

July, 1976

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Songwriter

Magazine

**Kenny & Jim
Loggins & Messina**

The
New York
Songwriters
Showcase

**A Musical
Declaration**

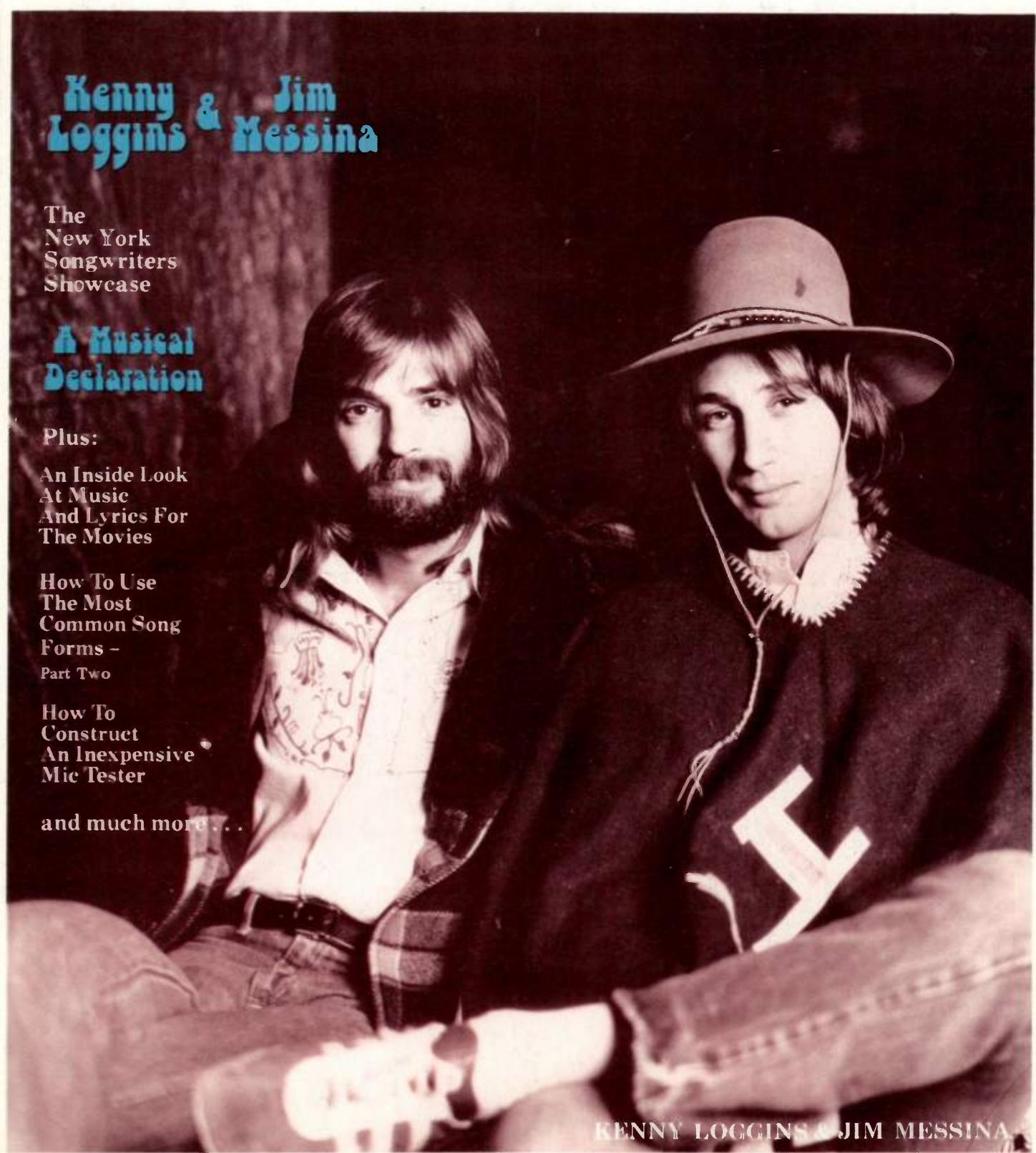
Plus:

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Len Latimer
Publisher/Editor

America's Songs 1776-1976

Our format takes a slight change this month. The editorial message which normally appears in this space, is given a fuller layout in this issue on page sixteen. It is called "A Musical Declaration," and was authored by our Managing Editor, Paul Baratta. The article gives due credit to America's songwriters as historians of the last two hundred years. I recommend you read it.



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Songwriter News

Based on the excellent

response to their "Lyric Competition" which closed at the end of April, the American Song Festival has announced that they will conduct another lyric contest this year for which all entries must be received by the 31st of October. Al Kasha, who writes our monthly Songwriting column, will again serve as final judge for the fall "Lyric Competition." The two-time Oscar winning songwriter has again been commissioned to compose an original melody to accompany the winning lyrics. For further details concerning the new "Lyric Competition," write directly to the American Song Festival at P.O. Box 57, Hollywood, Ca. 90028.

The young lady pictured on this page is named Lesley Duncan, and she's been involved in the music business for over twelve years now. She began her professional career by singing on demonstration records in her native England and then moved on to singing backup vocals with a team that consisted of Dusty Springfield and Madeleine Bell. She has sung backup to the likes of Rod Stewart and Elton John. She started writing songs in the late sixties, and one of the tunes, *Love Song*, was recorded by Elton John on an early album of his. The song has since been recorded by over 70 artists including Olivia Newton-John, Vicki Carr, Dionne Warwick, and Peggy Lee, to name a few, and was released again by Elton John as a single from his live album, with Lesley's voice in the background. Lesley is a fine singer-songwriter, and has four solo albums on the market that contain some highly distinctive songs, from this very distinctive songwriter.

Rada Dara Music has renewed its publishing affiliation with Charlie Daniels and have announced they are moving from the East Coast to 29775 Pacific Coast Highway, Zuma, California 90265. Rada Dara, who has been responsible for Daniels' previous successes in-

cluding *The South's Gonna Do It*, *Uneasy Rider*, and *Long-Haired Country Boy* will continue to be headed up by Ruby Mazur, their West Coast professional manager.

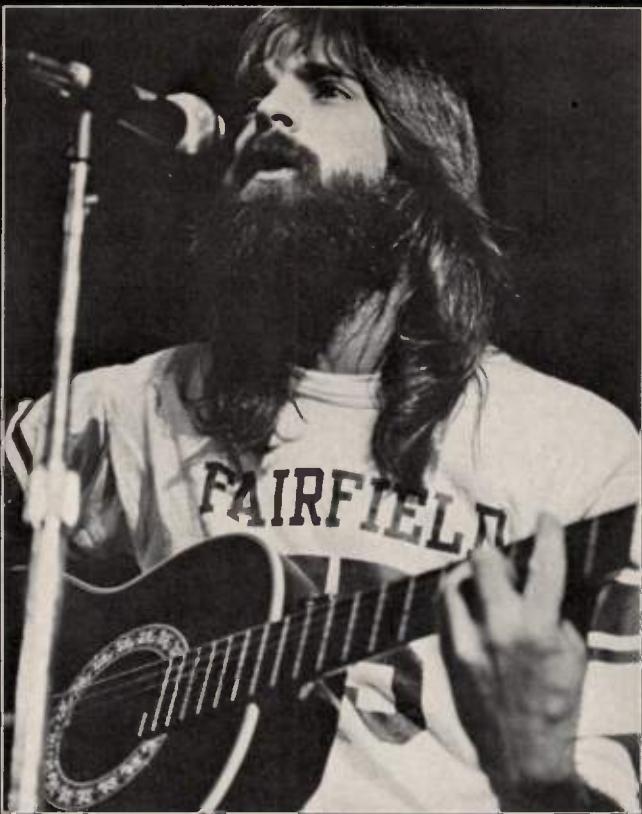
Eleven U.S. colleges, universities, and schools of music have been selected to share \$22,000 in 1976 ASCAP-Raymond Hubbell Scholarships. The money for these scholarships is drawn from the estates of Mr. and Mrs. Raymond Hubbell. Mr. Hubbell was a founding member of ASCAP in 1914 and is best remembered for composing the classic *Poor Butterfly*. The schools are spread across the country and include Bowdoin College, Brandeis University, Claremont Graduate School, The Eastman School of Music, Florida State University, Georgia State University, Oberlin College, University of New Mexico, University of North Carolina, and the University of Wyoming.



Lesley Duncan—talented singer/songwriter



Michael Masser who produced and composed Diana Ross' *Theme From Mahogany (Do You Know Where You're Going To?)* received a gold record and an ASCAP plaque denoting a million records sold. Jobete Music also received an ASCAP plaque. Pictured above, L-R, are Robert L. Gordy, Executive Vice President of Jobete, Masser, David Combs, West Coast Director of ASCAP, and Jay S. Lowy, Vice President and General Manager, Jobete Music Company, Inc.



Kenny Loggins got an Ovation.

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Bob Brittian

How about Broadway?

ACAC

When asked to write an article for *Songwriter Magazine* I must confess I didn't know what to say about writing that hasn't been said before. *Write!* And when you're finished writing . . . write some more. Then throw away what you've written and write some more.

My particular brand of discipline has come from writing for the Broadway stage. For my first Broadway show, "Raisin," I was fortunate enough to win a Grammy and be nominated for a Tony, which the show won for Best Musical, 1974. But this is 1976 and what have I been doing lately? A fair question . . . and a songwriter who writes just songs should have at least a dozen glowing answers. But when you write for the theatre your credits usually come one at a time, over two to three year periods. Periods that have many question marks within them. But let me not discourage anyone from writing for the theatre. Come on in, the water's fine. Better than it's been for many years. The success of "A Chorus Line," "The Wiz," "Chicago" etc. has given the Broadway musical a new lift . . . and most writers who have had success in the theatre will tell you that there is nothing sweeter. However, Broadway is not the place to look for making the quick buck. To quote the late Moss Hart, "Broadway is where you can make a killing . . . not a

living." How does one learn to write a musical? Frank Loesser studied opera . . . believed there was much to be learned from operatic forms. When Rodgers and Hart began writing—a couple of light years ago—revues were their training ground. Then ultimately came "Pal Joey," a serious book show. It all has to do with craft . . . and how much you really want to give without any guarantee of reward. In my own particular case, "Raisin" took nine years of work and waiting, but somehow when you are deeply into a project it becomes like a snowball and time takes a back seat. I would have liked to have had "Raisin" on sooner, but circumstances did not make it easy raising money. We did backers auditions for at least three years and nearly every producer on Broadway turned us down. We often doubted our own abilities. Rejection can make writers feel that way. It wasn't until The Arena Stage in Washington, D.C. decided to give us a chance that the show actually became a reality. We were given a few weeks rehearsal and since the Arena was a regional theatre we were only booked for one month with no production guarantee for Broadway. We opened to rave reviews . . . ran for four months and broke all box office records. The important thing here to think about is the economics of the theatre. Money was hard to raise when we were audi-
continued on page 25

ON THE TEE

Steve Lemberg has written the birthday song with "Here Comes The Freedom Train" and patriot/train buff Merle Haggard has turned it into a hit. Porter Wagoner and Dolly Parton have a great cut on that song. Porter and Dolly's "Is Forever Longer Than Always," was penned by Frank Dycus with a little help from Porter . . . Otha Young is gonna be a big hillbilly writer yet. Pretty one-named Texas gal Dotsy just released Young's "The Sweetest Thing (I've Ever Known)."

LONG KNOCKERS

Jerry Chestnut is swinging again with Chuck Price's recording of "I Don't Want It." Chestnut wrote Elvis' "T-R-O-U-B-L-E." . . . My yankee buddies Paul Evans and Paul Parnes have written a summer hit for Roy Clark called "Think Summer." Their "Happiness Is" became the Kent cigarette commercial. Evans teamed up with Al Byron and wrote "Roses Are Red, My Love" . . . but . . . my all-time favorite Evans tune is one he recorded, "Sitting In The Back Seat (Huggin' And Kissin' On Fred)." Billy Swan got help from the number one person in life, wife Marlu, with his "Number One" which



is headed for number one. It makes me smile to know that anyone as clean as John Denver can stay on top by writing and recording things like "It Makes Me Giggle."

SCORE KEEPERS

Writer / arranger / musician/singer Rick Powell has put together a whole album of Lanny Wolfe's songs called "God's Wonderful People" . . . Chuck Girard really impresses me with his writing and singing on his new Good News album simply titled, "Chuck Girard." I especially like "Evermore." Wanda Jackson has included Marijohn Wilkin's "Scars In The Hand Of Jesus." Willie Wynn and The Tennesseans have it in their first album on Heartwarming.



Pretty Texan, Dotsy.

Nashville Connection

by Charlie Monk

PRACTICE ROUND

Roger Bowling finally got to record. What? A Roger Bowling song, "You Got A Lovin' Comin'" . . . It was destined for Dickey Lee to cut a Sterling Whipple song. Listen for "Makin' Love Don't Always Make Love Grow." I am knocked out with Mac Davis' version of Whipple's "Forever Lovers, Forever Friends."

GALLERY FAVORITES

Eddie Rabbitt and Even Stevens are not only good singers and nice fellows, but fine writers evidenced by their "I'll Get Better," sung by Sammi Smith. John D. Loudermilk's "Indian Nation" has been cut by an honest-to-goodness Indian, Billy Thundercloud.

LADIES TEE

Sherry Bryce got a new record label, a new husband and wrote herself a hit all in one month. The label is MCA, the husband Oklahoma radio man Mack Sanders, and the song is "Pretty Lies." . . . Leona Williams let Merle Haggard write her a hit, "San Quentin." Everytime I say Tupper Saussy I wanna say "cup and saucer" . . . anyway . . . he has written a goodie for Sue Thompson, "I Want It All."

19th HOLE

Jack "Cowboy" Clement is coming out of a month's retirement and gone into active performing. Clement wrote Johnny Cash's "Ballad Of A Teenage Queen" and is Waylon Jennings' brother-in-law. Hank Snow does a helluva job with his own "Who's Been Here Since I've Been Gone."

PUTTING FOR DOUGH

Alex Harvey ("Delta Dawn") is striking again with his own new release, "Lonesome Cup Of Coffee," and Ed Bruce's "Sleep All Morning." The Royce Porter-Bucky Jones team have come up with

another winner for Roy Head in "Bridge For Crawling Back" . . . Ray Griff is writing as many hits for himself as he has for others including the superb job he does on "I Love The Way That You've Been Loving Me."

FORE

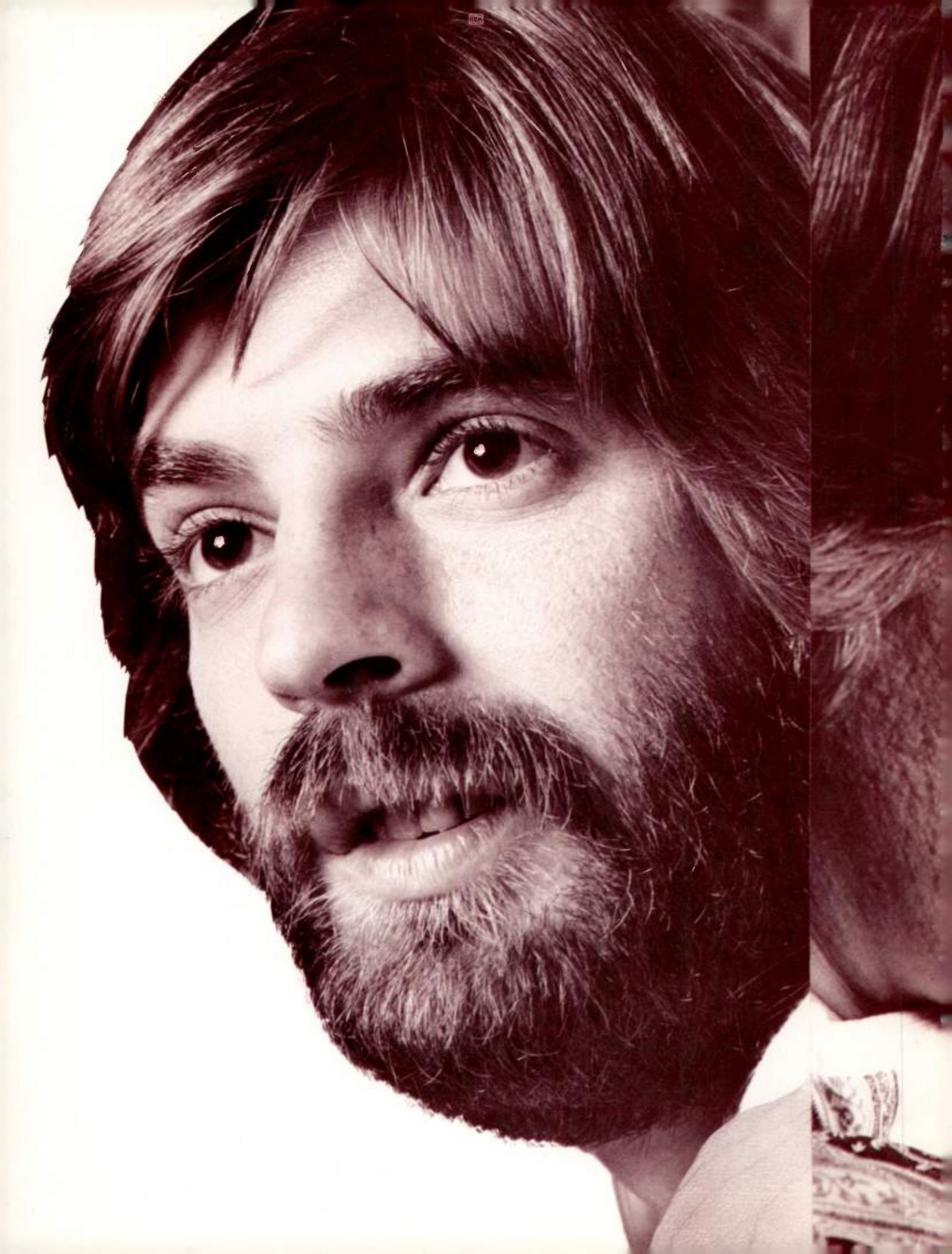
An old hillbilly friend of mine, Jack Hurst, has put together a fantastic book of classic photos and comment, *Grand Ole Opry*. It's a bug'un that goes on your coffee table. Hurst spends his spare time writing a nationally syndicated column and features for the *Chicago Tribune* . . . and is my favorite feature writer. I think you'll find great reading in Tom T. Hall's new how-to book, *How I Write Songs—Why You Can*.



Missouri's own Porter Wagoner.



Roy Clark, a smiling duffer.





Songwriter Interview:

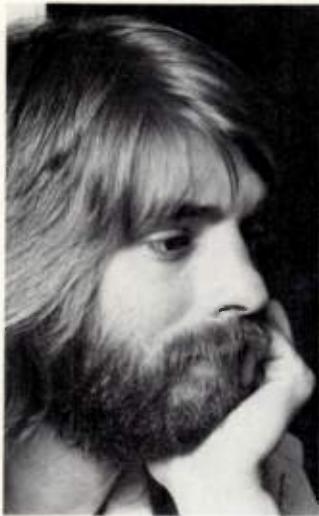
Kenny Loggins
and Jim Messina

The Key Signature of Success

*By Paul Baratta • If you were to write all of
your songs in the same key, the sound of
your musical signature would get old, fast.*

*In order to grow, you have to stretch. On
imagining a successful career from without,
one could easily picture it as nirvana . . . the
attainment of one's goals and a freedom
from the struggle. "They've got it made," is
the popular assumption. But, from within, such*

continued on next page



"That's what I think inspiration is . . . when somebody opens up a place in you that you can tap."



"I'm still in the process of redefining my goals."

is often not the case. Certainly, with artists who care about their profession, it is almost never the case. These creative artists direct their efforts toward a goal, as opposed to success. On successfully achieving that goal, it is time to change the key signature, and stretch out for new sounds.

On talking with Kenny Loggins and Jim Messina, it is apparent that they are more preoccupied with redefining their goals, than they are on resting on their success. A feeling of creative restlessness pervaded our interview and it created an atmosphere that was totally refreshing. Here were two performers who have released seven albums to date of which five have gone gold, (a million dollars in sales), and two have gone platinum, (a million copies sold), and they're discussing new directions. Was it frightening to think of leaving a familiar niche and possibly not succeeding in a new direction?

"Not Really," replied Messina. "There's some insecurity in it, of course, but there's more instability in not having a direction you're reaching out for, because while you're standing still enjoying

where you are, everything new is moving right on by."

"I feel the same way," affirmed Kenny. "One of the things I have been concerned about is that I have not redefined my goals. That redefinition is at the top of my priority list, and is business I'm anxious to clarify."

It has been said that it's easier to get to the top of the heap, than it is to stay there. Loggins and Messina have been there for five years now, and do not take their stature with complacency. They worked hard to get where they are, and are working harder at augmenting that position.

Kenny Loggins' background in the music business before the group was formed, was primarily as a songwriter. He was with ABC's publishing company for four years and his *House At Pooh Corner* was recorded by the Nitty Gritty Dirt Band during this period. "That's how I made my living," Kenny explains. "They paid me a hundred dollars a week as a songwriter."

Kenny is originally from the Seattle, Washington area, and his family moved to southern California while he was still in grade school. He

started to write as a junior in high school because he was in a band and it became very fashionable to have original material.

"The guys decided that not only would we have original material, but I would be the one to write it. So I went home and wrote some songs which they hated, but we worked them up anyway.

"But I quit the band and spent a couple of years sitting and writing, but I loved to perform, and I found I missed it. So I decided I was going to start looking for a producer and try and become a performer. I didn't know exactly what that meant, but I knew I wanted to do it. So I began auditioning for people."

Jimmy Messina was born in California, lived in Texas for three years in the mid-fifties, and then came back to Los Angeles. He first started listening to music as a youngster in Texas and picked up a lot of influences from that area.

"I was born in 1947, so I must have been about seven or eight years old at the time," Jimmy explains. "But I started in the business in Los Angeles as a recording engineer around 1965, and worked at four or five of the studios in town before my association with Buffalo Springfield."

Messina produced Buffalo Springfield's final album, "Last Time Around," and then put the group Poco together which had a country-rock feel to it. But other musical directions were occurring in the music business, and Jimmy wanted to be part of them, so he left the group.

"I was signed to Epic Records as an artist and as a producer, and I had a year to go on my contract, but didn't come across anything that inspired me. I was getting paid a staff salary, and the company was getting impatient with me because they were suggesting all these artists on the Columbia and Epic Records roster who I might produce, and I kept turning them down.

I explained to them that I had more faith in working with someone who was not successful, than with someone who was. With the type of successful artist I was being offered to produce, my feeling

was that the best that might result from such an effort, would be record sales that only equaled that particular artists' last album. From a financial point of view, that would have been an easy route, but I wanted an artist I could be totally involved with and take the shot at helping build a career, or if I failed, falling flat on my ass. When I heard Kenny's demo tape, I knew I wanted to jump in with both feet. The songs I heard that stuck out to me were *House At Pooh Corner*, *Danny's Song* and *Vahevala*. Actually, *Vahevala* didn't stick out so much as a song, as much as it did an idea. I listened to the words and the music to it, but I imagined it in my head as working well with a Jamaican feel. So I told CBS that I wanted to produce him, and we went from there."

"They signed me to Columbia instead of Epic," adds Kenny, "and I really was up on the whole project. I wrote some more songs from the up I was on, and they wound up on that first album."

The first album was originally going to be just Kenny Loggins, with Jim Messina acting solely as producer. But Messina had apprehensions which he explains as follows; "I was really scared when I first met Kenny. I totally believed in him as a songwriter, but I didn't as a performer. I knew he had the energy and determination to be a good performer, but I was afraid of what would happen when he went out on the road. He had never had the opportunity of being leader of a band, and in order to get really good musicians, you need the experience of dealing with them. There's a lot of testing that goes on when one man is going to front a group. We were trying to put together what would eventually be the Kenny Loggins show and it was important that that show do well in performance, or the album might go nowhere even if it was a good one."

"As it turned out," Kenny adds, "I feel we put together a good first album. We started working on it in January of 1971 . . . just the two of us. Jimmy started calling musicians in February of that year, and by April, we had the

band together and the arrangements for the songs really started to cook. We rehearsed all summer and then cut the album in September of that year and previewed it for the Columbia Records personnel on the west coast in October.

"They finally released the album after the first of the year and, a month later, in February of 1972, we opened at the Troubadour in Los Angeles and I guess we caused some excitement, because Columbia gave us an advance so we could go out on the road to tour and promote the album."

In performance, there are few contemporary groups who provide as entertaining an evening as do Loggins and Messina. Their stage performance is well paced, well executed, dynamic, and structured around songs that are far more than mere vehicles to showcase a good group of musicians and how they play. Songs such as the previously mentioned *House At Pooh Corner*, a hit for the Nitty Gritty Dirt Band, and *Danny's Song* and *A Love Song*, both hits for Anne Murray, are part of their repertoire. What is highly unusual is that a group with only one hit single of their own, *Your Mama Don't Dance*, has garnered five gold albums, two platinum albums, and is on the verge of a third being certified platinum, without a string of hit singles. Much talk is generated at record companies about the need for hit singles to generate high volume album sales. English groups have been able to achieve this, but few American groups have had the consistent sales acceptance as has L&M. And yet, there is an ambivalence about their image.

"When we first started out, we had a strong underground following," explains Loggins, "and then had the hit single off the second album with *Your Mama Don't Dance*. A certain segment of the audience seems to damn you to hell if one of your records becomes a Top 40 success. And critics themselves seem to be reviewing to please and cater to the tastes of other critics. I noticed a recent rock critics poll listed their choices for the ten best albums and Joni Mitchell's album was

not among them. With all due respect to the critics and some of the artists whose albums were selected in that poll, the vibrancy of Ms. Mitchell's "Hissing Of Summer Lawns," makes the choices on that list seem pale and drab."

"In terms of our image," Jimmy continues, "there seems to be a preconceived notion that we are either too MOR to be hip, or too hip to be played on the commercial stations. What happens very often in the music business, (and songwriters will know exactly what I'm talking about), is that people look to find the bad, instead of looking for the good. Many people are paid to say no, in a sense, and it's quite chic to criticize if you're a critic. It makes for controversy and I guess it sells. But is it fair for someone with limited experience in a recording studio, who doesn't sing or write songs, and whose criteria for judgement on such matters comes from I don't know where, to review and, therefore, to influence a reader not to buy an album because he thinks it stinks? Or to review so favorably that a consumer might purchase an album that, in fact is shitty?

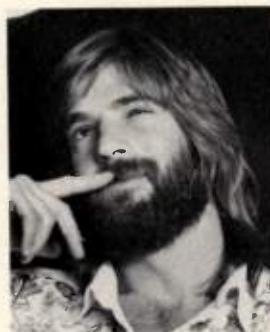
"I guess I've never understood the fifth column," Messina confides. *Rolling Stone* gave our "Native Sons" album a shitty review, and "Mother Load," a medium shitty review, and I tell you, I never understood the criteria used in coming to those judgements. If I were to have equal time, I would say our "Native Sons" album sounds more separate than any other we've done. More individual. I think some of the best songs we've written are on the album, and maybe some of the weaker songs. I believe that the vocal performances from both of us are far above any vocal performances we've done on any preceding albums. I think there is ambivalence on "Native Sons" in as much as I think it contains some of the best things we've ever done but, by comparison with our own past standards, it has some of our weaker efforts. It's an easy album to criticize because it's like life . . . you can see it either way."

"Yes," adds Kenny, "if

you're looking for bad, you can find it."

The fifth column has always been a pain in the side of artists from the first day they took to passing judgement on the works of others. An old piano player named Harry S. Truman probably had the press in proper perspective. One year, when running for election in Missouri, he confided that, "all the big newspapers, save one, were strongly against my being returned to office, and nothing so encouraged me in believing that my programs were sound, as the non-endorsement from the press." That's paraphrasing, but it captures the essence.

Loggins and Messina perform about sixty playdates a year, but the extensive rehearsal time they employ for their tours is reflected in the quality of their performance. They record two albums a year which take four to six weeks apiece in the studio, plus rehearsal time before actual recording. That cuts into a lot of the time the duo have for songwriting. Messina isn't too bothered with this. "The road is the only place I can get anything done. I'd say that 95% of the songs I've written, I've written on the road. I write mostly on guitar, but for the last couple of



"They paid me a hundred dollars a week as a songwriter."

years, I've been trying to write with my voice. I voice a melodic line just the way I hear it in my head, and I find I have more freedom that way. I use a tape recorder and hum the harmonies and overdub them on the machine. Then I hum what I hear the instruments doing, and figure it all out later on the guitar."

Kenny remembers his be-

ginning as a songwriter and his early influences. "Eight or nine years ago, Tim Hardin really made a strong impression on me. That second album of his, the one with *Reason To Believe* on it, had some incredible songs. What affected me the most was the feeling, the attitude, and the mood it would create in a room when you played it. What that album did for me was to help me find a place in myself that I could touch. That's what I think inspiration is . . . when somebody comes along that shows you something about yourself . . . opens up a place in yourself that you can tap."

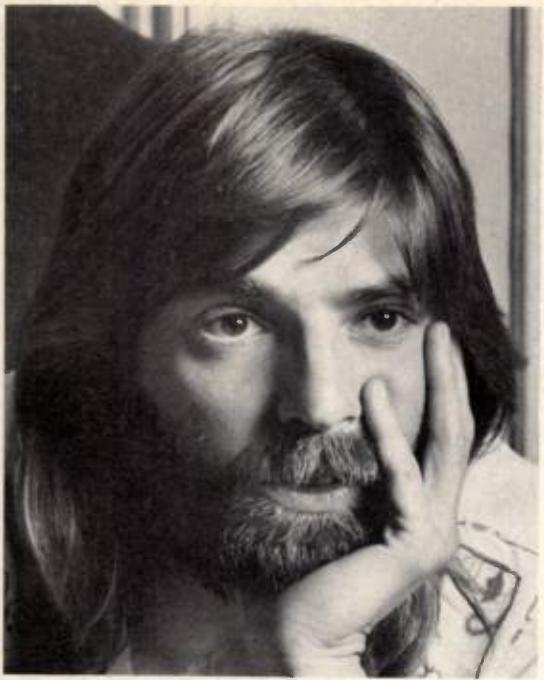
"Songwriting is a difficult process. The best kind of writing for me has always been on a kinda confessional level where I say how I feel and it becomes therapy, in a sense. The more you say, the more difficult it becomes to keep tapping that source. You have to dig a little deeper each time. And, eventually, that introspection can get to be a drag for the listener. I mean really, who gives a shit what Kenny Loggins thinks when he eats corn flakes?"

"So, I don't want to turn in anymore . . . it hurts. I want to write fantasy songs so I don't have to deal with truth and beauty all the time. I haven't written a song in a while, and it's beginning to bother me. I can't explain the reason I haven't. Maybe it's fear . . . fear of writing a bad song. Before I met Jimmy, I didn't have that fear because I had nothing to lose. If I wrote a bad song, I would sing it for my friends and they would say, 'that really sucks wind, Ken!' And then I would file it away. I think I've set my own standards too high and rather than risk writing a bad song, I've avoided writing at all. I remind me of the groom on his wedding night . . . afraid the bride will point and laugh."

Loggins and Messina have succeeded as songwriters and performers and we asked which gave them more satisfaction.

"That's a hard question to answer," replied Kenny. "They're really two different things. It's like asking, which do you like better, drinking tequila or smoking dope. They're two different highs. The feeling I get when I finish

continued on next page



"Tim Hardin really made an impression on me as a songwriter."



"I love the music business and always want to be involved with it."

a song that I'm proud of, is that I feel high for a couple of days afterwards. The feeling I get from a successful performance of Loggins and Messina . . . coming off stage with a couple of encores . . . is a good high too, but it doesn't last as long. Actually, it's being on stage that's the high; not coming off the stage."

"I couldn't answer that too clearly either," Jimmy said. "One thing I know for sure is that I love the music business and I always want to be involved with it in some way . . . writing songs, as a musician, producing records, whatever. I would like to be able to help other people, musically, and I want to become inspired again. When I first left Poco and then met Kenny, my adrenaline level really shot upwards. Kenny and I have been together five years now. In this era of easy divorce, I think our relationship has stood up well to the pressures. Mutual respect has had a lot to do with that. And we're honest with one another. That's important. We speak our minds and avoid the game playing. On an objective level, we try to be accurate critics of each other's work. If you can't do that, no team, songwriters, performers, or inter-personal, is going to be effective."

What about success . . . has it all been worth it? Is that carrot that's dangled out there for songwriters to nibble at as attractive as it seems, or is there less there than meets the eye?

Kenny answered first. "Initially, my goal was to make an album of my songs with me as the artist. I had written a certain number of songs that I felt good about, and I dreamed of making an album. Then, I made my first album so I was successful in achieving what I wanted, but all of a sudden I was without a goal. What has happened as a result of that album has given me great pleasure, but in order to remain successful, I have to redefine my goal, and work at achieving it. It's a struggle, but I'm working hard at setting a new goal for myself."

"I've come up with the same realization that Kenny has," added Messina . . . I'm still in the process of redefining my goals. These last ten years

have really required a fast pace. I was telling Kenny that recently, I went to bed before 2:00 in the morning, and I can't remember the last time I went to sleep that early. It's usually 3, 4, 5:00 in the morning before I go to sleep. But success has been worth it to me. In some ways, even more so than I had expected. Mostly, I have my own personal life that I can account for, and I am thankful that I'm married to a woman who has been capable of helping me keep everything in perspective, and not let me get too crazy.

"So both Kenny and I are reaching and searching at this point. We've changed band members and it has really been exciting for us to watch their excitement. They're ready to go out there and prove that they're great! It's nice to have that."

I first came to know Kenny and Jim well in 1971 when they signed to Columbia Records. I had spent social time with them in a modest countryfied house on the outskirts of Los Angeles, which did, and still does, belong to Jimmy and his wife, Jennie. Both L&M now live a considerable distance away from the city, but they were going to rehearse for a tour (which they just completed), and came in to town a day early so we could interview them. The time was set for 11:00 p.m. on a Sunday evening in that modest countryfied home where the "beginnings" evolved. The interview ended after 2:00 in the morning, and Jimmy, his wife, and I talked until 3:30. We talked about new directions.

In the final analysis, the key signature of success, is having a worthwhile goal and pursuing its achievement. Without growth, success stagnates. Kenny Loggins and Jim Messina are acutely aware of this fact and are doing the tedious soul-searching necessary to define an answer for themselves. And it was fitting that their feelings were shared with us in the "original setting," in a manner of speaking. It took place in an environment that contributed toward giving us some really fine music these last five years . . . the music of Kenny Loggins with Jim Messina Sittin' In.

Composition

by Ladd McIntosh

The most commonly used song forms

—Part 2

Yesterday's successful songwriters, (some of the greatest melody writers this or any century has ever produced), favored the well-balanced simpler forms such as A A B A and A B A B. Most of these songs are a uniform 32 measures in length. Duke Ellington used A A B A (32 bars) almost exclusively, as did Jerome Kern. Irving Berlin was also at home with both forms but favored the latter. Richard Rodgers was content to mostly use the dependable A A B A (32 bars) during the years of his collaboration with lyricist Lorenz Hart, but became much more adventuresome in the marvelous songs penned with lyricist Oscar Hammerstein II for such record-breaking Broadway shows as "South Pacific" and "Oklahoma."

Cole Porter was more expansive. Many of his songs had 16 measures in each section—making them twice as long as most songs of his era. "I Get A Kick Out Of You" and "Love For Sale" are both A A B A but each section is 16 measures in length instead of eight. "I Love Paris" also has 16 measure sections but within an A B A B form. Both Porter and Gershwin were not afraid to use more complex construction as seen in the following examples:

(Ex. #1)
"I've Got You Under My Skin"
—Cole Porter

A B A C D E F
8 8 8 8 8 8
(52 measures)

(Ex. #2)
"So In Love"—Cole Porter
A B A B C A D
8 8 8 8 16 8 16
(72 measures)

(Ex. #3)
"Love Is Sweeping The Country"—George Gershwin
A B A C D
8 8 8 8 8
(40 measures)

The important thing to remember is that these masters fully understood the use of the simpler 32-bar song forms before they attempted the complex; in short, *they knew what they were doing*.

So far, we have discussed songs with a uniform number of measures in each section. There are also many songs that use A A B A or A B A B forms, but are not consistent in the number of measures in each section. "The Girl From Ipanema" by Antonio Carlos Jobim uses an A A B A form and while the 'A' sections are each 8 bars in length, the bridge ('B' section) is 16 measures. The energetic "Cabaret," by John Kander and Fred Ebb, has only an 8 bar bridge while each of its 'A' sections are 16 measures in length. Another song like this is "The Masquerade Is Over."

A newer trend shows that some of today's highly successful songwriters favor using an unusual number of measures in some sections of their tunes. This can be seen in the following examples:

(Ex. #4)
"Eleanor Rigby"
—Lennon-McCartney

A B A B
10 8 10 8
(36 measures)

(Ex. #5)
"Yesterday"
—Lennon-McCartney

A A B A
7 7 8 7
(29 measures)

(Ex. #6)
"Spinnin' Wheel"
—Blood, Sweat & Tears

A A B A
8 8 13 8
(37 measures)

(Ex. #7)
"I'll Never Fall In Love Again"
—Burt Bacharach/Hal David
A A B A
14 14 9 14
(51 measures)

(Ex. #8)
"Raindrops Keep Fallin' On My Head"—Bacharach/David
A A B A Tag
9 9 10 9 3
(40 measures)

Please notice that these composers are consistent. In Example number 5, Lennon and McCartney omit what would normally be the eighth measure of the 'A' section. They do this each time the 'A' section is repeated. Had they done otherwise—made only one of the 'A' sections 7 bars and the others each 8—it would sound like a measure were missing and therefore the song would feel incomplete; the form would be inconsistent. The same holds true for the others.

By using an odd number of measures in a given section, you may pleasantly surprise your audience. Once surprised, they will eagerly look forward to the same thing each time that particular section is repeated. Should you not be consistent in your use of such surprises, they will be disappointed and quickly lose interest in your song. The difference between a professional and an amateur, is that the professional *knows* he is deleting or adding a measure, whereas an amateur doesn't give these things a second thought and probably is not even aware of his inconsistency. In Example number 7, Burt Bacharach has actually included one measure of 2/4 in the midst of thirteen measures of 4/4 or "common" time. This delightful shifting of the meter is one of Bacharach's favorite devices. In the above example, the 2/4 measure actually sounds like two extra beats have been added to the eleventh bar which in turn gives the 'A' sections a feeling of each having thirteen and one-half measures! This of course occurs each time the 'A' section is repeated.

To improve your use and understanding of form you should begin to listen to other songs specifically for the form and make a conscious effort to identify the formal struc-

tures of your favorite songs. When listening to other's songs, ask yourself the following questions:

(1) Was the initial section repeated before the contrasting section (the "bridge" or "hook")?

(2) Were there more than two distinct sections (ideas) to the song? How many?

(3) Were there too many ideas in the song?

(4) Do the melody and chords make sense without the lyrics?

(5) Was the bridge ('B' section) more animated (or less) than the 'A' section?

(6) Was the bridge in a different key (or mode) than the 'A' section?

Another way to improve one's understanding of form is to purchase "lead sheets" or sheet music and see if you can determine the form used. Song books that contain many songs are ideal for this since they give you more for your money, and you can compare one song with another as you progress through the book. Just keep in mind that in the vicinity of the first 8 or 16 measures of a song, one idea will clearly end and another begin. Look for repetition (same melody or same chord progression) and contrast, as well as changes of key; which are either indicated by a new key signature, or more often, by the appearance of accidentals (sharps, flats and natural signs). If you have not experimented much with form before nor given it much thought, and you do the above, it will seem difficult at first. Stick with it. Soon you'll begin to quickly discern repeated sections and patterns and you will more readily be able to identify a new song's form. Before too long, you should also notice an improvement in your own song writing. Your songs should begin to make more sense; be more communicative; and best of all, should take less time to compose.

After you have mastered the use of A A B A, A B A B and A B A C forms, you should begin to experiment with more complex structures which introduce one and often more sections beyond the initial two. These more complex forms will be discussed in future articles.

The Santa Monica Music Festival

Peter Yarrow made it happen!

by Helen King

SMS Open Forum

The Santa Monica Music Festival, organized and produced by Peter Yarrow, was originally conceived as an evening of music that was reminiscent of the Newport New Folks Concert (which he designed and hosted). It wound up proving that there is an enormous wealth of undiscovered musical talent waiting to find an audience that can share and appreciate its work, and that that audience does, in fact, exist and has a deep need to share honest music with its creators. It can also be assumed that this audience is not specific to the Santa Monica area, but exists throughout the country.

We requested tapes of songs with simple acoustical accompaniment, "that sound the way you will be performing." We did this to emphasize the song itself, its meaning and its impact.

Slick, "professional," songs that felt contrived or insincere were rejected in the first screening of over 350 submissions.

Screeners were selected from knowledgeable professionals. They had to adjust to unaccustomed criteria—honesty, sincerity, meaningful lyrics, craftsmanship of the songwriting art form, and no depiction of cultural stereotypes. The tapes that passed to the third screening were heard by the entire committee. Judgments were questioned, analyzed. Discussions became intense. "Let's hear it again." Consensus was sometimes difficult—sometimes impossible. It was an intellectual, emotional and artistic experience that enriched our lives.

As the process unfolded,

those of us who were fortunate enough to work with Peter began to realize that we had gone far beyond our originally defined roles. We found ourselves totally committed to an ideal involving all our energies, talents and experiences. We discovered resources we ourselves had been unaware of. When flyers were needed, flyers appeared. When distribution was called for, the area was saturated. Posters were printed. Friends in the media became aware of the deep implication of the Festival and gave freely of themselves and of their time.

Peter talked and performed at high schools and colleges, on radio and on television. The coverage was unprecedented. As the word went out, the excitement mounted, the energies flowed.

Several days before the Festival all the performers met in the offices of Song Registrations Service. They started to form a community. The intent and concept of the Festival was explained to them—the basis upon which their songs were chosen was articulated. They were all individually interviewed by Peter so that their introductions at the Festival would be relevant and focused on their truthful feelings about their music. They sat in the hallway, sang songs to each other, and realized that they were not competing—that they could help each other and that they could support each other in their mutual quest.

It all came together in the 600 seat auditorium of Lincoln Jr. High School in Santa Monica on May 8th. Peter arrived at 9:30 in the morning and worked tirelessly

up to curtain time. He personally placed and installed his charmed Peter, Paul and Mary sound system, checked equipment, sound-checked each performer, positioned microphones, relieved tensions, created an atmosphere of happy anticipation.

When the doors were opened, the 600 seated were filled immediately—another

100 people were offered space on the floor and against the walls. For those who had to be turned away, Peter came out, sang, talked, explained that their presence was important to insure an ongoing series of concerts to which they would be invited.

After the concert, a reporter for an important music periodical told me, "I went

Fred Romanek

*"So who can a child look up to today
to learn how to live and learn how to play?
And where are the heroes and where are their foes?
Perhaps... only the Shadow knows."*



Barry Volk

*(l to r, Peter Yarrow, Barry Volk, Sue Lubin,
and Valerie Estrada)*

*"I've listened to those city-slickers
talk about commerciality.*

*But writing songs is from the heart
and that's where country music has to be."*

*CHORUS: "Too many turkeys on the walk,
I've had my fill of turkey talk.
I'm gonna buy myself a tick-tock clock,
and count the minutes till I'm gone."*

to an assignment—I returned from a 'happening.'

Some of the notes and statements from the young performers reflected the wonderment and joy of giving of themselves:

"... The goals set by Peter became part of our being. We found ourselves 'sharing' music for the first time."

"... The warmth of the audience dispelled my fears of performing in a large auditorium. The experience was important, in a mystical, magical realm."

"The Festival is opening doors for us financially—but we feel even more strongly that doors are being opened to sincere music."

... The nicest thing was making music together. Each of us was an instrument in a single orchestra."

"The most poignant feeling was being part of something far beyond ourselves. Peter instilled that feeling in all of us."

"I never realized that there were people like Peter who could give so much of themselves to others. It renewed my faith. I experienced the joy of sharing."

At the end of the concert one of the performers asked Peter, "Is that all there is? Do we just say goodbye now?" It was clear that our responsibility had to extend well beyond the continuation of the Festival *per se*. The vehicle for the continuation of the Festivals was, of course, to be SRS. SRS is dedicated to the protection and education of songwriters. Music Festivals are a natural extension of those objectives so that the community of songwriters, newly inspired, can help each other improve their craft and become involved with other songwriters by participating in continuing festivals. So a new alliance was cemented.

Where there had been skepticism on the part of some of the committee members, they later realized that people who are involved in producing such concerts are as richly rewarded as the performers. We learned that people can be drawn together and reach one another in new ways simply



Carol Willford

"Now the times have changed and I'm still the same, but like all the ones like me, I've lost the feel of free my friend, I've lost the feel of free. I've lost the only freedom life can give."

by involvement on any level with a concert of this scope. Ultimately, the same rewards accrue to the audience as well.

We learned from the Santa Monica Music Festival what the Festival concept will mean to performers as they pursue their careers. They will make new value judgments of success and failure. They will be moved by the unrestrained emotional response of audiences to their sincere musical statements. They will feel their own strength and the great power of music to move people—to touch their hearts and minds—and will have to deal with that grave responsibility. We will see performers growing in stature as they sing their songs and actually see and feel the human impact.

There can be no turning back to "music for bucks." There may come a time of reckoning and accommodation when they are confronted with the realities of the "industry." Compromises will be made, but the writers will recognize them as compromises—not surrender. Some may have to make hard choices, but they will be of their own choosing. It is our hope that they will never lose sight of the dream.

The Santa Monica Music Festival is the first of many festivals. Wherever the need is evidenced, Peter and SRS, and all of us who now believe, will make it happen.

Who's Who?

by Pat and Pete Luboff



MIAMI

Omar Marchant, Manager Peer-Southern Organization Peer International Corp. (BMI) Southern Music Publishing Co., Inc. (ASCAP)

Northeast Airlines Building, Rm. 1409

150 S.E. Second Ave.
Miami, Florida 33131
(305) 358-1488

Other Offices: Nashville, New York, Hollywood, and 22 International Branches.

Peer-Southern, one of the largest publishing companies in the world, was founded in 1940 by the current President, Monique I. Peer, and her late husband, Mr. Ralph Peer. The Miami office specializes in Latin Music and their catalog includes these great standards: "Perhaps, Perhaps, Perhaps," "Solamente Una Vez (You Belong To My Heart)," "Brazil," "Perfidia," "Frenesi," and "Besame Mucho." They are currently looking for the standards of tomorrow in the two major Latin styles: Salsa, the popular dance with the swinging tempo, or soft slow ballads, both with lyrics in Spanish. To audition, send your songs on a cassette or reel to reel tape with a self-addressed, stamped envelope.

Omar began his music career at the age of 14 when he was a disc jockey for a Cuban radio show called "Voices and Rhythm of North America." He came to the United States in 1960 and continued in radio as a disc jockey, and later as program director for WFAB in Miami. In addition to his post as General Manager for Peer-Southern in South Florida, which he assumed five years ago, Omar hosts a live TV show, "Espectaculares de Marchant," aired on Channel 23 Tuesdays in Miami and shown in Texas and New York. The show started out as a Latin American Bandstand-type dance show, but has developed into a variety show with guest appearances by quality singers

and dancers from Spain, such as Julio Iglesias, Camilo Sexto, Cecilia and Charo.

With help from his secretary, Lili, as interpreter, Omar told us, "The best music market is in America, but some Latin beats don't sound good to the American ear. So, I advise songwriters to compose their melodies in a way which will appeal to all markets, American and European. Fortunately, the Latin sound has been introduced in this country with music from the Caribbean and contemporary artists like Carlos Santana, so it has become part of American music. The use of conga drums in so many recordings is proof of this. And the current Disco rhythm has revived some great old Latin songs from the Peer-Southern catalog, for re-recording as Disco. We're working on "Perhaps, Perhaps, Perhaps" and "Patricia" right now and Saxton Kari at TK Productions has just finished "Besame Mucho" in Disco rhythm."



LOS ANGELES

Kevin Magowan, Publishers Assistant
Al Gallico Music Corp. (BMI)
Algee Music Corp. (BMI)
Easy Listening Music Corp. (ASCAP)

6255 Sunset Blvd. Suite 603
Hollywood, Ca. 90028
(213) 462-2251

Other Offices: New York, and Nashville

Al Gallico started out as a songplumber for Leeds Music Corp. in New York 38 years ago. In 1963, he began his own publishing company and the first big hits in the catalog were "House Of The Rising Sun," "Everyone's Gone To The Moon," and "She's Not There." Today, Al Gallico's various companies specialize in Country Music and were the recipients of one ASCAP, and 14 BMI Country Awards for songs like "Country Girl," "The Most Beautiful Girl," "A Very Special Love Song," "Woman To Woman," "Stand By Your Man," and "(If You Wanna Hold On) Hold On To Your Man." They continued on page 22

A Musical Declaration

The history of this country has been recorded in music.

At the time of our independence from England, there were songs protesting the policies of King George. The rallying cry of the revolution was *Yankee Doodle*. A sonata for piano entitled *The Battle Of Trenton*, described this event and the ultimate victory.

Hail Columbia was written in 1798 at a time when there was a state of undeclared war between America and France. For years, it rivaled *The Star Spangled Banner* in the affections of the people. Francis Scott Key wrote a poem while watching the bombing of Fort McHenry during the War of 1812, and later put the words to the music of what was a popular English drinking song. It became our national anthem.

The Hutchinson family sang "story songs" with messages, and began concertizing about 1842. The songs they sang furthered the social causes they devoutly believed in such



as abolitionism, temperance, revivalism, and their champion-
ship of the Negro.

There was Stephen Foster who wrote over two hundred compositions which captured that period of secular song up to the Civil War with *Oh! Susanna, Camptown Races, Old Folks At Home, My Old Kentucky Home, and Old Black Joe*.

The Civil War produced countless songs which, arranged in sequence, would form an actual history of the conflict. *The Battle Of The Republic, Dixie, Marching Through Georgia, Tenting On The Old Camp Ground, John Brown's Body*, etc.

The first detailed accounts of slave songs and Negro spirituals appeared around the time of the Civil War. These songs offered a richness of melody and rhythm, and whether sung in unison, or in call-and-response patterns uncharacteristic of American music up to that point, they were sung with a truth of intonation that made their music a joy to hear. Whether they were work songs such as, *Michael, Row The Boat Ashore*, and *Lay This Body Down*, or spirituals like *Nobody Knows The Trouble I See*, black music has had a heavy influence on what is called popular American music in the

twentieth century. Jazz, blues, and rock and roll, all owe their origins to the music of black Americans. Louis Armstrong, one of the foremost exponents of jazz the world has ever known, was born on July 4th in the year 1900.

George M. Cohan, the *Yankee Doodle Dandy*, (who actually was born on the third of July), wrote the most widely sung of all World War I songs—*Over There*.

The Roaring Twenties was a period of great vitality. The music was louder, often primitive, and designed to shock the conservatives. New dance steps and rhythms appeared, and jazz reached a peak of popularity. *Charleston (Runnin' Wild), Bugle Call Rag, Sugar Blues, and Yes! We Have No Bananas*, captured the spirit of this freewheeling decade.

The thirties were the Depression years. Songwriters were right there to capture the feeling of desperation with songs such as *Brother, Can You Spare A Dime?*

The forties were dominated by World War II and a great variety of songs were written which concerned themselves directly with the war effort, or with attendant emotional feelings. Some of these

were *Bell Bottom Trousers, Der Fuehrer's Face, Rosie The Riveter, Coming In On A Wing And A Prayer, Don't Sit Under The Apple Tree, Praise The Lord And Pass The Ammunition, When The Lights Go On Again*, and *I'll Walk Alone*.

The last quarter century is familiar to all of us. The new songs of the fifties were of a musical simplicity reflective of a decade that walked the middle of the road. Pop artists of the day began to record country songs with much success. And country artists themselves began to work their way into the mainstream. Hank Williams, Marty Robbins, and Tennessee Ernie Ford became familiar names on a national scale.

Yet, out of this period which was highly lacking in spark, music began to catch fire. In 1953, *Rock Around The Clock* showed up. The next year, *Shake, Rattle And Roll* and *Sh-Boom*. In 1955, Chuck Berry with *Maybellene*. And in 1956, Elvis Presley warned about not stepping on his *Blue Suede Shoes*.

In 1960, Motown Records had their first hit with *Shop Around*, we elected a new president, and a decade of protest and innovation began.

We expanded our minds and our horizons and went to the moon. We sang about *Eight Miles High*. We were introduced to Bob Dylan, The Beatles, Psychedelia, Flower Power, Acid Rock and the Love Generation. We heard *The Times They Are A-Changing, Blowin' In The Wind, All You Need Is Love, Satisfaction, Respect, White Rabbit, Eve Of Destruction, and If You Go To San Francisco Wear A Flower In Your Hair*.

Musically, the seventies have been calm so far. We've come down to earth and are extolling the virtues of *Country Roads*. The appetite for outrage and protest have diminished. Popular taste in music seems to lean toward clarity and simplicity, for sentiment on a human scale, for songs that are a pleasure and not a moral contest. We're back to writing *Silly Love Songs*. But what's wrong with that? We'd like to know.

Anyway, America, happy birthday. You can bet when your tricentennial rolls around, the songs of the next hundred years will sing it out like it was.

by Paul Baratta





Al Altman



Stu Greenberg

NYSS...

New York Songwriters Showcase

"I wanted to put together a showcase out of New York," says Stu Greenberg. "I wanted to see songwriters have a place to present their material in a showcase setting. It seems there's always opportunities to showcase rock and roll bands, but how many times can a songwriter, who's not necessarily a performer, sit down and showcase his song?"

Being in the music publishing business, Stu Greenberg is very familiar with the problems songwriters face in having their material heard. In his seven years in various aspects of the music business, he has managed Bobby Womack, was national FM promotion manager for United Artists Records, and then moved into UA's publishing arm and has been heading up their east coast publishing office for a year and a half.

Al Altman, Stu's partner in this venture, is also in the

publishing business. Al started in music at radio station WMEX in Boston, and came to New York and worked for Liberty's publishing, (later bought out by UA), Screen Gems, and Chappell Music. He presently runs Barry Manilow's publishing company, Kamakazi, and from time to time, he finds himself in other publisher's offices listening to material. On such an occasion, in July of 1975, Al Altman was in Stu Greenberg's office at United Artists.

"At the time," Stu says, "the concept was just a broad idea I had. Al was listening to material I was pitching at him and I said to him, let me throw an idea at you. It was in very loose form at the time. A good percentage of publishers are quite inaccessible, and it's impossible to have in-office appointments. I myself ask the writers to leave a tape."

"So do I," Al offers. "We both have the same policy, and we do listen to all the tapes that are left. Some publishers don't. The tape never moves and never gets listened to. They say 'leave it,' and two days later, it's at the front desk without having been appraised."

"There was also a second reason I wanted to see a showcase in New York," Greenberg continues. I was getting a little fed up with hearing that nothing was happening here and that the music business was in California. New York is always getting stomped as if hit records aren't made here . . . as if major record labels aren't headquartered here . . . as if publishing companies don't have their home offices in New York. So the idea grew, and I threw it out at Al."

"And I threw it right back," Altman says. "I played

devil's advocate and tried to kill it every way I could. Every thought or twist I could think of to kill it I tried, because before we opened up the idea to other publishers in the city, I wanted us to have all the answers. I remember we sat down at lunch one day for three hours and destroyed it. We thought of every fault we could find, starting with our own personalities, straight through to all the accusations. You know, 'what's going to happen if you guys get the tape first?', and that whole routine."

"Then we formed it into a mold," Stu goes on, "and we said to ourselves, now we've got a general idea, and it looks good. Then we called five more of our counterparts, took it to publishing companies, and contacted ASCAP, BMI, and SESAC, and brought them into my office. We presented the idea to them and told them we had been working on it for two months, and the response was incredible."

The lengthy preparations, and attempting to find all fault possible with the concept, worked well when the meeting was ultimately called.

"Almost all the things we talked about; the questions and the doubts, came up in that meeting," explains Al, "and, fortunately, we were prepared for it. We threw out the idea that we were doing this on a three-fold basis: first, for the writers; second, to give the New York songwriter-publishing scene an identity and sense of community; and third, as publishers in need of good material, we were doing it for ourselves."

Greenberg adds, "and other than the fact that all publishing companies are members of the performing rights societies, they have nothing else in common that brings them all together in the same place at the same time. NYSS has brought everybody together."

After the first meeting discussed above, a second and even larger meeting was called about a month later and held in UA's board meeting room. Some questions about the possibilities of anti-trust being involved were generated, and some initial mistrust, although minor, was present. There was some apprehension voiced that Stu and Al might organize

THE BOTTOM LINE
APRIL 18 & 19



Amy Bolton works in close collaboration with Al and Stu and keeps the Showcase function together while the guys handle the emceeing.

this whole thing, get the cooperation of the whole publishing community and then "steal" all this great talent that they had an opportunity to get first hearing and first crack at. I wasn't there at the meeting but I'd lay six to five that those apprehensions were raised by the very same publishers who ask you to leave a tape and return it to you two days later, without listening to it.

"That apprehension didn't bother us though," confides Stu, "because we expected it. But all we're looking for is people who want to work and help make NYSS an honest, respectable organization. We don't have to do this. We have our jobs and all the work that has been done has been volunteer work. We do it on our own free time . . . there is no staff. Even the two attorneys, Jeff Brabec and Jim Miller, who put in many hours

formalizing our bylaws and procedures and filed all the papers with the State of New York, volunteered their services. They took everything we put together, and converted it into legal-ese."

The funding for the organization's activities, comes from its members . . . the publishers. They pay an annual dues of \$25.00, and virtually every publisher in the city has paid this membership, along with a few producers, too. The first showcase (they're monthly affairs), was held in February of this year.

"We started in a small club called The Ballroom," Stu relates. "It has about 85 seats and the management donated the club to us for the evening. We had a standing room only crowd, and had another SRO crowd for the March affair. At that second showcase, Alan Pepper from the club The Bottom Line, was

there to see an artist who he wound up picking up management on. When the evening ended, he said he wanted to talk to us. The next thing I know, Al and I have a meeting with Pepper and Stanley Snadowsky, and they offered us The Bottom Line which was really incredible. It's the best club in the city, and they opened it up just for us. We switched from an evening showcase to a monthly luncheon affair. The club supplies us with an entire staff in the middle of the afternoon, and they are absorbing all the costs.

The Bottom Line has never done anything like that before and it's been a fabulous contribution. Their sound man, Mark Silag gets the stage together for the functions, and it all comes off on a very professional level."

We asked Al Altman about writers who don't live in the New York area but would be

interested in showcasing their songs.

"That writer can submit tapes, but he would have to supply his own transportation. And everybody signs a release which simply states that the songs they're presenting are unpublished, and that they, as writers, are not signed to a publishing company.

"We have expanded the idea a little to include a "Chart Writer's Showcase," that would be the last act of the day. It's for people who have had a past chart record, or even a current one, but who have some unpublished material they'd like to expose. And we've talked about bringing in guests. We've talked to Tom Paxton, Barry Manilow, Randy Edelman, and so on, but we want to make sure that we don't take away from the basic premise which is to expose new writers. The response from writers has been

continued on next page

just great and comes, so far, from about a 250 mile radius of New York."

"We haven't really opened it up wide yet, because it would be more than we could handle," Stu explained. "We could advertise our existence and we'd receive so much material, we wouldn't be able to do anything else for a whole year except review tapes. The screening is all on a volunteer basis and our last screening meeting lasted four hours to select the tapes ultimately showcased."

So far, each of the companies who are part of the membership, have had a man on the screening committee. A rotating panel of judges are used in the reviewing process to select the writers to be showcased.

"We try to present no more than five writers at each showcase, but if we don't feel we have five quality writers," Stu continued, "we'll present three or even less. I feel that to keep something like this alive, we've got to give them the best and not just throw five writers out there because it's a number we decided on."

The atmosphere is kept quite informal. Stu and Al serve as emcees. It's a luncheon meeting and the doors at The Bottom Line open at noon. The show goes on at 1:00 p.m., and ends approximately between 2:00 and 2:30. Each writer performs just three songs, and they must be the three songs that were submitted on the audition tape. However, the writer need not perform his own material; he can have somebody else perform it for him. So far, the material showcased has done quite well.

"The songs, so far, have been top grade," says Al Altman.

"Would it have been material you would have heard in your own publishing office anyway?" we asked.

"Only some of it," he replied. "There are some writers who will send material to each and every publisher in New York, and we end up hearing it at some point. But there are some writers who are loathe to go through the 'leave your tape' routine, and it's these writers who might never be heard otherwise. And the

writers who do leave tapes, have a better setting at the Showcase in which to have their songs heard."

At the screening meetings, each publisher member is given a sealed envelope which provides background on the performances of each writer, and a little bio and where they can be reached. Files are kept on each writer for thirty days whether they are selected for the Showcase or not, so in the event they have the type material a publisher is looking for, the member publisher can call NYSS and request a tape copy of a specific writer.

Offices, *per se*, are not in existence, although Stu's office has been the unofficial headquarters. We asked Stu how his employer felt about that, and if the question was raised as to why should a talented writer be showcased to the whole city and not be ferreted out and signed by UA direct?

"Mike Stewart, who is head of UA," Stu explains,



Dan Dailey

"has been 100% behind the project. And he understands that through the Showcase, I might see a writer I otherwise never would have had a crack at, so the Showcase has got to be a positive step for UA, as well as the entire publishing community."

Al adds, "Barry Manilow and his manager, Miles Lourie, have been totally supportive



Raun MacKinnon

New writers, Dan Dailey, (left) and Raun MacKinnon, (above) perform their material at the New York Songwriters Showcase held on May 18 at The Bottom Line.

and encouraging. Neither Stu nor myself would be able to do this if we didn't have the support of the people we work for."

In each of the monthly Showcases conducted since its inception in February, there have been representatives from all of the publisher members present at each one. An actual survey hasn't been conducted yet as to how many writers have been signed, but it is known that 80% of the writers have been contacted by publishers, and are either conducting talks with the writer, or the writer is pitching material at the publishing company.

"One writer who appeared a couple of months ago, was made twelve offers from different publishers," Stu confides. "When he came offstage, I almost got trampled trying to get backstage to talk with him. He was really great!"

The discussion came up that with vacations and such,

perhaps NYSS should close down for the summer months, and reopen in September. "We brought the point up at a meeting and it was a unanimous decision not to close down and run right through July and August," Al states. "Everybody wanted to continue which was just a fabulous response."

The following is the procedure established for submitting demos to NYSS:

1. Entries are by cassette or 7½ ips open reel tapes only. Leadered open reel tapes are preferred.
2. Only three selections are to be presented.
3. Lyric or lead sheets must be included.
4. Material submitted without a self-addressed, stamped envelope, will not be returned.
5. All materials submitted must be unassigned to any publisher. Writers selected by the screening

committee will be required to assert the non-affiliation and originality of their tunes in writing before the actual showcase occurs.

The address for submitting tapes is:

New York Songwriter's Showcase
P.O. Box 785
Radio City Station
New York, N.Y. 10019

Both Stu and Al point out that personal responses will be made to only those selected to appear on the Showcase. Because of the great number of tapes the committee must review, an evaluation of the tapes not selected is impossible.

Through the energies and determination of Stu Greenberg and Al Altman, the New York Songwriter's Showcase has become a reality. It has received the well deserved support of the publishing companies and performing rights societies, and is on its way to establishing a community spirit among the many publishers in New York.

"Artists come and go," states Al Altman . . . "songs stay on forever. And songs are what the music business is all about."

And the New York Songwriters Showcase was created with the primary purpose of affording the writers of those songs a proper setting, and a worthy atmosphere for them to be heard. Hearty congratulations to Stu Greenberg and Al Altman for putting NYSS together, and for the New York Music scene for supporting this worthwhile project. It is just acknowledgement that the core of the music business, is the song and its creator, without which there would be no music.

— P.B.



Al and Stu handle the emcee chores in a relaxed, informal manner the day of the Showcase.

Microphone Cable Tester

by Brian Ingoldsby

Audio

Because there are so many small consoles available now for semi-pro and home use, manufacturers have standardized the mic inputs to use X-L type connectors.

There are three pins on X-L connectors. The correct wiring for these pins is as follows: Pin #1—ground or shield; Pin #2—low; Pin #3—high.

The many extensions needed for interconnecting cause drastic sound problems. This article will assist you in locating and eliminating existing problems and preventing them in the future.

The problems stem mainly from two sources; improper wiring and constant use and abuse of extensions. The latter results in frayed or broken cable wires due to constant connecting and disconnecting, getting stepped on and pulled on. In spite of good manufacturing, construction and care, this kind of treatment causes shorts and open circuits.

Improper wiring of the cables with the incorrect polarity leads to an out of phase signal when combined with microphones of different polar-

ity. This can cause cancellation of sound, and is often times mistakenly blamed on incorrect microphone positioning.

Cables should be periodically checked for improper wiring and also for shorts and/or open circuits.

The diagram in Fig. #1 shows a cable tester for your X-L type extension cables. If you are in doubt about the condition of any X-L cable, this unit will insure you of its condition.

This tester is very easy to use. First, connect both ends of the X-L cable to the tester. Then switch the #1 switch to on. Only the #1 lamp should light up. If any other lamp or lamps light, open the ends of the connectors and check for shorts and correct polarity.

Continue to switch on #2 and then #3 independently. If more than one lamp lights with only one switch on, it indicates that you have a short between two wires and the cable needs repairing. Remember! Only one switch should be on at a time in order to test correctly. If no light at all comes on, it means there is a break in the wire.

or an open connection between the cable and connector.

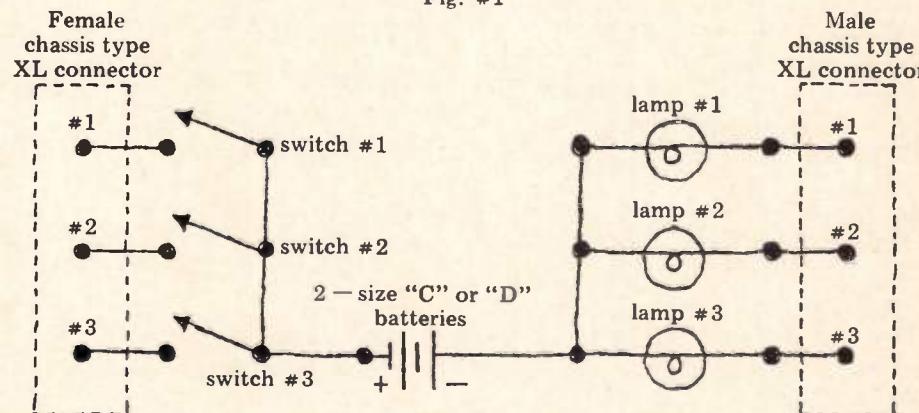
As you can see by the diagram (Fig. #1), there are very few parts needed to construct this cable tester. It's very economical and practical and is powered by two standard flashlight batteries, making it completely portable. This will enable you to test cables on the spot.

You will find this unit very helpful in taking the guesswork out of your trouble shooting. All parts for this cable tester are available and in stock at your local electronics parts store.

For those of you who have enjoyed Brian Ingoldsby's "Audio" columns we wish to bring to your attention that Brian conducts record engineering courses through his own school: Sound Master Recording Engineer Schools. For information about the school, please call (213) 994-7777 or write:

P.O. Box 3697
Van Nuys,
Calif. 91401

Fig. #1



Parts List:

- 2 — size "C" or "D" batteries
- 2 — size "C" or "D" battery holders
- 1 — Female XL chassis type connector
- 1 — Male XL chassis type connector
- 3 — SPST (single pole single through) switches
- 3 — 3 volt lamps w/holders for chassis mount
- 1 — aluminum box
- 1 — hook up wire & hardware

Who's Who /continued

also published the Charlie Rich hits, "I Love My Friend" and "Every Time You Touch Me (I Get High)," Tammy Wynette's smash single "Till I Can Make It On My Own," the title songs from Joe Stampley's "Sheik Of Chicago" album and George Jones' "The Battle," and Emmylou Harris' new single, "One Of These Days."

Kevin was born and raised in Las Vegas and spent his high school years playing drums with various Rock and Roll bands. He was attending Pepperdine in Malibu at the time Al Gallico was moving to L.A. and setting up offices in Hollywood, about a year and a half ago. Kevin says, "Mr. Gallico was looking for someone young to learn the business, contact writers, listen to tapes and hold down the office while he was out of town. He knew me through my family and he hired me for the job. It's a privilege and I'm grateful for the opportunity to learn from him."

Kevin will accept tapes in the mail. Send your best three songs on 7½ ips reel to reel or cassette with typed lyrics or lead sheets and a self-addressed, stamped envelope. Be sure to mark the box and/or the reel with your name, address and phone number. He's looking primarily for Country songs with Pop crossover possibilities for artists like Charlie Rich, Buck Owens, Joe Stampley and Olivia Newton-John.

Kevin adds, "I hate to say no to a writer, and in my job I have to say it a lot, but I usually follow up with some encouragement and suggestions of possible directions for im-

provement. For example, writers write songs and they're close to them and they love them, and then they bring them in to a publisher and hope something will happen. But, most writers don't seem to be aware of what a publisher needs from a song. It's gotta be exceptional. It has to have that extra thing that sticks out. To achieve that in a song, the writer has to take a professional approach, take the craft seriously, analyze what they're doing. Write, then look at what you've got, then re-write until the song is a complete unit. So many songs I hear may have a good line or two but then wander off the point. It has to be there in every line."



Eddie Reeves, V.P.
Creative Activities
Chappell Music Co.
6255 Sunset Blvd.
Hollywood, Ca. 90028
(213) 469-5141

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

Chappell is one of the Polygram companies. Polygram includes Polydor (Deutsche Grammophon and MGM Records) and Phonogram (Philips and Mercury Records).

Eddie has been a writer, an artist, a song plugger and a

promotion man during his 17 years in the music business. He wrote three chart songs in '71, "All I Ever Need Is You," recorded by Sonny and Cher, "Don't Change On Me" by Ray Charles, and "Rings" by Cymarron. He has total sales of ten million records as a writer, and has worked with United Artists and ABC Records and Music before coming to Chappell in 1974.

Chappell is one of the largest and oldest publishing companies in the world. They recently purchased the songs in the Hill and Range catalog which includes a great number of the Elvis Presley and Johnny Cash hits, and songs like "I Almost Lost My Mind," "Whole Lotta Shakin' Goin' On" and the Ray Charles smash "What I Say."

Eddie says, "Music is emotional, which is contrary to being analytical. A good song is like being in love; you can say a lot of things about it but you can't really define it. My job is being honest with myself. The game of publishing is to make money with the song and to help the creators of music to be successful. I'm a salesman and the only way I can sell the song is if I'm personally enthused, if I really believe in it. And that's a decision based on my emotions.

"The most important qualities a songwriter can have are patience, dedication, persistence and luck."

To submit your material, send a 7½ ips reel to reel tape,

two song maximum, with lead or lyric sheets and a self-addressed, stamped envelope. Allow at least four weeks for response.



NASHVILLE

Jim Black, Director of Gospel Music

SESAC
11 Music Circle South
Nashville, Tennessee 37203
(615) 244-1992

Other Offices: New York

SESAC is a performance rights licensing organization that was founded in 1931 by Paul Heinecke and is still privately owned by his family. Jim says, "We represent publishers and writers in the licensing and collection of performance monies from TV and radio stations, nightclubs, shopping centers, etc.—anywhere that uses music for a profit. That's what all performance rights organizations do, but as the second oldest, and I like to say, third largest, we can offer more services. We go two steps further for our publisher members: we also collect mechanical royalties from record companies and synchronization license fees for use of music in motion pictures and TV shows.

"We don't charge anyone a fee for membership in SESAC. We collect money from the

continued on page 27

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Songwriting

By Rollin' Albert

Talent and skill
are the coefficients
of songwriting

Editor's Note: Al Kasha, who normally writes this column, is on vacation this month, and will return in our August issue.

Rollin' Albert contributed the article entitled, "Poetical Terms For The Lyricist" which appeared in our March issue.

Can you teach someone how to be a songwriter? The first one to say "Yes!" will be the guy (or gal) who makes a living out of teaching songwriting. The first to answer "No!" will be the guy ("") who has written some great standards and "Never had a lesson in my life!" Somewhere between the definite Yes and the emphatic No there must be a Maybe we can define.

After reading a bit, listening a bit more, and even attending a lyric-writing seminar (nearly as rigorous as an E.S.T. weekend), we can pass along a few general conclusions. Everyone agrees that talent comes first—but each defines talent according to his own (talent, that is). Love of words, pleasure in putting together clever phrases, the ability to express honest emotion, wit, a keen power of observation, an ear for current conversation, a poetic sense that links sensory impressions—these and more appear as definitions of talent. And all agree on one more thing; talent cannot be taught! So if you have any or all of the above, you have what is often referred to as "undeveloped talent." How that talent can be developed gives us our wide field of opinion.

Every experienced songwriter we've spoken to believes the following are also necessary:

Intelligence—to think a song through and know where it's going.

Good taste—to appeal to a wide market without offending either those in power

or those too helpless to defend themselves.

Self-discipline—whether to work a given number of hours on a daily basis—"sweat-equity"—or to follow through on an idea until it's brought to a satisfactory conclusion. However, some will emphasize a factor that others criticize (pointing to so many exceptions to the rule that the rule no longer stands up too well).

Formal training — Irving Berlin's total formal education is listed in the A.S.C.A.P. Biographical Dictionary: Two years of Elementary School! Yet this self-educated gentleman has proven his ability to change and reflect the times through his words and music. Again and again we encounter musicians and lyricists who regret that they never went to college—but their knowledge, skills and understanding range far wider and deeper than most formal education can provide.

Experience—the "He paid his dues" school of thought. Eliminate the flash-in-the-pan examples of writers who had one short-lived hit, and then disappeared, and we can still find stories of overnight successes that took twenty years—or less than one.

A pleasant disposition—(!!!) Granted, we'd rather spend our working days with a sweetheart than a grouch, but we also know that meanness and moodiness never stopped a few we'd rather not name.

Look over this list above. Can anyone teach intelligence? Or any of the other factors? The only item that seems to be teachable—and only to those who already possess most or all of the above—is technique (also called craftsmanship). Here we can observe a variety of methods of teaching. Since our field is primarily lyric writing, we will examine a system in that area.

The following is an ad that caught my attention: Announcing—the third semi-annual New York Lyric Writing Seminar, May 1st and 2nd at Hofstra University. For \$50, Hy Glaser of Ultrasound Records provides a dynamic weekend crash course in . . . basic techniques, individual assistance and evaluations; covering rhyming, meter, pat-

terns, phrasing, content . . . as applied to jazz, pop, rock, country, theater, and children's songs.

So we paid our fifty and took the course. Hy is dynamic. He has a few basic rules that could be listed briefly, but the reader would not "learn" them as quickly. Hy proceeds slowly, moving on to the next point only when each member of the class is absolutely sure he/she has grasped everything so far. Slowly, almost painfully, each "rule" is repeated, re-stated, with abundant examples and supporting anecdotes; each participant gets a chance to apply each rule again and again. This intensive hammering process may be a strain on the seat of the pants and a drain on the wallet, but it does penetrate even the most inexperienced brain. People attended from as far away as Atlanta (two, one of whom ended up in jail—but that's another story), Pennsylvania, and Boston; last year Hy reports a group flew in from Germany just for the course. What did we learn? A few rules which I'll give you. But for how to apply them plus lots of practice, you gotta take the course.

—Find a great title.

—Think up a sensational climax—an ending, twist, play on words, surprise punch-line etc.

—Make a list of words, phrases, ideas images, that relate to your idea.

—Look for rhymes and set up a "dummy" structure.*

—If the project is worth pursuing, work line-by-line and polish, working up to your climax.

*Structure: Listen to the market you're writing for to determine the forms most often used (i.e.—most commercial). Familiarity with the market also helps you select appropriate vocabulary, images and topics—eliminating taboos and cliches.

—Finally, find yourself a great collaborator to set the lyrics to music.

Have we just given you a fifty dollar course for free? Not on your life—unless you already know HOW to find a great title or polish a lyric—in which case you don't

need the course anyhow!

Is Hy's method the only method? No, but it's a valid technique, and certainly helps if you're just starting, but don't know how to get started. Does Sammy Cahn use this method? I don't know, but I'd ask you, did Picasso make an outline before he painted a picture? Every working songwriter has his/her own method. Some are strictly organized using a single technique for a variety of dazzling effects; others feel their creativity inhibited by repetitious structuring and prefer a more haphazard approach. But all agree that a song has a Title, a Beginning, a Middle and an End. A lyric differs from a poem in that it must always be conversational in tone and language, and able to be understood at a single hearing. The music must heighten the dramatic sense of the lyric, providing the right tempo, range and melody line.

You have the talent and you're developing the skill. Now what? Tips. Little bits of information and refinement you pick up from a variety of sources: an article in *Songwriter*; a radio interview with a songwriter whose work you admire; a course, workshop or seminar offered by a college, songwriter or record company, or professional organization; or a "How to" book by a successful songwriter. You listen to the world—especially the world of music and song. You study what others have done and try to do as well. By staying in the mainstream of activity you get more than a little wet behind the ears.

Finally, but most important (as in a good song, we save the best for last), we have learned that a most important factor in the development of many songwriters has been their association with others in the profession, affording the aspiring songwriter warm support, friendly advice, needed sympathy, valid feedback—as well as tips on job opportunities, solid connections, technique improvements, and sometimes even some financial assistance. As in every field, the best feature is the nice people you meet. Your friends and colleagues become your best teachers—and you become theirs.

Songwriter Magazine

• indicates those artists who record songs by other writers

Country Top 10

Songwriter	Title	Artist	Publisher, Licensee, Label
1. Steve Lomborg	Here Comes The Freedom Train	• Merle Haggard	Wa-Wa, ASCAP, Capitol
2. David Porter Isaac Hayes	When Something Is Wrong With My Baby	• Sonny James	Pending, BMI, Columbia
3. Ed Penny Rob Parsons	That's What Friends Are For	• Barbara Mandrell	Pi-Gem, BMI, ABC/Dot
4. Charlie Craig Larry Atwood	On The Rebound	• Del Reeves & Billie Jo Spears	Gee Whiz, BMI, UA
5. Wayne Kemp	I Really Had A Ball Last Night	• Carmel Taylor	Glad/Blackjack, BMI, Elektra
6. L. Russell E. Pepper I. Jones	Vaya Con Dios	• Freddy Fender	Morley, ASCAP, ABC/Dot
7. Porter Wagoner Frank Dycus	Is Forever Longer Than Always	• Porter Wagoner & Dolly Parton	Owepar, BMI, RCA
8. Tom Meiner John Greenbaum	Love Revival	Merle Haggard	Sawgrass, BMI, MCA
9. Steling Whipple	In Some Room Above The Street	• Gary Stewart	Tree, BMI, RCA
10. Tom T. Hall	Negotary Romance	Tom T. Hall	Mailnote, BMI, Mercury

Easy Listening Top 10

Songwriter	Title	Artist	Publisher, Licensee, Label
1. Dan Peck	Today's The Day	America	Warner Bros., ASCAP, WB
2. John Denver	It Makes Me Giggle	John Denver	Cherry Lane, ASCAP, RCA
3. Bobby Goldsboro	A Butterfly For Bucky	Bobby Goldsboro	Unart/Pen In Hand, BMI, UA
4. Bruce Blackman	Moonlight Feels Right	• Starbuck	Brother Bill's, ASCAP, Private Stock
5. Lesley Duncan	Love Song	Elton John	Blue Sari/Jac, ASCAP
6. Bob Montgomery	Misty Blue	• Dorothy Moore	Talmont, BMI, Malaco
7. Keith Carradine	I'm Easy	Keith Carradine	Lion's Gate/Easy, ASCAP, ABC
8. Benny Andersson Bjorn Ulvaeus Stig Anderson	Mamma Mia	Abba	Countless, BMI, Atlantic
9. Norman Gimble Charles Fox	Happy Days	• Pratt & McClain	Bruin, BMI, Reprise
10. Charles Fox Norman Gimble	Making Our Dreams Come True	• Cyndi Greco	Burin, BMI, Private Stock

R&B Top 10

Songwriter	Title	Artist	Publisher, Licensee, Label
1. Isley Brothers	Who Loves You Better (Part 1)	Isley Brothers	Bovina, ASCAP, T-Neck
2. Curtis Mayfield	Something He Can Feel	• Aretha Franklin	Warner-Tamerlane, BMI, Atlantic
3. William Robinson Marv Tarplin Pam Moffett	Open	Smokey Robinson	Jobete/Bertam, ASCAP, Tamla
4. Stu Gardner Bill Cosby	Yes, Yes, Yes	Bill Cosby	Turtle Head, BMI, Capitol
5. K. St. Lewis Freddie Perren	Heaven Must Be Missing An Angel (Part 1)	• Tavares	Bull Pen/Perren Vibes, ASCAP, Capitol
6. Freida Morangis Britt Britton	Foxy Lady	• Crown Heights Affair	Delightful, BMI, De-Lite
7. Leon Haywood	Strokin' (Pt. 2)	Leon Haywood	Jim-Edd, BMI, 20th Century
8. Terry Huff Ray Person	The Lonely One	Special Delivery Feat. Terry Huff	Brent, BMI, Mainstream
9. Billy Nichols	Can't Stop Groovin' Now, Wanna Do It Some More	B.T. Express	Blackwood, BMI, Columbia
10. Kenny Gamble	You'll Never Find Another Love Like Mine	• Lou Rawls	Mighty Three, BMI, Philadelphia International

Songwriter Top 40

Songwriter	Title	Artist	Producer	Publisher, Licensee, Record Label
1. Phil Lynott	The Boys Are Back In Town	Thin Lizzy	John Alcock	R.S.O., ASCAP, Mercury
2. Gregg Diamond	More, More, More (Part 1)	Andrea True Connection	Gregg Diamond	Buddah/Gee Diamond/MRI, ASCAP, Buddah
3. George Johnson Louis Johnson Sonora Sam	I'll Be Good To You	Brothers Johnson	Quincy Jones	Kidada/Goul gris, BMI, Oasis
4. William Robinson Berry Gordy	Shop Around	• Captain & Tennille	The Captain Toni Tennille	Jobete, ASCAP, A&M
5. Winifred Lovett	Kiss And Say Goodbye	• Manhattans	Manhattans Prod. Bobby Martin	Nattahnam/Blackwood, BMI, Columbia
6. Gary Wright	Love Is Alive	Gary Wright	Gary Wright	Warner Brothers, ASCAP, WB
7. Michael McDonald	Takin' It To The Streets Movin'	Doobie Brothers	Ted Templeman	Turipin Tunes, BMI, WB
8. Randy Mueller Wade Williamson	Take The Money And Run	Brass Construction	Jeff Lane	Desert Moon/Jeff-Mar, BMI, UA
9. Steve Miller	You're My Best Friend	Steve Miller Band	Steve Miller	Sailor, ASCAP, Capitol
10. John Deacon	Queen	Queen	Roy Thomas Baker	B. Feldman/As. Trident, Elektra
11. Jimmy Seals Dash Crofts	Get Closer	Seals & Crofts	Jimmy Seals Dash Crofts	Dawnbreaker, BMI, WB
12. Bill Danoff	Afternoon Delight	• Starland Vocal Band	Milton Okun	Cherry Lane, ASCAP, Windsong
13. Leon Ware T-Boy Ross	I Want You	Marvin Gaye	Leon Ware T-Boy Ross	Almo/Jobeta, ASCAP, Tamla
14. Dan Peck	Today's The Day	America	George Martin	Warner Bros., ASCAP, WB
15. Eric Carmen	Never Gonna Fall In Love Again	Eric Carmen	Jimmy Ienner	C.A.M.—U.S.A., BMI, Arista
16. Morgan Ames Dave Grusin	Barrett's Theme (Keep Your Eye On The Sparrow)	• Rhythm Heritage	Steve Barri Michael Omartian	Leeds, ASCAP/Duchess, BMI, ABC
17. Bruce Blackman	Moonlight Feels Right	Starbuck	Bruce Blackman Mike Clark	Brother Bill's, ASCAP, Private Stock
18. Ronald Baker	That's Where The Happy People Go	Tremmps	Ronald Baker	Burns East, BMI, Atlantic
19. Steven Tyler B. Whitford	Last Child	Aerosmith	Jack Douglas	Deske/Song And Dance/Vindaloo, BMI, Columbia
20. John Lennon Paul McCartney	Got To Get You Into My Life	Beatles	George Martin	Macien, BMI, Capitol
21. Gary Benson	Let Her In	• John Travolta	Bob Reno	Midsong, ASCAP, Midland International
22. Charles Fox Norman Gimble	Making Our Dreams Come True	• Cyndi Greco	Charles Fox Janna Marilyn Feliciano	Burin, BMI, Private Stock
23. George Clinton Bootsie Collins J. Bradley	Tear The Roof Off The Sucker	Parliament	George Clinton	Melbizz & Ricks, BMI, Cassablanca
24. Richard Carpenter John Bettis Albert Hammond	I Need To Be In Love	• Carpenters	Richard Carpenter	Almo/Sweet Harmony Hammer & Nails/Landers-Roberts, ASCAP, A&M
25. Peter Frampton	Baby, I Love Your Way	Peter Frampton	Peter Frampton	Almo, Fram-Doo, ASCAP, A&M
26. Neil Diamond	If You Know What I Mean	Neil Diamond	Robbie Robertson	Stonebridge, ASCAP, Columbia
27. Keith Carradine	I'm Easy	Keith Carradine	Richard Baskin	Lion's Gate/Easy, ASCAP, ABC
28. Benny Andersson Bjorn Ulvaeus Stig Anderson	Mamma Mia	Abba	Bjorn Ulvaeus Benny Andersson	Countless, BMI, Atlantic
29. Tony Hiller L. Sheridan M. Lee	Save Your Kisses For Me	Brotherhood Of Man	Tony Hiller	Easy Listening, ASCAP, Pye
30. Chuck Berry	Rock And Roll Music	Beach Boys	Brian Wilson	Arc, BMI, Warner/Reprise
31. Peter Jackson Gerald Jackson	Turn The Beat Around	• Vicki Sue Robinson	Warren Schatz	Sunbury/Dunbar, BMI, RCA
32. Chico Jones Clarence Carter Don Davis	Somebody's Gettin' It	• Johnnie Taylor	Don Davis	Groovesville, BMI/Conquistador, ASCAP, Columbia
33. Brian Wilson Mike Love	Good Vibrations	Todd Rundgren	Todd Rundgren	Irving, BMI, Bearsville
34. Bob Gaudio Judy Parker	Silver Star	• Four Seasons	Bob Gaudio	Seasons/Jobete, ASCAP, Warner/Curb
35. Chuck Jackson Marvin Yancy Natalie Cole	Sophisticated Lady (She's A Different Lady)	• Natalie Cole	Chuck Jackson Marvin Yancy Gene Barge Richard Evans	Jay's Enterprises/Chappell, ASCAP/Cole-Arama, BMI, Capitol
36. Dave Crawford	Young Hearts Run Free	• Candi Staton	Dave Crawford	DaAnn, ASCAP, WB
37. Isley Brothers	Who Loves You Better (Part 1)	Isley Brothers	Isley Brothers	Bovina, ASCAP, T-Neck
38. Walter Murphy	A Fifth Of Beethoven	Walter Murphy & The Big Apple Band	RFT Music Publishing Corp.	RFT, BMI, Private Stock
39. Kenny Gamble Leon Huff	You'll Never Find Another Love Like Mine	• Lou Rawls	Kenny Gamble Leon Huff	Mighty Three, BMI, Philadelphia International
40. Davy Peverett	Fool For The City	• Foghat	Nick Jameson	Knee Trembler, ASCAP, Bearsville

tioning, but with the success in Washington we had the money for a Broadway production within one week. Audiences very often respond to what producers and backers do not see or hear until that response is assured. Songs that often worked in auditions did not work on stage, and songs that were luke warm in auditions worked surprisingly well in front of a theatre audience. This is the kind of intangibility you deal with when writing for the stage. There are no experts. You just work hard and honestly at what you believe in and maybe . . . just maybe, you'll be rewarded.

When I'm told how wonderful it was to be able to stick to one project with such dedication for so long, I kind of laugh to myself. There was really no choice. No one was pounding on my door to do much else. But then that's usually the way in the theatre, nobody really pounds on your door to do anything. They usually just ring your phone for tickets after you've done whatever it is you do. As a writer you usually feel the kind of insecurity that makes you think you're not really in show business at all. But once you're hooked—once you crave and must participate in the kind of crazy marriage that takes place between actor, actress, book, music and lyrics—then you'll forget about being number one in *Cash Box* (with a bullet), and take aim on Broadway. It's ready and waiting.

Editor's Note: The author wrote the lyrics for "Raisin" for which he won the 1975 Grammy Award. He was also nominated for a Tony for the same show. ("Raisin" won Best Musical of the Broadway Season in 1974.) Mr. Brittan penned the lyrics to *Suddenly It's All Tomorrow* from the Otto Preminger film, "Such Good Friends," and is currently working on a musical based on the lives of the Wright Brothers to be called, "Wilbur And Me." Concurrently, he is also working on a musical based on the life of a modern day rabbi called "Congregation." Mr. Brittan is a council member of the American Guild of Authors and Composers.

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Let's go to the movies

by A. Marco Turk

Legally Speaking

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

The purpose of this article is to provide an inside look at the area of musical composition and lyric writing commonly referred to as "music for the movies." However, because of limitations due to space, only an overview can be attempted.

Motion pictures rely heavily on music for dramatic and even comical effect. If this seems hard to believe, just ask anyone who has been required to sit through a screening of a rough cut of a film which does not contain any music at that point. The omission of what we take for granted when viewing a finished film becomes quite obvious in the rough cut. In the area of box office draw, songs tend to promote the films from which they come, and such films help to establish those songs in the ears and minds of the public. It is with such a realization that the true value of a good composer and lyricist becomes readily apparent. Yet, considering the extent of their contribution to films (both theatrical and television), as a rule most film composers and lyricists are not adequately compensated.

Generally, when composers and lyricists are engaged by a motion picture producer to compose original music and write original lyrics for a film, such creators are employed on an "employee-for-hire" basis. As such, they are deemed to be creating as employees of and for the producer and all rights to the original material are thereby immediately acquired by the producer. He is deemed to be the author from inception. In this way, the producer will be in a position to claim the copyright under the U.S. Copyright Act and as copyright proprietor he may apply for copyright

registration in his name. All renewal and extension rights may then be exercised by the producer irrespective of whether the creators are living on the date of commencement of any such renewal period (as would be required if the creators were not employees-for-hire).

On the other hand, in some instances, it may be possible for the composer and/or lyricist to retain a portion of the ownership of their original copyright in exchange for their agreeing to accept a lower than normal compensation for their services. In such event, the creator who is retaining a portion of the copyright ownership will not be considered an employee-for-hire. Instead he or she will assign to the motion picture producer that portion of the copyright to which the creator will not retain ownership. With respect to that portion of the copyright ownership retained by the creator, he or she will be deemed to be the copyright proprietor on the same terms and conditions, and with all of the same privileges, as the producer concerning that portion of the copyright ownership acquired by the latter. Obviously, in any event, the creator will nevertheless retain his or her royalties as a composer of the music or writer of the lyrics.

When a composer or lyricist enters into an agreement with a motion picture producer,* generally the provisions cover the grant of all rights to the producer and the specification of royalties to be paid to the composer or lyricist resulting from such areas as the issuance of mechanical and synchronization licenses, sheet music, printed editions, piano copies, and foreign income. In those situations where both a composer and a lyricist have created a composition, royalties from exploitation going to

**(except as qualified in the immediately preceding paragraph)*

the writers will be divided evenly between the composer and the lyricist. (With the exception of a modification for 6 cents per piano copy, the most favorable provisions for writers' royalties would appear to be Article 21 of the Producer-Composers and Lyricists Guild of America Minimum Basic Agreement of 1967, as amended. It should be noted, however, that such Minimum Basic Agreement is no longer in effect because it has expired without being further extended, and a new agreement was not entered into.)

Where a composer is also engaged as the conductor of the score, the composer usually will be able to obtain a recording artist royalty with respect to sales of commercial phonograph records made from the soundtrack of the film. The basis for such a royalty is that, by reason of the services as a conductor, the composer is considered to be a "recording artist." The royalty customarily is specified to be 5% of the suggested retail list price based upon 90% of all records sold. However, that royalty rate is qualified so that it is pro-rated to the extent that other royalty artists perform on the commercial phonograph records from soundtrack of the picture. Some composers of important stature are able to limit such proration so that it may not fall below 2 1/2% of the suggested retail list price based upon 90% of all records sold. Naturally, such royalties are subject to recoupment for costs attributable to production of the soundtrack recordings, but the composer usually will bear only his or her proportionate share of such costs in the event other royalty artists are involved. (Although the artist's royalty to a composer is based upon services as a conductor, in some situations, where an important composer is engaged to create the music for a film, without being required to also conduct, the motion picture producer may be induced to provide for such a royalty to the composer in any event).

Where a composer also happens to be a recording artist under an exclusive agreement with a record company, it will be necessary for the

motion picture producer to obtain permission from the record company in order that the composer may render conducting services in connection with the soundtrack recordings for commercial sale. Although such permission is almost always subject to negotiation, usually the granting thereof ultimately is not a problem.

In utilizing music and/or lyrics in connection with a motion picture, the producer is required to obtain a synchronization license (which grants the right to record the music and/or lyrics in synchronization or timed relation to the pictures in the film) and a public performance license (which grants the right to perform publicly the music and/or lyrics that are recorded pursuant to the synchronization license). Such licenses are usually obtained from the composer and lyricist by agreement with the motion picture producer where the original music and lyrics are created for the film. However, where the producer decides to use music and/or lyrics which were created for other than the film, the producer must obtain synchronization and performance licenses from the owner(s) of such copyrights.

In the United States, the performing rights societies (ASCAP and BMI) do not collect for theatrical exhibition of the films and, therefore, the producer must somehow pay for such a license along with the obtaining of an all-inclusive synchronization license. However, in foreign countries, theaters must pay for a performing rights license in connection with the films exhibited. Such a license is usually based upon a small percentage of the net box office receipts after taxes. The performing rights societies in the foreign countries generally have agreements with ASCAP and BMI and thus such foreign societies are authorized to grant licenses for the performance in such territories of the music and/or lyrics controlled by either of the American societies. Along this line, if the composer or lyricist is British or French, it will be necessary for the motion picture producer to obtain a United States theatrical

continued on page 28

licensing and, on a quarterly basis, we deduct our operating costs and distribute the remaining monies to our writer and publisher members on the basis of their activities.

"We have a strong Country music division, but my specialty is Gospel, so I'll tell you about how we came to represent the largest publishing houses in the nation that deal with Gospel. Years ago, the people at SESAC envisioned the day when Gospel would grow in importance. They took a special interest in the Church owned and other inspirational music publishing companies that are thriving as our members today: The Church of the Nazarene's Lillenas Publishing, The Church of God's Tennessee Music, The Zonderban Corporation's Singspiration Music, Dimension Music, a division of John T. Benson Publishing, and the Blackwood Brother's Publishing Company. Our writer members include the top Gospel writers in the U.S.: Phil Johnson, Lanny Wolfe, Derek Johnson, who is currently writing for a bi-centennial radio show being syndicated to 600 stations called "America Is," and Albert E. Brumley, writer of "I'll Fly Away," which has been recorded over 700 times."

A main area of Jim's work at SESAC is communication with the current publisher and writer members. Another important activity is his constant search for new writers and publishers coming up. He travels to conventions like the National Quartet Convention in Nashville and the International Gospel Song Festival, being held in Dallas during the month of July this year, where he sees the new acts and meets the new writers. He also is active in his own singing group, which performs bi-weekly in various places, so he meets new artists backstage while on the road.

Jim started in the music business as a singer with the world famous Chuck Wagon Band. He performed with them for a year between college and being drafted, during which time he became familiar with the Nashville music scene. After the Army, Jim came back to Nashville and went

to work for WWGM, a local Gospel radio station owned by the Crawford Broadcast Corp. In his three years there he rose to program director, with the distinction of being the youngest person in that position in the corporation. Meanwhile, Jim was serving on the Board of Directors of the Gospel Music Association and during his five years of involvement with them had been Vice President for one term and a Board Member for two terms. Two and a half years ago, Jim made a call to New York and, while speaking with the International Director of SESAC, mentioned that he'd be interested in working with them sometime in the future. He was surprised by the answer—SESAC had been searching for someone to work with them in Nashville for six months! Jim is also currently the host of a syndicated weekly Gospel radio show, "From Nashville . . . It's Gospel Country," for which he won the "Dove" award, Gospel's equivalent of the Grammy, for the past two years.

Jim says, "One thing I tell every writer that comes through the door is, don't be discouraged if the first 20 songs aren't hits. There's a whole slew of writers who have been through writing many, many songs before they got one hit. It's not an easy road and the sooner you realize that, the better off you'll be mentally."

Anyone interested in joining SESAC should call or write Jim for further information.



CANADA

Bill Hill, Professional Manager
BC Music Management
5000 Buchan St., Suite 601
Montreal, P.Q. H4P 1T4
(514) 738-1160

Other Office: Willowdale,
Ontario

Also: Montreal Sound Studio
and GCH Productions

Bill was a musician in a Rock and Roll group called J.B. and the Playboys ten years ago when the record
continued on page 28

Placing your songs is a tough business!

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

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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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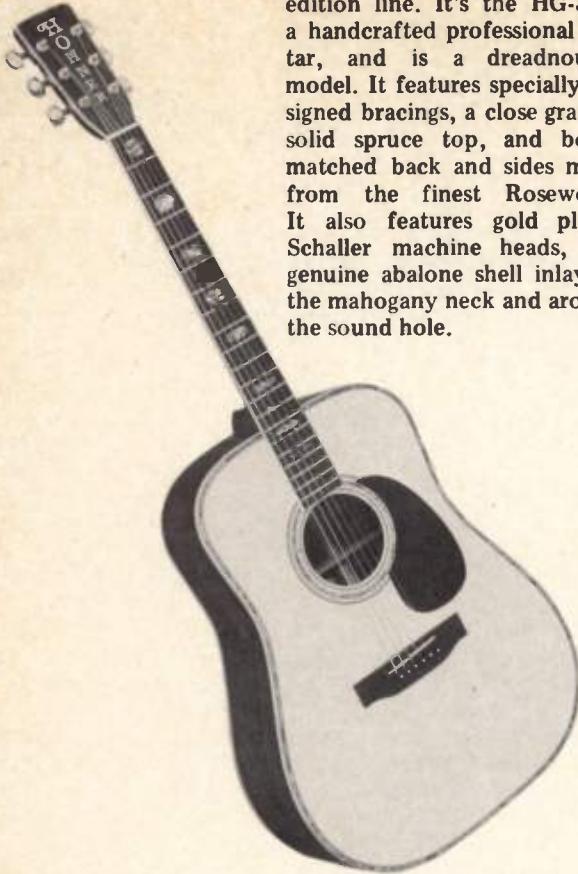
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• Beckman Musical Instruments is distributing the Roland SH-2000 synthesizer which has thirty presets from tuba to guitar, from growl to repeat,

and also offers pitch bend, vibrato, and wow. It is an extremely versatile preset-type synthesizer, and simple to operate.



• The new Rowe-De Armond "Weeper" pedal is for those of you who want to experiment with sound and make your instrument weep, wail, moan, bawl, or just whimper. You can never be sure what ideas for songs offbeat sounds might inspire you to, until you've heard them.

LEGALLY SPEAKING

continued

cal performance license from the British (PRS) or French (SACEM) society for the respective authors. Under certain circumstances, it may be possible to obtain a written waiver from the respective foreign society in lieu of a negotiated fee. It is to the foreign composer's or lyricist's benefit in many situations to agree with the motion picture producer to obtain such a waiver, and, to the extent that such a waiver is not obtainable and the producer is required to pay for such a license, the amount which must be paid by the producer will then be deducted from the compensation payable to the composer or lyricist, as the case may be, pursuant to the agreement between that writer and the producer.

In the area of compensation and services required of a composer in connection with a motion picture, the composer most likely will be required to render services as a composer, arranger, orchestrator, and conductor. Usually, the over-

all compensation (generally between \$10,000.00 and \$35,000.00) will cover composition, arranging and conducting. Orchestration customarily is paid for at A.F.M. union scale over and above, and in addition to, the basic compensation. Obviously, if the arranging and conducting A.F.M. scale should exceed the basic compensation, the overage would have to be paid in addition thereto. Nevertheless, it would be a rare exception when the A.F.M. scale for arranging and conducting exceeded the basic compensation. There is no union scale involved where a lyricist is concerned, and the basic compensation of the lyricist (generally between \$2,500.00 and \$7,000.00) covers all services.

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.

Who's Who /continued

business was dominated by the U.S. market and the Beatles. In the process of accepting recording offers for the group, Bill became involved in production and went on to produce local groups. This lead to his preoccupation with the French market. He says, "The French market in Quebec is bigger than the whole English speaking Canadian market and more loyal to their artists."

One year ago, Brian Chater and Bill joined forces to build their studio and now they publish and produce writer/artists Diane Juster, Julie Arel, Marie France, Michel de Loire and Don Graham, who are popular in France, Belgium and Quebec. They also represent a number of publishing firms from England and the U.S. for their music used in Canada, like the recent Paper Lace hit, "The Night Chicago Died" for Intune Music.

Bill is looking for commercial Top 40 songs for the two Canadian markets, English and French. He says, "As a producer, I personally prefer

listening to simple piano or guitar/voice demos, so I can imagine the arrangement for myself." A maximum of five songs should be submitted on reel to reel or cassette tape, with lyric sheets and a self-addressed, stamped envelope. If sent from outside Canada, the package should be marked "no value" in order to avoid being held up in customs for payment of duties.

Bill comments, "Most songwriters come up with an idea and one line that expresses it, but then they just throw lines around it to finish it up. They don't approach it as an artist does a painting, with painstaking attention to detail in an effort to perfect the image. Songwriters should spend the time to perfect their songs.

"The commercial hit songs of the world are the ones that everyone can relate to. Amateur writers tend to get too arty and personal, writing too much for themselves and not for 'the people.' Then, some writers present a 14 minute song and tell me it would be great for AM radio."

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continued on next page



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In any case, I can tell you first-hand that it's a special breed of people that we're honoring . . . and that I, and every person who is a singer of your songs, owes you an unpayable debt of gratitude. We're the singers and minstrels who often go to court to seek the king's applause and approval, but you . . . you're the pied pipers. You who set life to words and music are the free spirits who have the beauty of creation in your souls . . . the ability to make the world's heart laugh or cry at the whim of your pen.

The roads you travel are often rocky ones, filled sometimes with discouragement, hardship and defeat, but somehow, with music in your soul, setbacks are temporary ones and the world is just waiting for a new song it can sing.

You're our 'pied pipers' . . . you pipe and we listen, and somehow the world is a brighter place for it.



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In August
our Songwriter interview
will focus on one of
music's most successful
writing teams . . .



BARRY MANN
AND
CYNTHIA WEIL

Songs written by this brilliant writing team have sold over 90,000,000 records. In this interview, Barry and Cynthia discuss how they first met and began writing together. They talk of the early days when they were part of a highly creative group of writers who all were signed to the same publishing company and benefitted from a close interaction . . . a group that includes Carole King and Gerry Goffin, Neil Sedaka and Howie Greenfield, and the writers of such classics as *On Broadway*, *You've Lost That Loving Feeling*, *I Love How You Love Me*, *Make Your Own Kind Of Music*, *New World Coming*, and *Brown Eyed Woman*, Barry Mann and Cynthia Weil. In the August issue.

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The end of the war between art and engineering.



*Console shown is optional.

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

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

Take sync. The 1140's simplified automatic sync control is a more logical approach to the function than anything you've used before. It frees you from that "Where the hell am I" frustration when you're building tracks.

It also lets you punch in (and when you punch in you're automatically switched from sync to source).

Sync level is the same as playback level, too, in case you don't have a third arm available for gain control.

The 1140 has built-in bias with the bias controls up front so you don't have to tear the electronics apart every time you change tapes. Plus a 200 kHz bias frequency for further noise reduction and one of the few heads around capable of erasing those exotic new formulations.

Then there's program memory, motion-sensing circuitry for anti-

spill tape handling, peak level indicators and an optional floor-standing console that makes the 1140 even easier to work with.

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

DOKORDER



5430 Rosecrans Avenue Lawndale, California 90260

	TEAC A3340S	DOKORDER 1140
Wow and Flutter 15 ips	0.04%	0.04%
Frequency Response at 15 ips	±3 dB, 35-22K	±3 dB, 30-23K
Signal-to-Noise Ratio	65 dB WTD	60 dB WTD
Front Panel Bias Controls	No	Yes
Built-in Test Generator	No	Yes
Mic/Line Mixing	Yes	No
Peak Indicator Lamps	No	Yes
Motion Sensor	No	Yes
Manufacturer's suggested retail price	\$1199.50	\$1199.95

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