn's self-penned "Red, White And Blue" may not go down in history as a patriotic standard but it will be a smash in 1976 for the lady. "May God Bless America" has been released by the late Tex Ritter for the birthday year. The banner-waving song, written by singer Bobby Bare and Nashville personality Boyce Hawkins was recorded by Bare first.

REST STOP

Dave and Sugar, one of the "tightest" shows in Music City, does a great job with the Bob McDill/Dickey Lee tune, "The Door Is Always Open." . . . Billy "Crash" Craddock's latest effort is "Walk Softly," written by Van McCoy. Yankee publisher Stanley Mills gave producer Chet Atkins Gloria Shayne's "The Grass Keeps Right On Growin'" and he cut it with Perry Como in Nashville.

SPEED LIMIT

White Knight Cledus Maggard and his producer Jerry Kennedy co-wrote "Kentucky Moonrunner." Maggard, an advertising executive, carries a maiden handle of Jay Hugueuly.

ROAD MAP

Dony McGuire wrote, sang, picked on and produced "Springfest," the new album by The Downings. As a fan of the group I'm extremely impressed with his composition, "People." Young Tim Sheppard's "Would You Believe In Me" is included in the album "Would You Believe" by Truth.



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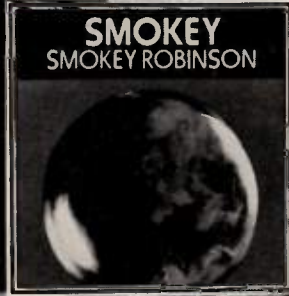
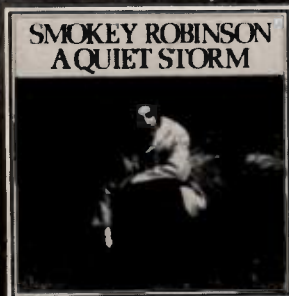


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Music is caring and sharing

by Helen King

SRS Open Forum

SRS has received many letters from songwriters outside the three music capitals of the country. The tunes are different, but the words are the same: "How can I sell my song?"

'Selling' songs all seems so simple when you've read the "how to" books; "How To Write a Hit," "How To Become A Successful Songwriter," "How To Become A Star," "Music—The Open Sesame To Fame And Fortune," "Music—Where The Money Is." So now you know the ropes? You're in for a rude shock.

I have seen the futility and

frustration of knocking on publishers' doors, particularly for unsung songwriters. I have seen the disappointment and heartbreak when the door is opened a crack and you think you've made it, only to be told, "You're song isn't commercial."

Then there's the hard fact that only a fraction of the songs 'sold' ever see the light of day, and the even smaller fraction that ever earns the writer money.

Making a song hit (referred to in the industry as 'breaking a record') calls for more than a 'good' song. It has been estimated that promotion expenses account for

44% of the cost of marketing an LP. Large companies have promotion budgets of as much as a million dollars a year. And it is now estimated that each year 6,000 LP's and 5,000 singles are hitting the market.

With the emphasis on packaging, slick production, and promotion predicated on demographics, sociological studies, market analyses, paid advertising, one must redefine the 'product,' the song. As Ken Kesey said regarding the motion picture production of his book, "One Flew Over The Cuckoo's Nest," "They stand around and talk about their wonderful pumps, how marvelous they are, how good the water tastes that comes through their pumps. They don't even seem to know that the water comes from a well."

WHY ARE YOU WRITING?

All of which calls for songwriters to search their souls, reassess their goals and priorities, and ask themselves, "Why am I writing songs?" If you gauge success in purely monetary terms, the odds on your becoming "successful" are stacked against you. If success is not predicated on somebody whose job is to turn a profit telling you your song isn't commercial, there are ways to write songs and achieve success outside the structure of music as big business.

MUSIC ON A COMMUNITY LEVEL

SRS is experimenting with returning music to its rightful place to people on a community level. We are trying to revive the lost art and pure joy of sharing music with people who care, and cooperation with others in its creation and exposure.

You wrote a song and you feel good about it. You play it for your family. They love it because that song is another dimension of you, a dimension you may never have shared with them before. You have their approval, but fear that their judgment is colored. You decide to seek out a professional evaluation—someone in the music department of your school perhaps. They may

make suggestions. Then there are other budding songwriter-performers in your school, your church, your shop, your office. You need help in polishing your lyric? Find the person who loves to play with words—that person will be delighted to hone the rhyme that eluded you, or the word that precisely reflects the thought and the music. Your song may not be 'top forty,' but you will have enriched your life with friends you might otherwise never have known.

SUNDAY IN THE PARK

Another concept that SRS has tried and found successful is the SRS Sunday in the park. Songwriters are invited to join with other songwriters one Sunday a month. We call it a 'unique concept in mating.' Songwriters bring their guitars, lyric sheets, food, drink and good energies. All is shared. Writers have found collaborators, friends, good talk and shared experiences. You can find a park, home, church, school. Sunday in the park is fun!

HOT FUDGE SUNDAY

Then there's Hot Fudge Sunday. Marcia Berman, an SRS member in Santa Monica, writes delightful children's music. Through playing for schools and community gatherings, she met other creators and performers and decided to share the treasures of all that talent with her neighbors. She solicited and received the support of the Alternative School where she teaches, and the Santa Monica YWCA. Through their collective efforts they started a once-a-month intimate evening of neighborhood family entertainment, and called it Hot Fudge Sunday, where available professionals could perform among friends. We at SRS were so excited about the concept, we reprinted Hot Fudge Sunday flyers and mailed them to our entire mailing list, feeling that people outside the Santa Monica area had to know about it too. We tacked up posters on any unadorned wall we could find. Not only are performers heard by people who care, but all the money received from admissions (\$2 for

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PETER YARROW BRINGS THE MAGIC OF THE NEWPORT FOLK FESTIVAL TO THE COAST

Marcia Berman asked Peter Yarrow, formerly of Peter, Paul and Mary, who is now living in this area, if he would participate. He felt that Hot Fudge Sunday was filling the need for neighborhood intimate entertainment and should continue that concept. He made a generous counter-proposal. Peter had been one of the founders of the now legendary Newport Folk Festival and had organized giant grass roots music festivals throughout the country. Such internationally known artists as Buffy St. Marie, Paul Butterfield, Jose Feliciano, and many, many others were first heard at the New Folks Concert at the Newport Folk Festival. Peter booked, hosted and conceived of this concert. It was the concept beginning of what the Santa Monica Music Festival might become.

Peter offered to organize a festival; a showcase series of concerts in Santa Monica where new talent could participate. People from the community, with organizational expertise, were invited to lend their energies to this new project. Lois Arkin and I of SRS, Nancy Covey, concert director at McCabes's, and Bob Kay of the music department of UCLA, joined the original Hot Fudge Sunday committee to launch the Santa Monica Music Festival. Press releases, radio interviews, television coverage, flyers, posters, tapes, more tapes, hundreds of tapes for screening! Peter is talking and playing wherever anyone will listen. The response is amazing. The excitement is generating productive energies, which gives everyone the feeling that "real" music is going to be viably possible again. Everybody's giving—and receiving more than they can ever give. We're making good friends; we're working for a common goal; we're sharing. When committee meetings interfere with dinner, we all chip in for cheese, wine, pizzas. We're seeing the inside of

homes, meeting families. We made our own posters and they are in the Santa Monica Police Station, banks, post office and on telegraph poles. Phones are ringing. It's community involvement in the real sense—on a human, caring level.

When I asked Peter how we would share this experience with songwriters throughout the country, he said, "We will show people that they can get groups of songwriter-performers together. Through the success of our Santa Monica Music Festival, we will demonstrate that real music is still alive. Music that is written not to make a buck, but to satisfy the compulsive creative urge. Later, after we proved ourselves, we will inform other people in other areas of Los Angeles and other groups of people around the country, how we did it, how we organized it, and how they can make a concert series of this sort work in their own communities. We will tell them first to make sure that the energies of the people with whom they are working must be sympathetic to the direction and purpose of the concert series. We will inform them how to get support of local radio stations, newspapers, high schools, colleges, etc. The energies are there. And SRS can help organize festivals in other areas. I am available because I love doing this kind of work. I will be happy to help."

If you think the Music Festival is a little too ambitious for a first effort, the Hot Fudge Sunday concept will help you try your wings.

SRS WANTS TO HELP

We dream of the proliferation of unfettered music, shared with the people who have for so long been denied much of the music they could relate to—music that can touch their hearts.

A FINAL THOUGHT

With top forty stations deluged with 'product,' and limited playlists, records are breaking in the smaller markets. Your community radio station can be invaluable. My fantasy is to see publishers knocking on writers' doors. One never knows!

Classified Ads

LYRICIST/COMPOSER PARTNER WANTED

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

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

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.

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

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.

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.

Prolific, published poet-lyricist seeks composer-arranger partner. 50/50. MOR, R&B and country. Virgil Graber, 1839 Cherry Lane, P.O. Box 882, Findlay, Ohio 45840.

Lyricist seeks composer partner from somewhat local area; I live in Staten Island. Am into folk, pop, country, easy listening. I have some melodies. Call Eleanor at (212) 984-4589.

Music is love in search of a word—lyrics are the words of love, striving from and to the sound of silence. I write lyrics. Joy D. Boger, South Street, East Otis, Mass. 01029.

I write catchy music and lyrics for up songs; melodies influenced by Beatles, P. Simon, Mitchell. Want partner with same qualifications, competent guitarist, lead voice. Call Doug, Chicago (312) 798-5110.

Have 50 \$ongs: (words-melody-chords). Need composer into R&B, jazz, pop. Cassette on request. Bill Daniel, 4129 N. Riley Avenue, Indianapolis, Ind. 46226 (317) 547-2474.

Need composers. Country, folk, MOR. Send tapes of tunes or ask for lyrics. Work fast. John Bennett, Boys Republic, Rte. 3, Chino. Ca. 91710.

Lyricist seeks composer of popular music for collaboration. Burt Bacharach, Jimmy Webb, Lennon/McCartney, P. Simon, Neil Diamond, Carole King styles. Richard Miles, 2428 North Linder Avenue, Chicago, Illinois 60639.

I have the words. I need a note person! Jazz/blues type with feeling of Dylan, Steve Miller. 50/50 on what we sell. Andre Cadet, 651 E. 32nd St. Brooklyn, N.Y. 11210.

MISCELLANEOUS

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ATTENTION! DJ's. \$ REWARD for return of Jim Biven's single "Bridge Of Roses" (Dora Bluebird label) or Paul Lundberg's Cosmostar (micro) album featuring "Pick The Thorns From A Rose." Send to Superlove, 4245 Ladoga Ave. Lakewood, Ca. 90713.

New-Ark/Riot Soul Records Club. Join now. Write for free information brochure. Aielle Bayaa Yato, 161 3rd St., Newark, New Jersey 07107.

"Songwriters rhyming dictionary," \$3.25 postpaid. Faderkat, 715 Timor Court, San Jose, California 95127.

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Coming Next Issue:

Our June Songwriter interview will showcase one of the most successful duo's in contemporary music



KENNY LOGGINS
AND
JIM MESSINA

In the four plus years these two talented songwriter-performers have been together, their albums have sold millions of copies and they have confirmed their position as one of the top musical attractions in the country. Their music provides well structured songs in addition to an in-concert presentation that is one of the most dynamic in the business. *Your Mama Won't Dance* was a big smash for them and material like *House At Pooh Corner*, *Danny's Song*, and *A Love Song*, have all been successfully recorded by other artists. In this interview, they discuss their individual careers as well as how they came together to form their very successful collaboration. Read about the career of Loggins and Messina in the June issue . . .

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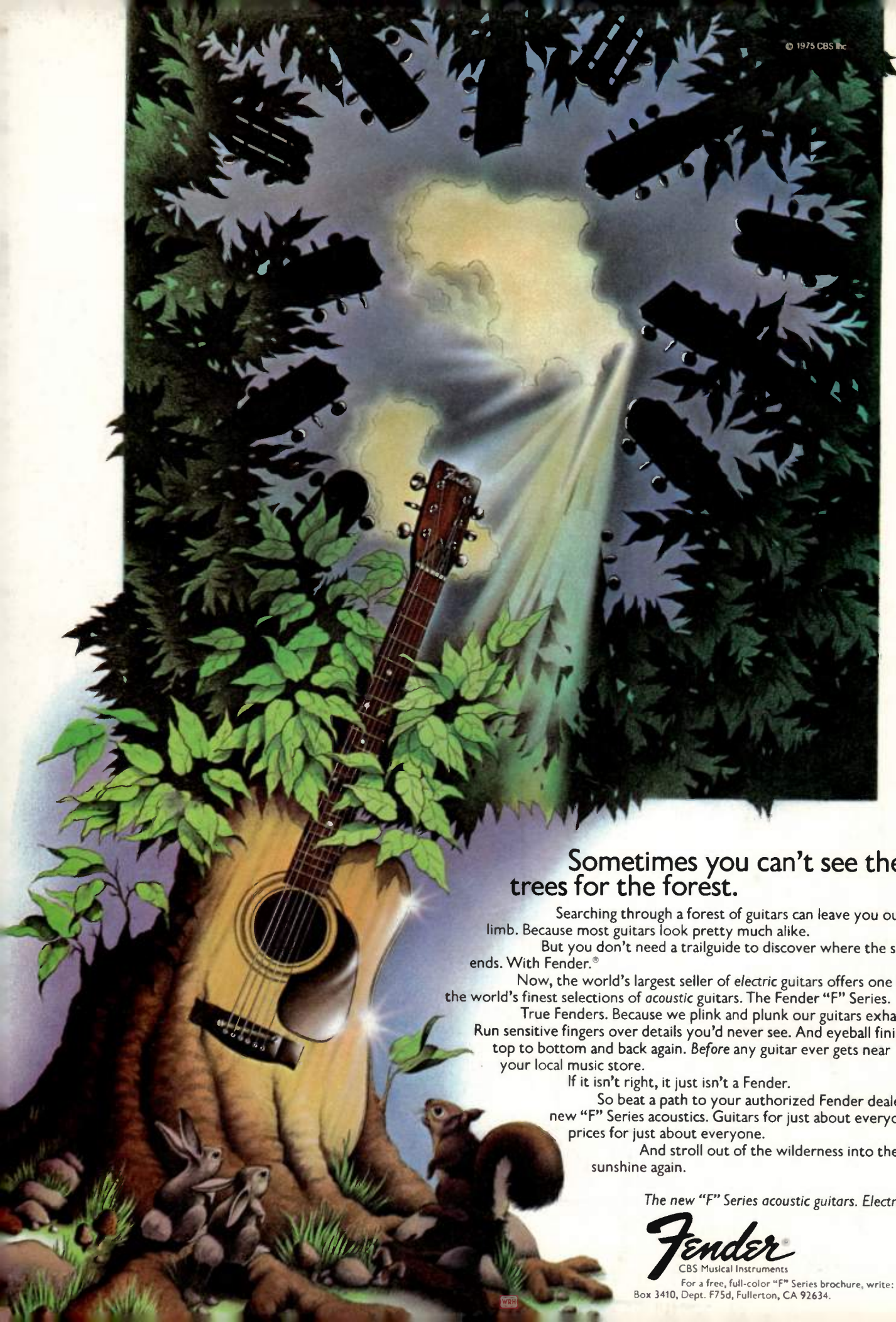
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