

August, 1976

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Songwriter

Magazine

Songwriter Interview:

**Barry & Cynthia
Mann & Weil**

The Licensing Of
**Music
Publishers**

Enter The World Of
**Song
Festivals**

Plus:

Helpful Hints For
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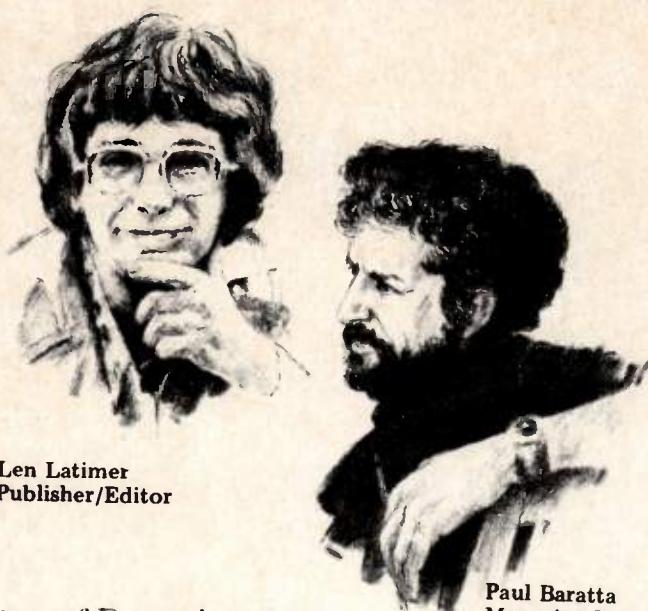
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Len Latimer
Publisher/Editor

Paul Baratta
Managing Editor

A Matter of Domain

Recently, a representative of a major publishing firm voiced the opinion that *Songwriter Magazine*'s editorial policy seemed to lean decidedly in an anti-publisher direction.

We started this magazine with writers in mind, so we are unquestionably pro-songwriter. But, outside of the fast-buck artists who seek something for nothing, we are not really anti-anybody. Our editorial stance is not designed to fuel the fire of discord but, rather, to promote understanding and expose different points of view. We try to keep our approach as flexible as possible. You may read in one issue that it is best for a new writer to initially align himself with a major publishing company and not think of being his own publisher until he has enough contacts of his own to show his songs. Then, in the next issue, it might be someone else's opinion that a writer should publish his own material right from the outset of his career. Both positions have merit and it is our obligation to expose both sides of the picture so that you can determine which is best for you.

In short, we are not looking to gather together a group of writers whose opinions and style of writing fits into a predetermined pattern. To do that would be to one-dimensionalize the information afforded you. Within the pages of *Songwriter*, what we hope to provide is well stated opinions as diverse as the music business is complex.

The music industry is too inter-dependent to have factions, or "good guys" and "bad guys." *Songwriter Magazine* is not out to infringe on the territorial imperative of the publishers domain. Or anyone else's domain for that matter. In the matter of domain, what we are "anti," is being "anti."



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by Richard DiLello

Songwriter

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Songwriter News

The most performed songs in the BMI repertoire for the calendar year 1975 were announced by the organization in a ceremony held in New York. Citations of Achievement were presented to 134 writers and 92 publishers of 101 songs licensed for public performance by the performing rights organization. In addition, special engraved glass plaques were presented to Neil Sedaka and Howard Greenfield, (writers), and Don Kirshner Music, Inc., (publishers), of *Love Will Keep Us Together*, the most performed BMI song during 1975. Top writer award winner is Sedaka with six awards, followed by Brian Holland, John Lennon and Paul McCartney, each with four. Triple writer award winners are Paul Anka, (who will be featured in our September issue), Bob Crewe, Lamont Dozier, Eddie Holland, Dennis Lambert, Linda McCartney, Brian Potter and Billy Sherrill.

For those in the Los Angeles area, Cafe Concert is

offering a weekly songwriters showcase which offers writers a place where they can showcase their material, and get together with other writers and publishers. The facility can seat 150 and has a stage with a sound system, baby grand piano, and an amp that takes six inputs. Cafe Concert is located at 18021 Ventura Blvd., Encino, Ca., and their phone number is 213-996-6620.

AGAC's first Pop Shop Showcase was held in June and was attended by representatives from a number of prominent New York publishing firms. They heard a dozen new songs which were presented by writers who completed the advanced workshop conducted by Eddie Deane and Marcia De Fren. As a result of the Showcase, three teams are currently negotiating contracts with publishers. One song, *Prime Time*, by Susan Elliott and Rollin' Albert was sought by four different companies. AGAC will be starting new workshops in the fall and is planning to introduce additional courses in lyric writing and the business aspects of the

continued on page 25



Beechwood Music has entered into a long-term, exclusive songwriters agreement with country singer Dorsey Burnette who has written such tunes as "Tall Oak Tree," "Hey Little One," "Big Rock Candy Mountain" and "Magnificent Sanctuary Band." Pictured (L-R) are Pamela Vale and Kip Dubbs, Professional Managers for Beechwood; Burnette; Ron Kramer, Vice President and General Manager, Beechwood Music; and "Bullets" Durgom, Burnette's personal manager.



Write a song with the man who's sold 27 million records.

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If you want to break into the music business as a songwriter, writing with this man could be the break you've been waiting for.

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He's won 2 Oscars for "Best Song" ("The Morning After" and "We May Never Love Like This Again").

And he could be **your** writing partner. Because part of the First Prize in Lyric Competition II (presented by the American Song Festival) is Al Kasha putting original music to **your** words. That's in addition to \$1,000 in cash for the winning lyrics.

What does it take to enter?

Just a good lyric.

The criteria for judging are originality and content only. You don't have to be able to sing or play a musical instrument.

Anyone can enter.

Over \$10,000 in prizes, plus a chance to get into the music business.

Over 600 prizes to win.

But even more important, your lyrics will be read. And by the right people, too, because our judges are music business talent scouts, always looking for fresh writers. In addition, an anthology of the top 20 winning lyrics will be sent out to the major music publishers and record producers. The very people who are always looking for good new lyricists to team up with musicians whose way with words may not match their talent for music.

We're looking for all kinds of lyrics.

No matter what kind of lyrics you write, there's a place for them in Lyric Competition II. We have categories for all kinds of lyrics.

Mail the coupon now for full information and Official Entry Form.

Of course, it takes a very special kind of person to write song lyrics. But if you've got something original to say, you should think about entering.

You could win some money. But even more important, there's a shot at collaborating with a great songwriter and maybe even starting off your own career with a hit song.

©1976 American Song Festival, Inc.



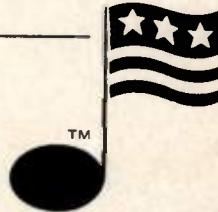
Yes, I am interested in finding out more about Lyric Competition II.
Please send me complete information and an Official Entry Form.

NAME _____
(please print)

ADDRESS _____

CITY _____ STATE _____ ZIP _____

MAIL TO: "Lyric Competition II"
The American Song Festival, Inc.
5900 Wilshire Blvd., West Pavilion
Los Angeles, Ca. 90036



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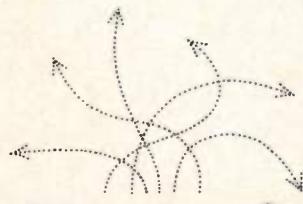
Lyric Competition II American Song Festival

Back Issues... of Songwriter are available!



- Oct/75 — Jim Weatherly, Breaking Into the Country Market, Snuff Garrett.
- Nov/75 — Barry Manilow, Jim Foglesong, Memories of a Song Plucker.
- Dec/75 — Alan O'Day, Alternative Chorus Songwriter's Showcase, Copyright Revision Bill.
- Jan/76 — Gordon Lightfoot, Publisher Rap, Steve Cropper.
- Feb/76 — Hoyt Axton, Dick Clark, AGAC.
- Mar/76 — Jimmy Webb, Karen Hodge, How to get a good mix.
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The Oak Ridge Boys.



Writers Red Lane and Glenn Martin.



Nashville Connection

by Charlie Monk

that sings good and proves it with Ben Peter's "Lovin' Is Comin' Over Me" . . . Young Bob Zimmerman's first song recorded is "Little Weekend Warriors" by Bobby Penn.

COUNTDOWN

Allan Chapman's "The Great American Dream" by Callico is coming on strong. Jerry McBee is about to bust wide open with hit songs. Cal Smith just cut McBee's "In Crowd" and newcomer Janie Brannon has released his "Deeper Water." Ray Pillow is an affable ole country boy

It's hard to believe one of the world's greatest instrumentalists has a hit vocal recording. Guitarist Chet Atkins' recording of "Frog Kissing" is headed for the top of the charts . . . writer Buddy Kalb.

MALFUNCTION

Gosh!!! My first correc-



Ashland, Tennessee's pride, Ray Pillow on his farm.

Recording artist Red Stegall.



Left to Right: Ed Shea, Regional Director for the American Society of Composers, Authors and Publishers, Frank Sinatra, Associate Director of ASCAP, Charlie Monk and Nashville head of Sinatra Enterprises, Billy Strange.

tion!! . . . "The Smokey Mountain Memories" recorded by Roy Acuff was written by Eddy Raven and Roy Acuff, Jr.

I was recently elected the Nashville President of the American Federation of Radio-TV artists which gives me a chance to work with some of the people who make our songs sound even better . . . the background singers. I claim it as an honor.

LAUNCHING PAD

Bud Reneau and Don Goodman's "Trying To Live Without You Kind Of Days" is pumping new life into

pretty Sandy Posey's career. Reneau and Doyle Marsh wrote the great "Days Of Sand And Shovels" for Bobby Vinton. Charles Haney got a little writing help from Conway Twitty to complete the Twitty-Loretta Lynn duet "The Letter" (not to be confused with the Boxtop's recording written by Wayne Carson Thompson). West coaster Johnny Cunningham is spending a lot of time in Music City, which enabled him to have Lynn Anderson's two singles, "All The King's Horses" and "Dixieland, You'll Never Die." Cunningham's "Norma

Jean Wants To Be A Star" is a hit by Sundown Company. Eddy Arnold has never sung better than his new hit "Cowboy" written by Ron Fraser and Harry Shannon.

CELESTIAL

Vernon McLellan's album "Song Of Joy" . . . is a real joy. It features McLellan's violin solos of Ralph Carmichael's "All My Life," Andrae Crouch's "Through It All," Bill Gaither's "There's Something About That Name" and lovely traditional melodies . . . The Kingsmen's new album title is taken from Gordon Jensen's

great song "It Made News In Heaven." David Allan Coe wrote the Oak Ridge Boys new "Family Reunion" which may be a big country hit. The Gospel Music Association Annual Dove Awards will be held in Nashville Monday, October 4. For info write Norma Boyd, Executive Secretary, 38 Music Square West, Nashville, Tennessee 37203.

BOOSTER

Roger Bowling and Freddy Hart should be very pleased with Kenny Roger's vocalizing of their "While The Feeling's

continued on page 27

Enter the World of Song Festivals

by Mike Mulvaney

Art, like love, is easier to experience than to define. It would be difficult to find two philosophers who agree on a definition. We might say that art concerns itself with the communication of ideas and feelings which appeal to our mind, arouse our emotions, fire our imagination, and enchant our senses.

Songwriters, as artists, need a public to whom they can communicate their ideas and feelings. It could be an audience of one or several thousand, but without the audience, songwriting is a lonely endeavor, because the writer's work springs not only from his desire for self-expression but also from his need to communicate with his fellows. He is nourished by their approval and response; he has to feel that they will understand him. This hope sustains him in his struggle to set down his ideas. It helps free him from the loneliness of the creative act.

A songwriter "tries out" his material on family, friends and publishers. Hopefully, all will be supportive but, as suggested above, it is difficult to get two people to experience a song the same way. "Judging" a song's merits, therefore, is an inaccurate process at best although the music business abounds with people who feel their opinion to be infallible. That's not a put down . . . their opinion is infallible; they are always in accord with themselves as to whether they like a song or not. But, so is the next guy and it is improbable that both people were made to *feel* the same response to a song given the fact that all people are unique unto themselves and experience their feelings in a completely individual manner.

Now, if you were to take a panel of these people, assemble them at a given place in the world for a cultural event involving the competitive evaluation of songs, you would have a song festival.

On almost any week of the year, a song festival is in progress somewhere in the world. In Japan alone there are at least 31 different festivals celebrating something every year. An American or Canadian songwriter wouldn't fit into all of the world's song festivals, but there are several that you could look into. Winning or losing in one of these competitions doesn't necessarily mean your song is "good" or "bad." What it might mean is that the feelings inherent in your song are communicative to a diverse spectrum of people in a manner that is both pleasing and understandable to them. In a sense, the panel of judges at a song festival is a small sampling of the public at large to whom your song must appeal to if it is to gain commercial acceptance. If public acceptance and commercial reward are of interest to you, then having your song evaluated among thousands by hundreds of judges, could be considered somewhat akin to having one publisher who hears hundreds of songs, evaluate your material.

The intention of this article is to try and catalogue some of the song festivals around the world that you could enter, and some of the pertinent information about each. More specific details on any festival of particular interest to you may be obtained by writing to FIDOF as explained later in this report.

Song festivals in different countries have their own per-

sonalities. Some are relatively easy to enter while others are damn near impossible.

Many of the European festivals are really nothing like the American Song Festival. They're primarily Chamber of Commerce promotions designed to stimulate tourism within the particular host country. Some of these festivals invite internationally known composers to enter a song in the competition in return for a prize be it cash or a trip or whatever. In return, they take the local publishing on the song and wind up publishing a lot of hit songs by well known writers.

Music festivals with top name acts always draw a large paying crowd. If you are an unknown songwriter, the possibility exists that your material might be judged not on the appeal of your song, but on who performs it. In some countries, one of the major awards is for the best performed song. For instance, Mac Davis won one of the Grand Prizes at the International Song Festival in Sopot, Poland performing his song *I Believe In Music*. And this year, at the 5th Tokyo Music Festival, Natalie Cole won a trophy and \$10,000 for her performance of *Mr. Melody*, a tune penned by her producers Chuck Jackson and Marvin Yancy. In spite of some difficulties some of the festivals could be worthwhile entering as the exposure that the winning songs receive is excellent.

There is an International Federation of Festival Organizations which coordinates the information concerning music festivals in 48 different countries. It is called FIDOF and was started in 1968 as a world wide information service for these various festivals. They have the particulars on any of these events that would be of specific interest to you and you can write them for particulars.

In writing FIDOF, which is located in Split, Yugoslavia, either ask for the address of the festival you wish to acquire details about, or ask them directly the questions that you might have in mind such as language requirements for lyrics, entrance fees, how songs should be submitted, (cassette, reel-to-reel, etc.), where to

send them, application deadlines, categories of music (folk, country, pop, etc.), publishing requirements, travel expenses in the event a submitted song is chosen, and so forth. FIDOF may be contacted by writing to:

FIDOF
International Federation of
Festival Organizations
and Organizers
P.O.B. Split
Yugoslavia

When writing FIDOF, if they do not have a current brochure of the event you are interested in, you might ask them for the festival's address to insure against the possibility of a point not made clear due to a language barrier.

What follows is a list of festivals in different locations around the world where a songwriter whose lyrics are written in English might have a chance to enter and walk off with a prize and some good exposure.



**THE GIBRALTAR
SONG FESTIVAL**

The primary function of the Gibraltar Song Festival is to raise funds for charitable organizations. The festival is held "under the patronage of his Lordship the Bishop of Gibraltar."

Songs submitted to this festival must be original and unreleased. All entries must contain the melody and chord sequence along with a "demodisk" or cassette or tape recording of the song and three separate typewritten copies of the lyric.

A composer/author may submit several songs to the contest. There is a five dollar charge for each. Unlike many of the European festivals, this organization will return submitted songs if a self-addressed,

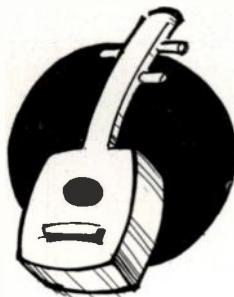
stamped envelope accompanies the material.

A prize of 1000 British pounds, plus a trophy is awarded to the composer of the winning song. The singer of the winning song receives a "Souvenir Golden Medallion."

The festival places no publishing claim on the submitted songs but they do reserve the right to broadcast and/or televise the show, live or on tape.

The deadline for this year's show, held in November, was July 31st, but information on the 1977 Gibraltar Song Festival can be obtained by contacting:

The Chairman
Gibraltar Song Festival
Committee
P.O. Box #52,
Gibraltar



TOKYO MUSIC FESTIVAL

The Tokyo Music Festival is sponsored by the Tokyo Broadcasting System Inc., the largest broadcasting system in Japan.

In 1975, Paul Williams won the Festival's Grand Prize with his song *Even Better Than I Know Myself*. American songwriters also won in four other categories that year.

In the event an applicant has no contract with any Japanese music publisher, production and/or record company, he may submit his application directly to the Tokyo Music Foundation in which case, the Foundation recommends an agent for the application.

Applications shall be submitted with the following documents:

- 1) The Tokyo Music Festival application form.
- 2) Signature of the copyright owner on the letter of agreement.
- 3) Two sets of tape re-

cordings of the song with at least a piano arrangement on an open reel tape at 7½ inches per second.

- 4) Two sets of lead sheets with chords and lyrics with English and/or Japanese translations, mentioning the name of the copyright owner on the lead sheets.
- 5) Two sets of black and white, five by eight photos with biography and career information for each.

Awards

The Grand Prize—A trophy and \$10,000.

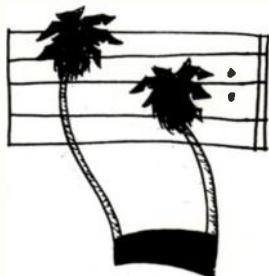
The Golden Award—A trophy and \$3,000.

The Silver Award (2)—A trophy and \$2,000 to each.

The Bronze Award (3)—A trophy and \$1,000 to each of the three.

Applications have to be submitted to the following address:

Tokyo Music Festival Foundation,
c/o Tokyo Broadcasting System Inc, 5-3-6 Akasaka, Minato-ku, Tokyo 107, Japan



THE SANTA MONICA MUSIC FESTIVAL

The S.M.M.F. differs from other song contests in both philosophy and intent. The 1976 festival, organized and produced by Peter Yarrow (that's Peter of Peter, Paul and Mary), was the first in what the organizers call a grass roots return to music. The emphasis of the festival is on meaningful music and lyrics rather than their salability.

"Slick, 'professional' songs that felt contrived or insincere"

according to Helen King of the Song Registration Service, "were rejected in the first screening."

Although this festival is produced on a local rather than international level, anyone who would like to become involved is welcome to submit material.

The S.M.M.F. frowns upon the traditional concept of winners and losers so there isn't really a first, a second and third place, nor are there any particular musical categories.

Awards

From the songs submitted, 12 songwriters are selected to perform "in concert" at the festival. An entrance fee is charged for those attending and one-half of the proceeds are split between the 12 selected performers. This year each performer received about \$40.00.

Judges

Judges are selected from the ranks of the professional music population in Hollywood. The songs are subjected to a screening process according to the philosophy of the festival to arrive at 12 festival performers.

Fees

There is no fee required to enter this festival.

Submittal of Material

Songs may be submitted on either cassette or reel to reel. (7½ ips).

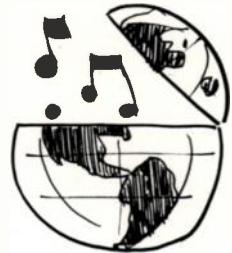
Miscellaneous

There is no claim placed on the performer's material and all rights remain with the author.

The availability of the applicants to perform is not necessary to be selected as the recipient of an award.

The festival was held May 8th at the Santa Monica Jr. High School this year but the location and date will vary from year to year. For these particulars and the deadline for submittal of material contact:

Song Registration Service
6381 Hollywood Boulevard
Hollywood, California
90028



WORLD POPULAR SONG FESTIVAL

The World Popular Song Festival is an annual event held in Tokyo, sponsored by the Yamaha Music Foundation along with the Ministry of Foreign Affairs of Japan, the Metropolitan Government, Japan Air Lines and Nippon Gakki Ltd.

This highly touted, commercial festival exists, according to Yamaha, to spread the gospel of music throughout the world. The last festival drew 1500 songs from 57 different countries.

In addition to the cash awards and prizes, winners receive an eight day all expense paid trip to Tokyo to compete in the finals which normally are held each November.

There are two grand prizes; one for the best foreign entry and one for the best Japanese entry along with several "outstanding composition awards." The grand prize winners take home \$5,000, a medallion and a Certificate of Honor. Outstanding composition winners are awarded \$1,000 plus a medallion and Certificate of Honor.

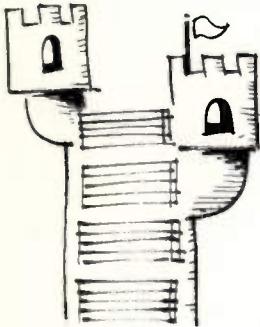
There are additional awards for best performance of a song and interpretation.

Songs must be wholly original compositions, commercially unpublished and unperformed prior to the festival. Each song entry must be accompanied by the signed application form along with photos of the composer and singer. A copy of the vocal score and the lyrics, in their native language, (along with a rough translation into English if necessary) must also accompany the entry form. The festival would prefer a two-track stereo recording of the song on a 4" or 5" reel.

The deadline for this years festival was June 12th, but for

information on the festival in 1977 contact:

Festival Committee
Yamaha Music Foundation,
1-1-1 Ebisu Minami,
Shibuya-ku, Tokyo, 150
Japan



CASTLEBAR INTERNATIONAL SONG FESTIVAL

This festival is an annual event sponsored by the Castlebar Chamber of Commerce in Castlebar, Ireland. It's an international event open to all songwriters, both amateur and professional, from all nations of the world. According to FIDOF, the tenth annual festival drew more than 1,000 songs from 31 different countries.

Because of the Chamber of Commerce nature of the festival, awards and prizes are donated by various Irish companies, such as the internationally famous Galway Crystals.

A top prize of 1,000 pounds plus a trophy is awarded for the best overall song. Second and third best overall song awards of 300 pounds plus a trophy and 100 pounds plus a trophy respectively, are also awarded. Other cash prizes of 50 pounds are awarded for the singer of the best overall song and the singer giving the best interpretation of a song.

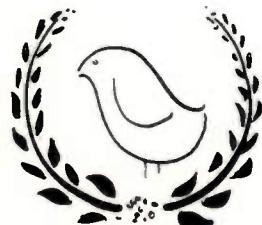
A new category for "Instrumental Compositions" has been added for this year's competition. Awards in this category are: 400 pounds for best entry, 100 pounds for the best Irish entry and 50 pounds for the best overall arrangement.

Any number of songs may be entered in this competition as long as they have

not been published in any form prior to the festival. Unlike other European festivals, the Castlebar places no lean on the publishing of any of the submitted material.

The deadline for this year's competition was June 12th, but entry forms and information on next year's festival can be obtained by contacting:

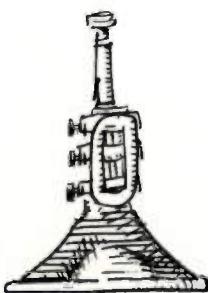
Mrs. Gisela O'Connor
International Relations
Officer
Castlebar International
Song Contest,
10 St. Helens Road,
Booterstown, Co. Dublin,
Ireland



THE INTERNATIONAL SONG FESTIVAL FOR PEACE—IN MALTA

This festival usually takes place in December during the Christmas celebration. Entries are to be submitted not later than sometime in September, but for more exact information contact:

Tourist Revues
International
Notabile, Malta
or FIDOF



THE GRAND PRIX de PARIS INTERNATIONAL de la CHANSON

Participation in this event is advertised as open to "music

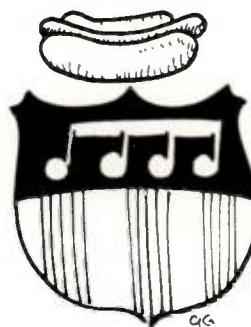
authors and composers of all nationalities and living languages." Competing songs must be original. The words and music must be unpublished and submitted on a mono recording.

Registration and participation fees are: 200 francs for the first entered song and 150 for each additional song. (A franc is approximately 22 cents at the current rate of exchange.)

Award Categories

- 1) Song (Grand Prix de Paris International de la Chanson).
- 2) Performing Grand Prix.
- 3) Prize of the S.A.C.E.M. assigned to the French song.
- 4) Prix Maurice Chevalier, assigned to one of the French selections.

Additional information can be received by contacting:
Service du Grand Prix
International de la Chanson
2 bis, rue de la Baume
75008 Paris



THE AMERICAN SONG FESTIVAL

The A.S.F. is the only international song festival of its type currently held in the United States. This event is open to both amateur and professional songwriters from all nations with no language restrictions.

This festival was conceived as an alternative to the "invitation only" style of its European counterpart.

A.S.F. festival is an annual event and the deadline for submission of material is late June. They maintain a fully staffed office of music professionals the year round.

Awards and Prizes

The A.S.F. awards 656 cash prizes ranging from two "Grand Prizes" of \$30,500 to "Honorable Mentions" worth \$50.00. These awards are split between two divisions, amateur and professional.

Music Categories

Within the amateur division there are six different musical categories: Top 40 (rock/soul) . . . Country . . . Easy Listening . . . Instrumental/Jazz . . . Folk . . . and Gospel/Inspirational.

The Professional division is restricted to only the first three: Top 40 (rock/soul) . . . Country and Easy Listening.

Judging

Judges for the A.S.F. are gathered from the ranks of publishing companies, record companies, music critics and recording artists. The submitted songs are screened by these music industry professionals in an elimination process by which the winners are ultimately chosen. The guidelines state "The criteria for judging are: Originality, Musical Composition and Lyric Content (when applicable). Elaborate instrumentation, vocal arrangement or production will have no bearing on the judging. In fact, the simpler the production, the better." The songs in both the amateur and professional divisions are judged separately for non-competing awards.

Fees

There is a fee of \$13.85 for each song in the first category, with an additional charge of \$8.25 for each additional musical category selected. Any number of songs may be submitted as well as one song in several different categories.

Submittal of Songs

Each submitted song must be recorded on a cassette tape with only one song per cassette. The cassette must be accompanied by the A.S.F. entry form and the appropriate fees for the musical categories selected.

Within one week after

receipt of the material, they will acknowledge such with a return postcard.

Miscellaneous

The A.S.F. places no publishing restrictions on any of the submitted songs or lays any claim to them. The individual writers retain all rights to their music. The festival states, "The songs are used only in conjunction with the competition."

As is the case with many of the song festivals throughout the world, the specific date and deadline are subject to change. The deadline date for the A.S.F. is usually sometime in early June but for specific information concerning dates, deadlines and possible format changes contact:

The American Song Festival
P.O. Box 57
Hollywood, California
90028

ABOUT FIDOF

In 1977, the International Federation of Festival Organizations and Organizers, FIDOF, located in Split, Yugoslavia, will celebrate its tenth year of service to the world-wide music community. It is the only such organization of its kind in the world and all the major festivals in 48 different countries are members.

FIDOF was initiated when, according to FIDOF, "... representatives from the music industry felt the necessity to co-ordinate their activities and organize a world-wide information service. At the same time, sponsors, communities and even governments needed such an international organization which would, on a neutral ground, be a link among all who promote music and arts in general."

FIDOF publishes an illustrated bulletin concerning festivals "past, present and future," along with an annual calendar of national and international events throughout the world, as a service to its active members.

Membership in FIDOF costs \$25.00 per year and entitles the member to all of the benefits and information circulated by the organization.

Songwriting The Long Distance Songwriter

by Buddy Kaye

Editor's Note: Al Kasha will definitely be back in our September issue.

Buddy Kaye is a successful publisher, a Grammy winning producer of Richard Burton's current LP, *The Little Prince*, and has been the lyricist of songs which have contributed to the sale of 50 million records. (i.e. *Till The End Of Time*, *Full Moon And Empty Arms*, *A-You're Adorable*, etc.)

Consider the following: you are embarking on a way of life that allows you to share your thoughts and feelings with a world full of people . . . and be paid for it. How fortunate. Especially when you consider there are some sixty nations who do not allow freedom of expression and imprison people or ship them off into the cold, vast wilderness because they try to express their personal thoughts. Given an atmosphere where you can choose your profession, what will be your main source of income when you blow out the candles on your 50th birthday? You'll still be pretty young, you know.

Statistically, ninety-five out of every hundred of your peers at that age will be doing something other than writing songs. A few will drift into other areas of the music industry. The majority will fade into the anonymity of the commuting 9-to-5ers.

Happily, there is a survival kit to alter the course of these 'down-the-road' probabilities. There are three interesting alternatives: (1) Save every penny of your royalties and live meagerly and miserly; (2) Invest your royalties intelligently; and (3) Simply take the time out to learn the vital elements and proven principles that are necessary to produce a never-ending flow of songs which have a chance of becoming standards.

Qualities inherent to standards are: Original but simple melodies that people can sing; interesting subject matter and words that people can understand, remember and identify with. These ingredients are contained in such songs as "Tie A Yellow Ribbon etc.," "By The Time I Get To Phoenix," "You've Got A Friend," and "Help Me Make

It Through The Night." It is generally agreed that these particular hit songs will be among the most requested years from now with royalties continuing throughout the writers' lifetime.

Being in control of your craft will provide you the tools and the flexibility of writing any time, any place, on any assignment without the necessity of creating moods to inspire you. I believe Irving Berlin said "Songwriting is 10% inspiration and 90% perspiration." An interesting comment on the subject came from a beautiful lady songwriter/artist. When Malvina Reynolds was queried as to where she got her inspiration, she reflectively replied: "If I knew I'd go there every day."

The point is that the better songs endure. But a new breed of song has shown up on the charts. You don't really sing it, you can't quite understand the words and it's not important anyway; you don't pay attention to the form or structure. What you do is 'feel it.' The record is bought not necessarily for the song but for the sound.

As a writer looking for a future, you must understand that "sound" songs are transient visitors in the music markets of the world. True, "sound" songs earn quick bucks during their short run, but the real objective should always be longevity. Royalties stemming from the rich flow of standards of the 1920's through the 50's continue to give a few hundred songwriters, out of tens of thousands, the luxury of spending their September days writing, teaching, planning projects or just sitting and thinking.

I am fortunate to be among that small, elite group because I was born at a time when Songs were 'the thing' in those good old Brill Building days of the music business rather than Sounds.

I am not for a single moment downgrading record "sounds." I am only saying that "Get Up And Boogie," and "Get Down Tonight," etc. are temporary tenants in the house of standards. Ad-

ditionally, "sound" songs are seldom covered by other recording artists, rarely performed on TV, are only occasionally translated into foreign languages and almost never ride the "come-back trail."

A variation of "sound" songs are the half-sound/half-song hits like "Louie, Louie," and Sam the Sham's "Wooly Bully." The most successful half-sound/half song writing team is unquestionably Elton John and Bernie Taupin. Elton will undoubtedly go down as a great recording artist, but, in my opinion, not as a great songwriter. This is substantiated by the fact that the total output of songs written by Elton and Bernie has not received an equalled number of cover records accumulated by just one Lennon/McCartney song, "Yesterday." This is not to say that this incredibly talented team should not be admired and applauded. But the subject here is standards.

Disciplined songs, in which the words and music have enough strength on their own not to be dependent on a hit "sound" or arrangement, constantly hit the charts with other than the original artists. Check out the "charts" in this issue and pick up on some examples.

What does it all mean for the independent songwriter? I believe the answer lies in concentrating on writing songs which will have lasting quality. Study the masters. Analyze the intelligent lyrics, the uncommon chord progressions, the singable melodies. Never stop the process of learning.

There are many classes, seminars and lectures available to songwriters who take the trouble to seek them out. In main music centers throughout the country, they occur continually as has been reported here in *Songwriter Magazine*. In other areas, you should check with the colleges and see what they have to offer.

Editor's Note: For those in the L.A. area, Mr. Kaye will be conducting lyric writing classes at L.A. Valley College on Saturday mornings from 11A.M. to 1P.M. The modest fee will be \$22.50 for ten intensive weeks.

Composition

by Ladd McIntosh

Helpful Hints Department

Writing songs, whether lyrics or music, is not easy and takes a great deal of thought, energy and dedication. Unfortunately, many songwriters waste a great amount of energy and time and don't really improve their product. In fact, too much time spent on one piece can actually weaken it and reduce it to a level of mediocrity where it may forever keep company with the vast majority of songs. Here are several "helpful hints" which will hopefully enable you to be more productive in less time.

- 1) Avoid constant rewriting and reworking of your composition.
- 2) Initial (spontaneous) ideas are usually best.
- 3) When composing, use a cassette recorder.
- 4) Approach your work when fresh and relaxed.
- 5) Take regular breaks in your writing schedule.
- 6) Work on your song *away* from the keyboard or guitar.
- 7) Learn to use correct rhythmic, music and chord symbol notation.
- 8) Write clear and concise lead sheets.

THE REWRITE/REWORK PROBLEM

Almost anything will begin to sound "correct" to your ears if repeated enough. Constant reworking of a melody only serves to dull your responses to it. The energy spent on rewriting could be put to much better use composing new ideas and developing old ones. If you finish a song and your critics—be they you or someone else—are lukewarm, don't despair. Write a *new* song! Be cognizant of your mistakes in the old one, but instead of trying to write out the weaknesses, size them up and strive to avoid them in your new work. You'll not only be more productive but happier, as well, because you will be writing more songs than before.

INITIAL IDEAS ARE BEST

We react to stimulation of all kinds. Depending on the stimulant, we may react with fear, anger, laughter, weeping, anguish, giggles, passion, hunger, thoughtfulness, intense randiness or vulgar depravity. There are many more responses.

The combining of notes and/or words into logical sequences acts as a stimulant and we can't help but respond to these as well. The songwriter is constantly searching for ideas—melodies and lyrics (stimulation)—that trigger an instant response in himself. Some call this inspiration—others luck. Once triggered, this response drives the songwriter to try to capture its essence and mold it (the initial idea) into a logical, stimulating and thought-provoking complete musical—something called a song. The professional knows how to isolate this "germ" and to build from it and thereby enhance it—creating a truly fine and complete musical entity.

The amateur, on the other hand, in reworking, usually begins to "doctor up" his *original* idea until it's no longer recognizable. But that's okay because, you see, he's been in on this evolutionary transformation of his initial idea from the beginning, and of course, he's only making it better. Or is he? He (or she) originated the idea and enjoyed the process and then has tampered with it (he calls it "nurturing"), changed it and fiddled with it, and all the while has been aware of the "growth." And he's enjoyed this, too. Small wonder he thinks it's "fantastic." Small wonder, too, he feels frustrated and dejected when nobody buys it.

Unfortunately, the potential record producers, publishers, recording artists, and audiences missed out on this "miraculous music metamorphosis" (and quite frankly, could care less). They don't have the originator's added insight. What they hear doesn't make much sense and they quite naturally reject it. They undoubtedly would have been more responsive to the original idea.

Look at it this way: If it was good enough to "push

your buttons" initially, why mess with it? Maybe it will "push" someone else's buttons as it did yours. Give it a chance!

Remember: Do not rework the original idea. Instead, rework the logical extensions and off-shoots of that idea.

USE A CASSETTE RECORDER

Many songwriters who are just beginning experience a good deal of difficulty putting down on paper a correct version of what they have written. Because they are not experienced at melody transcription or rhythmic notation, their efforts tend to make them so confused that after a short while, they're not certain how the idea went in the first place. This can be very frustrating.

The advent of the cassette recorder has been a boon to beginning songwriters who are wise enough to use it. As you begin work on a song, simply record yourself. You can then transcribe it at your leisure. If you have trouble with transcription, you can take all of the necessary time to learn without any danger of losing that "funky" rhythmic thing or that "peculiar" melodic relationship. There is nothing to compare to the total feeling of frustration that occurs when you spontaneously play or sing something, and then can't repeat it exactly. It's gone for good. A cassette recorder will happily alleviate this problem.

A word of caution about recorders. Avoid turning on the tape and improvising for any length of time while searching for a valid musical idea. It's quite tedious to play back one and one-half hours of "jamming" just to locate a few seconds of an idea here or there. Be judicious with your use of a recorder, but use it!

WORK WHEN FRESH AND RELAXED

This is just common sense. A manager of a baseball team wouldn't dream of starting a pitcher who had just pitched nine innings the day before. Why should you expect your brain to function at the high level needed for creative thought after a long, hard day or with too little sleep or food. You should approach

a game: rested, relaxed, awake and reflexes at the ready.

This also applies to Hint #5: Take regular breaks. You can only push your mind so far before it starts to get fuzzy and unresponsive. When you find your mind wandering, stop. Take a break, play with your kids, watch some T.V., work on your button collection, drink a beer, take a snooze, go swimming, play pinball, go lay in the weeds, hang by your fingernails, or clean your toes—whatever. Give your brain (your creativity) a chance to rest and re-energize. You will become more productive and you will enjoy the work of composing so much more.

WORK AWAY FROM THE WRITING TABLE

If you keep a small part of your mind open to songwriting, you may be amazed to find that some of your very best ideas will come to you when you're *not* where ever it is you normally write. I normally compose in my office at a card table seated next to my piano. However, I've written songs on airplanes, in airports, in bathrooms, lying on the floor, on picnics, while lying in bed and even during meals. Some people write best at the seashore, others at the mountains, while still others get good ideas at ball parks, while hitchhiking or whilst digging for sand dabs. I've known people who keep music paper on their bedside table so that they may write down any ideas that come to them in the middle of the night. Some get their best ideas while taking a bath, others while sitting on the toilet and still others while riding on a bus. I know a woman who wrote a couple of really fine songs on a very noisy air transport. She was on a USO tour at the time. Some find the stimulation of teaching a catalyst while others are too exhausted from teaching to function with effective creativity.

Wherever and whenever you must be prepared to jot down that beguiling idea when it hits you.

CORRECT NOTATION

Space does not permit a thorough discussion of this

continued on page 29

Nashville Songwriters Association



*Marijohn Wilkin,
First Vice President NSA*

Marijohn Wilkin is many things to NSA as well as its 1976-77 First Vice President, for it was in her kitchen over lots of coffee, doughnuts, and burning hours of midnight oil that the Constitution and by-laws for The Nashville Songwriters Association was drawn. She has served on the board of directors twice previously, and in the interim years worked long and diligently on committees which has helped to bring "Songwriters" to its present progress level. In October of last year, Marijohn was inducted into NSA's Hall of Fame.

Marijohn Wilkin is many things to the music world. The native Texan is the only lady we know who financed her way to a bachelors degree in English at Hardin-Simmons University by singing with a cowboy band. She considers her days as a singer with the Hardin-Simmons University Cowboy Band, on scholarship, as a very important phase in her life. She went on to teach music in public schools in Lovington, New Mexico and Tulsa, Oklahoma; but songwriting was the winner when the petite, soft-spoken Marijohn came into Nashville riding the crest of "Waterloo," the song written with John D. Loudermilk, and recorded into the giant by Stonewall Jackson. She wrote for Cedarwood Publishing Company for seven years, where, with Danny Dill, the much recorded "Long Black Veil" was written, and originally recorded by the late NSA Hall of Famer, Lefty Frizzell. With a catalog of many, many songs, Marijohn is songwriter extraordinaire. But, musically, she didn't stop here . . . she formed the

"Marijohn Singers" who sang on literally hundreds of hit recordings, as well as becoming a featured act on a syndicated TV-er, "Good Old Nashville Music," a three-year run for the Marijohn troupe.

Always seeking a challenge, Marijohn, "on a shoestring and a prayer," plus that uncanny ability to recognize talent potential, formed her Buckhorn Music publishing company. With unproved writers and the young talent of Chris Gantry, Zack Van Arsdale, Ed Bruce, Kris Kristofferson, Bucky Wilkin (her only child), and Hillman Hall . . . these names alone

proved her knack for "knowing potential" . . . need more be said?

In the fall of 1973, Marijohn Wilkin had almost completed a song, "One Day At A Time." Kris Kristofferson was in Nashville with the great "Why Me, Lord" breaking the top of charts everywhere. Marijohn thought "One Day At A Time" would be a great follow-up for Kris. She called him and together they finished the song. Kris didn't do it but newcomer Marilyn Sellers did and it became an instant #1 recording, crossing from the country charts to a Top 40 hit! The song won for

Marijohn the 1975 Gospel Music Association's coveted Dove Award.

Two years ago Marijohn realized a religious reawakening, and her writing turned to gospel. She dates her current success to this fact and emerges as a single gospel recording artist. Contracted to Myrrh Records, her first album, "I Have Returned," was number one gospel for the talented singer, pianist. Her second LP, "Where Am I Going," contains eleven songs, all Marijohn Wilkin creations.

What follows are Marijohn's words to the readers of *Songwriter Magazine*.

Dear Songwriter,

Since there is no way to be as funny as Ed Bruce in his letter to you . . . I figured I would share something beautiful with you. My mother copied this by hand and had it framed for my Christmas gift in 1966. I have it hanging in my music room for quick reference and inspiration in the many times of "identity crisis."

"I Am Music"

I am music, most ancient of the arts. I am more than ancient, I am eternal. Even before life commenced on earth, I was here in the winds and waves. When the first trees and grass appeared I was among them.

And, when man came I at once became the most delicate, the most subtle, the most powerful medium for the expression of man's emotions. When men were little better than beasts, I influenced them for good. In all ages I have inspired men with hope; kindled their love; given a voice to their joys, cheered them on to valorous deeds, and soothed them in times of despair.

I have played a great part in the drama of Life, whose purpose is the perfection of man's nature. Through my influence human nature has been uplifted, sweetened, and refined. With the aid of man I have become a Fine Art.

From Tubal Cain to Thomas Edison a long line of the greatest, brightest minds have devoted themselves to the perfection of instruments through which men may utilize my powers and enjoy my charms. I have myriads of voices and instruments. I am in the hearts of men and on their tongue in all lands, and among all peoples,—the ignorant and unlettered know me no less than the rich and learned. For I speak to all men in a language that all understand. Even the deaf hear me, if they but listen to the voice of their souls.

I am food of love. I have taught men gentleness and peace; and I have led them onward to heroic deeds. I comfort the lonely, and I harmonize the discord of crowds. I am a necessary luxury to all men . . . I Am Music!

Allan C. Inman

Why not cut this out and put it on your wall for those down days, when the words and the music just don't seem to match the melody you're hearing in your heart, it will help you remember who you are.

—Marijohn Wilkin

Who's Who?

by Pat and Pete Luboff



LOS ANGELES

Richard Burns, Professional Manager
Sunbury Music Inc.—ASCAP
Dunbar Music Inc.—BMI
Sunbar Music—SESAC
6363 Sunset Blvd. Suite 604
Hollywood, Ca. 90028
(213) 461-9171

Other Offices: Nashville, New York, Toronto, England. Foreign offices and representatives around the world.

Affiliated with: RCA Records

Dick was a banker whose weekend hobby of recording songs at home with his friend, Gary Usher, led to a sale to Dory Records in 1962. Dick played bass on the hit Capitol album, "Shutdown," and later became one of the Hondells, who had great successes with "Little Honda" and "Younger Girl." In 1963, Dick took a leave of absence from the bank and he never returned. After having songs released on 14 labels, Dick became Jimmy Bowen's A&R coordinator.



Fourth
Semi-Annual

N.Y. Lyric Writing Seminar

Sept. 18th & 19th
At Hofstra University

Featuring a dynamic weekend crash course in the basics of professional lyric writing. Includes an intensive workshop, detailed instruction in specific techniques, and individual assistance and evaluations. Conducted by the president of Ultrasound Records, as described in the July issue of Songwriter Magazine by Rollin' Albert.

For details write:

Ultrasound Records
Dept. S
1728 Roberta Lane
Merrick, N.Y. 11566



Five years ago, Jerry Teifer asked Dick to join the Sunbury Dunbar staff. Dick says, "When I was new to the business, I was naive and I got ripped off. My experience helps me in my job now, because I know what to tell the writers I see. When they leave my office, they're not naive anymore. I tell them where they stand and how the business works. I do unto them what I wish someone had done for me. I shoot straight and make sure everybody is aware of what's going on.

"Most professional songwriters know that if you don't like their song, it doesn't mean it isn't a great song. They know I'm only one opinion and I could be wrong and they don't take it personally. Professional songwriters are the greatest, easiest people to work with. It's the amateurs who get upset when a publisher passes on their songs and that makes them very difficult to work with.

"The question is: 'Are you as good as Elton John, Kris Kristofferson and Mac Davis?' Because that's your competition. Songwriting isn't like any other field you get into where there's a set training program. Nobody has the time and the money to bring writers along in their development. So, as soon as you pick up a pencil and say 'I'm a songwriter,' you have to compete with the best in the field.

"I look for commercial songs and that means songs that a lot of people happen to like—in other words, songs with universal appeal. Write for the people on the street." To audition, send a three song maximum, preferably on reel to reel tape with leaders between the songs and lyric or lead sheets. Also include a self-addressed, stamped envelope if you want your tapes returned.

Dick adds, "If someone has taken the time to write something down on paper, it can't be bad. It's part of him. But, if I see potential in a songwriter, I tell him to be very self-critical of his work. Just because you wrote something doesn't mean that it can't be improved on. Construct it so that every line adds to the song. Have a hook that gets people off and makes them

want to turn up their radios and sing along."

The Sunbury/Dunbar catalog features many hits, some of which are: "These Eyes" and "American Woman" by the Guess Who, Harry Nilsson's "One" and "I Guess The Lord Must Be In New York City," Herbie Mann's "Hijack," "Amy" by the Pure Prairie League, and others like "Me And My Arrow," "It's Impossible" and "I Write The Songs."



Bo Goldsen, Professional Manager

Criterion Music Corp.—ASCAP
Atlantic Music Corp.—BMI
6124 Selma Ave.
Hollywood, Ca. 90028
(213) 469-2296

Other Offices: Paris and world wide sub-publishers

Also: Criterion Studios (16 track)

Bo's father, Mickey Goldsen, was the founder of Capitol Songs at the request of Glenn Wallichs, who, with Johnny Mercer and Buddy DeSilva had started Capitol Records 18 months earlier. By 1948, Capitol Songs had evolved into Ardmore and Beechwood Music and Mickey left with a lot of the songs they had acquired collectively to form his own firm, Criterion. The catalog has a foundation of standards like Johnny Mercer's "Dream," "Manana," "Moonlight In Vermont," "It's A Good Day" and jazz tunes by Charlie Parker and Gerry Mulligan. Criterion and its related companies are noted for their extensive Hawaiian and Polynesian catalogs, which include "Tiny Bubbles" and "Pearly Shells."

In the 60's they had 14 straight hits by Lee Hazlewood, with titles like "These Boots Are Made For Walking" and "Houston." Later, they worked with Jackson Browne, writer of "Doctor, My Eyes" and "My Opening Farewell." Current involvements are basically with writer/artists: Don Preston, ex-lead guitarist for Leon Russell, who now has his own band; Jamie Browning,

an up and coming RCA artist; a group called Honk; and writer/producer Denny Randell.

Bo grew up in the business, helping out during high school and college. After graduating, he spent three years in France, helping run their Paris office. Some of his duties were getting French renditions recorded of American songs and getting American records out and available to French-speaking people in France and the Benelux countries. Bo returned to L.A. in 1971.

Bo prefers songs submitted on cassettes. Send a maximum of four songs with lyric sheets or lead sheets and a self-addressed, stamped envelope. He says, "I'm looking for talented writers, with a flair, and I'm looking for hits. We have excellent demo making facilities that we make available to our writers. I don't think it's 100% true that a flat melody and lyric demo makes it for producers who work with their gut level reactions when choosing songs. It's true to a point, and I'm a sucker for a song that stands on its own with just a piano or guitar and voice demo. Then, an arrangement only adds to it. But, sometimes simple demos get boring. The important thing is to make a demo with energy, something that sounds enthusiastic and musical. Then again, a good demo can fool you and when I hear one I always stop and say . . . yes, but is the song really good? Is it placeable? A song can't be so introverted that you can't imagine anyone else doing it."



NASHVILLE

Gus Barba, Professional Manager

4 Star Music Co.—BMI
Ace Music—SESAC
Fireweed Music—ASCAP
49 Music Square West
Nashville, Tennessee 37212
(615) 329-0444

Other Office: Hollywood

Affiliated with: 4 Star Records and Challenge Records

4 Star Music originated in Los Angeles over 30 years ago and two of its founders

were Joe E. Johnson, the current President, and Gene Autry. The firm moved to Nashville in the 50's. Their catalog includes these songs, all of which are award winners: "Release Me," "Send Me The Pillow That You Dream On," "Am I That Easy To Forget?" "Don't Let The Stars Get In Your Eyes," "In The Misty Moonlight" and "Tequila."

Gus' 19 years of experience in the music business began with playing drums on tours around the country with various groups. He moved to Nashville in 1969 and played with the Compton Brothers, who had a hit with "The Haunted House." After touring with Wilma Burgess, known for "Don't Touch Me" and "Misty Blue," Gus became one of Tom T. Hall's back-up group, the Storytellers. He says, "Tom T. Hall is the best songwriter I know and I'm grateful to him for the education he gave me in songwriting." Gus got into publishing when he helped run Hall Note Music for Tom T. Meanwhile, Johnny Rodriguez, who had joined the Storytellers, was now branching out to form his own group and Gus left with him for a year's tour. When the tour was over, Gus did some independent promotion work before joining 4 Star Music in December of '75.

Gus comments, "Songwriting is like prize fighting or anything else you want to do. Once you have the basic love of it and the wanting to do it, the rest is hard work. After you have the desire to write a standard, you've just got to write and write and write, and the more you do it, the better the songs will be."

"Make a study of the basic structures of the existing great songs. I strongly recommend Tom T. Hall's new book, "How I Write Songs," in which he tells about not only his methods, but also about those of several other writers he knows."

"Everybody from your neighbor on will tell you not to get into songwriting. You can expect to have lots of songs returned to you. You can't get frustrated after one or two rejections, you've got to keep at it regardless of even 2 or 300 rejections. You must believe in what

you're saying. After that, it's a case of finding the right channel for the song."

"Don't go into the studio and spend a lot of money on making a demo. A good clean audible work tape will do. Send your best two, your first and second shots, with lyric sheets at least and lead sheets if available. Tapes may be reel to reel or cassette, and a self-addressed, stamped envelope should be included. We are primarily a country music publisher, but we also have a Hollywood outlet and can get songs to pop stars like Dean Martin, Perry Como, Engelbert Humperdinck and Tom Jones."



Merlin Littlefield, Assistant Director
American Society of Composers, Authors and Publishers—ASCAP
No. 2 Music Square West
Nashville, Tennessee 37203
(615) 244-3936
Other Offices: New York, Hollywood

Merv explains, "There are two ways for songwriters to receive money from their songs. The first is mechanicals, which means record sales. That money comes from the record companies to the publishers and then to the writers. The other source of income is performances, which is when their songs are used on radio, TV, live or wired music. ASCAP is a non-profit collection agency, which was established in 1914 to protect songwriters and insure that the copyright law of 1909 be performed properly, that is—if a person writes a song, he or she should be paid for the performances of it. To that end, we survey and license radio stations, TV networks, clubs, hotels and concerts.

"I've been in the record business and observing it for nine years and I have come to believe and live by this: service is the area of competition. Our goal at ASCAP is to attract as many good writers and have as many songs on the charts as possible. But after we get the writers to join, we don't stop. We owe

them a service, so I work with writers that are already signed as much as I try to get new writers. That way, we get the word around that ASCAP is a good company."

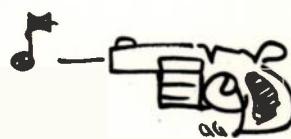
"To be of service, we have to be a multi-faceted information center ready to answer every question there is about the music business. We get questions about the copyright law, how to form new publishing companies, how record companies choose artists, how artists choose material, what trade papers offer, how songs get on the charts, how songs are picked for radio airplay, how to get advances. The songwriter is the backbone of our industry and I think he has to be very knowledgeable about what goes on after the song is recorded. The country music playlists are getting tighter, just like the pop stations, and the songwriters need to know what they're up against."

"To seek writers, we go to clubs and concerts where the new talents are performing to inform them about ASCAP. And I have recently become a member of the Country Music Association's Speakers Bureau. My duties will take me to colleges and civic groups to tell them about the music business."

"We are the oldest licensing agency in the world and I feel we have the hottest writers collectively. Some of the country writer members of ASCAP are Jerry Foster, Bill Rice, Royce Porter, Bucky Jones, Eddie Raven, Jim Weatherly, Jesse Colin Young and Loggins and Messina."

Merlin advises, "Writers have to be excellent objective observers. The arts have always reflected society throughout history. Songs are like politi-

cians; the ones that appeal to the majority are going to be elected. Love is still the biggest theme in music. You've got to say 'I Love You' in a new and different way, but still keep it simple enough for the fellow driving down the street to understand what you're talking about. Avoid getting too intellectual in your lyrics. Figure out why the songs



that have made it are hits."

Writers in the mid-west, south and south-east, including Texas, Oklahoma, Illinois, Georgia and the Carolinas, who are interested in finding out more about ASCAP may contact Merlin at his office in Nashville.



NEW YORK

Felix DiPalma, Director of Talent Development
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Affiliated with: Kirshner Records, Distributed by Epic.

Don Kirshner started by writing songs with Bobby Darin in 1958 and their first hit was "Splish Splash." Don then joined with Al Nevins to form Aldon Music, which was famous throughout the 60's for these great writers: Carole King and Jerry Goffin, Neil Sedaka and Howie Greenfield, Jack Keller, Barry Mann and Cynthia Weil. He later sold Aldon to Columbia Pictures and it became Screen Gems/Columbia Music. While serving as President of Screen Gems/Columbia Publishing during the heyday of the Shirelles and the Drifters, Don was instrumental in the emergence of the giant hit, "Sugar, Sugar" by the Archies. He is currently producing the Rock Awards TV Show, which will air on September 18th

continued on page 28



Songwriter
Interview:



Putting
feel
into Music
A M M

By Pat

If you've read more than one of these interviews, you've by now noticed that it is extremely difficult for a songwriter to define the creative process. How does one explain how he or she goes about translating their feelings into music and words?

The problem can compound itself when the songs are not the end result of one person's feelings, but a musical and lyrical collaboration of two people.

And the situation can be made more complex yet, if the two people blending their words and music are married. In our highly transient society, the odds against long term collaborations, both personal and professional, are growing larger. To bet both as an entry would bring odds which Damon Runyon would call a "sucker bet."

Yet, for over fifteen years now, two people from Runyon's neck of the woods, have beat the odds. I don't think it's just that they're from New York that gives a Runyonesque feeling about Barry Mann and Cynthia Weil . . . it's the lovable, good-timey, light-hearted interplay and dialogue that goes down between them. They seem to

g their ngs and Words

Baratta

E
L

enjoy each other, and respect one another's talent. And there is no jostling for center stage. They don't try to upstage each other in what they do . . . they try to complement.

To illustrate, when asked, "with some of your biggest hits like *On Broadway*, and *You've Lost That Lovin' Feeling*, you achieved a certain grandeur about them . . . a bigger than life feeling. Did you strive for that? How did that come about? Did you consciously try to do that?" . . . Cynthia responded:

"What you're trying to get into is the creative process and how some things happen. There are a lot of songwriters reading this and I would just like to say to them that I think we're all bananas. And the reason I think we're all bananas, (and this I just started thinking about), is we don't know where it comes from. You can learn a certain amount of craft. At this point we can write a professional song. Either it's good, it's bad or it's medium, but it's professional. Where the great ones come from, you don't know. And you never know where the next one is going to come from and when. When you're on a hot streak you're on a





"I went through that period of denying what came to me easily."

hot streak, and when you're in a slump, you're in a slump.

"And the process is never ending. It doesn't stop after you have a hit. In fact, it gets worse because you think you're never going to write another one. At least in the beginning, you think the first hit has got to come someday, but you're not that sure about the second.

"But I think we, (probably all creative people), are a little closer to some kind of subconscious source than most people, and when we unblock, it starts flowing out. But you don't know why that happens, or how to make it happen. Everybody has their own little procedures they go through and can tell you their little tricks. I would have times when I'd listen to a certain writer until that turned me off. Or I'd listen to the radio . . . don't listen to the radio. Wear my shoes . . . don't wear my shoes. Write in the living room . . . write in the den. And it never comes the same way twice and that's why I think we're all a little nuts because we're the only people who have to operate that way. If Christian Barnard went into a heart operation and said, 'Now let's see . . . how am I going to do this today?', he'd be a little nutty too, and his patient would be a lot dead.

"Now, when we have to come to grips with the realization that we earn a living doing something that we don't know how to do, and fear that maybe today, we won't know how to do it anymore, you can understand why I feel we're all bananas!"

To which Barry adds proudly, "Now you see why I love her!"

Mann and Weil were born

in the same city but in different boroughs; he in Brooklyn and she in Manhattan which, Barry feels, is like two different continents. Cynthia agrees.

"When I was a little girl," she recalls, "I was raised by a German nurse who lived in Brooklyn and she used to take me home to spend Christmas at her house. We used to take the subway from Manhattan and when it would come out of the ground to cross the Brooklyn Bridge, I thought I was going to Germany."

It was Brooklyn though and the home of her future husband and partner in song. Barry went to Madison High School there, which also happens to be the alma mater of another fair writer of songs named Carole King. It was during his early years at that school that he started writing songs just as a hobby . . . "fiddling around on the piano" as he calls it. He took some piano lessons to learn some chords, and did some pickin' on the ukelalie and learned a lot more about chords from that.

"I never thought I'd be a songwriter," Barry says. "I went to college at Pratt and studied architecture. I didn't really know what I wanted to do at that age.

"But before I went to Pratt, I worked up in the mountains (i.e. Catskill Mountains), as a bus boy and if there were talent shows, I'd sing and play some of my own songs. I was doing words and music myself at that time.

"I met a guy there named Jack Keller who was in the band at one of the places I worked, and we became friendly. He comes back into the story in a minute, but after the mountains, I finally went to Pratt and after a year, felt like I didn't want to be an architect. I really flipped out in a way.

"Anyway, the only thing I had going for me was that I felt I had some talent as a songwriter. I thought I was pretty good. So I looked up some of the names I had stored from when I performed in the mountains and I remembered Jack Keller and gave him a call. He was signed as a writer to a guy named George Paxton, and he already had had a hit with the Cordettes. Jack

invited me to show some songs to Paxton, which I did, and he liked a few of them, and eventually I started cutting demos.

"While I was in the recording studio, I met three writers who had formed their own publishing company and they invited me to 'just hang around . . . you'll learn publishing and you'll write with us.' So I did that for about eight months and got a good feel of what the whole business was about.

"During that time, I met a man named Don Kirshner who was making records and made mention of the fact that he was starting a publishing company. I didn't come across Donny again for a few months and in the interim, I was signed to a small record label and put out a single which stiffed out, and had a song recorded that became a hit by the Diamonds called *She Say Oom Dooby Doom*. It was a top ten record; would you believe it? Later on I followed it with *Who Put The Bomp (In The Bomp Ba Bomp Ba Bomp)*. And then when I learned to talk, I did all the songs that were really good with bigger words.

"Anyway, I bumped into Jack Keller and he told me he was with this publishing company called Aldon Music and he invited me to come around. He told me he was getting a weekly draw of \$200 from them so I went and was reintroduced to Don Kirshner and met his partner Al Nevins. Donny said he wanted to sign me so I asked for the same thing Jack was getting. He said I couldn't get that but they did give me \$150 a week. It was a great opportunity for me. Kirshner was a super salesman and had a tremendous personal magnetism. I felt it was the place to be and that if I signed an agreement with him, he would be able to really do something with my songs. That was why I became a writer with Aldon which later was sold to Columbia Pictures and became Screen Gems-Columbia Music. While I was there, Aldon had Neil Sedaka and Howie Greenfield, Jack Keller, and Carole King and Gerry Goffen. I had bumped into Carole when I was bringing demos around

before I met her at Aldon. She used to bring all her material around too. She was fifteen, and I saw this confident little broad I couldn't believe. She thought everything she wrote was great. And she was right, by the way. Ninety percent of it was.

"But anyway," Barry concludes, beginning to ease out of the area of stage designated as center and turning the spotlight over to his wife the wordsmith, "you came into the picture. Go kid!"

"I'm trying to trace what happened in my mind," Cynthia begins. "I really got into it because I was performing and I couldn't get anyone to write special material. So I wrote my own and whenever I would audition, everyone would tell me how terrible I was.

"One of the things I was doing was taking already existing songs and writing additional verses to them. I was drawn to sophisticated songs such as Cole Porter wrote and a manager I auditioned for recognized the direction my writing took. His office was on the same floor as Frank Loesser's Music Publishing Company, and he wanted me to meet Loesser but warned me that 'I'd better write some lyrics.'

So that night, while watching Playhouse 90, I wrote four lyrics during the commercials and met the man behind the *Guys and Dolls* music the next morning.

"Loesser was a charming, very nice man. He met us at breakfast at 7:30. His appointments started at that hour because he liked getting into his own writing in the afternoon. He was very encouraging to me. He said, 'Well, I want you to go to the office and I'm going to put you together with some people there and develop you as a writer.'

"I wrote with some of the writers there but began to feel that the Loesser office was not Top 40 oriented, even though that was not a term that existed in those days. They weren't getting me where I could write. And I never even thought of getting a record . . . writing was just something that you did, you know?"

"So I went around ped-

dling songs and getting \$25 advances. I was writing lyrics exclusively and it was like I'd walk up to someone and say, 'You want to write a melody to this?'

"One day, someone sent me up to see Kenny Greengrass and Stan Catron who were handling Teddy Randazzo. I showed Kenny my lyrics and he said, 'I think you should write with Teddy.' So I was writing with Teddy when Barry came up to play Teddy a song of his called *The Way Of The Clown*. I said, 'Who is that!?', and found out who he was from Kenny's secretary, Judy Tannon. 'His name is Barry Mann,' she told me, 'and he's with a good friend of mine named Donny Kirshner who's a publisher. Why don't you go up there?'

"So I went up and met Donny and showed him some lyrics. He put me together with Carole and Gerry, and we wrote a couple of songs together. And then Barry and I met."

"I thought she was going with Teddy," Barry adds. "When she came up to Aldon, we started talking and liked each other. Then we started going out and stuff."

"Actually," Cynthia clarifies, "we moved in together before it was fashionable to do that. I was getting \$50 a week and he was getting \$150, so we were solid."

"After I moved in with her," Barry continues, "I listened to some of her songs and I really thought they had something. They were commercial but, at the same time, they had a show-like quality. I felt no one was writing like that at the time."

"My whole background had been show music," Cynthia recalls. "I had wanted to be a performer, and I wanted to be an actress or a dancer. I was a hoofer for awhile. It's like a whole other section of my life that I lived and I can't understand why I ever wanted to do that now. It seems like a silly thing to want to do . . . get up and jump around. Actually, my dancing career wasn't that extensive. Me and my dancing shoes only appeared at two nightclubs. But even then, I was into writing. I wrote the production number at one of

Some of the songs written by
Mann & Weil
during their brilliant career are:

"You've Lost That Lovin' Feeling"
"(You're My) Soul And Inspiration"
"We Gotta Get Out Of This Place"
"On Broadway"
"I Love How You Love Me"
"Make Your Own Kind Of Music"
"New World Coming"
"I Just Can't Help Believin'"
"Rock And Roll Lullaby"
"Brown Eyed Woman"
"Who Put The Bomp (In The Bomp Ba Bomp Ba Bomp)"
"Uptown"
"Patches"
"Let Me Be The One"
"Heart"
"Blame It On The Bossa Nova"
"He's Sure The Boy I Love"
"My Dad"
"Only In America"
"Saturday Night At The Movies"
"I'm Gonna Be Strong"
"Walking In The Rain"
"Looking Through The Eyes Of Love"
"Angelica"
"Good Good Lovin'"
"Hungry"
"Magic Town"
"Kicks"
"Shape Of Things To Come"
"It's Getting Better"
"Feelings"
"When You Get Right Down To It"
"Just A Little Lovin' (Early In The Morning)"
"The Last Blues Song"
"Songs"
"We're Over"
"Make The Man Love Me"
"Miracle Maker"
"Footsteps"
"Come Back, Silly Girl"
"Bless You"
"Nobody But You"
"Nothing Good Comes Easy"
"Roads"
"Together Again"
"You Turn Me Around"
"Good Time Living"
"Don't Be Afraid Little Darlin'"
"Strangers"
"A Long Way To Go"
"See That Girl"
"I Could Have Loved You So Well"
"She Say"
"I'll Never Dance Again"
"Home Of The Brave"



"I think songwriters are a little closer to some kind of subconscious source."

those clubs and didn't even charge for it. I always wanted to fix words whenever I heard them.

"In terms of popular songwriting, Barry told me what to listen to. He'd tell me to listen to the Everly Brothers and I had never heard of people like that. He educated me to that whole side of music. He was my mentor and did his best to try and keep my writing commercial and not get carried away with the sophistication. Playing off his ear for contemporary music proved to be a tremendous aid to me in understanding the writing of popular song lyrics. But my mother was left in the dark a little. The people who recorded our songs were not at all familiar to her. What we did became relevant in her eyes when Eydie Gorme recorded *Blame It On The Bossa Nova*. She had heard of Eydie Gorme."

At the beginning of their relationship, Mann and Weil were writing continuously. "We had little time left over to interact with other people, and consequently our social life was minimal," Cynthia states. "There was no difference between night and day. It was all in the studio or at the piano for about six years."

"We'd write a song and spend five hours cutting a demo on it," continues Barry. "Then our publisher would call us and say 'the Everly Brothers or the Righteous Brothers are going into the studio and we need the song by yesterday.' So we would start writing again. We used to be completely familiar with the charts, and usually there was a call for a song because an artist had a hit and was looking for



"Words have always brought clear musical pictures to my mind."

a follow-up. We'd analyze their style and what had worked for them before.

"We didn't get every record that way. We wrote a lot just to write for ourselves. Sometimes we wrote for an artist who turned it down and it became a hit with someone else. It was a really good experience for us because we learned to write a lot of different style songs and they came off with a believability about them."

Inevitably, two people living together and collaborating in their work, have got to encounter problems. We asked how this husband and wife team interact as writers.

"We fight a lot," retorts Barry with a smile that suggests a recent memory.

"We go through good and bad work cycles," Cynthia explains. "We went through a cycle where Barry just didn't like the way I was writing for awhile. And there was nothing I could do about it . . . I mean that's the way I write. So I started writing to please him instead of to please me."

"I had my problems too," Barry states. "I was trying to expand the scope of my writing and everything was becoming more abstract. I went through that period of denying what came to me easily. It's done with such ease I figured there must be something wrong with it. It's not good enough . . . I haven't grown. I've got to get bigger and better and stretch out."

So I started writing how I felt.

"Even though that period didn't produce anything memorable, it was enjoyable because I was getting a lot of stuff out of my own guts. I wasn't getting records, but it gave me greater satisfaction to unload that way than it would have getting records with songs I wasn't happy with."

But both composer and lyricist are delighted with their latest efforts . . . four new songs which have been recorded by Barry as part of a recording deal with Arista Records. They also wax enthusiastic over their manager, Bobby Roberts, who is working on their behalf in a manner which prompts them to say that, "he's the best thing to happen to them."

Their method for writing in collaboration varies. They've worked with lyric first, with the melody first, or from a title.

"Actually," Barry clarifies, "lyrics are easy for me to write to. Words have always brought clear musical pictures to my mind. It's easy for me to write to a title, too."

"Of all the ways we've worked," Cynthia adds, "it's harder if Barry writes all the music first and I have to put a whole lyric to a complete melody. Sometimes, he has just a verse worked out, and we can work from that point together."

"It's very hard to write with the same person for as long as we've been writing

together. As you know, most writing teams don't last, much less marriages. It's hard to write with the same person and keep the creative spark going, as it is hard to live with the same person and keep the creative spark going. But we do have one advantage . . . we have the greatest writing breaks. Bacharach and David never had it so good!"

The list of their hits is endless. Their songs have achieved success in all musical classifications from Country to R&B, from MOR to Rock n' Roll. Their versatility is exhibited in the songs they've written and the artists who have performed them. *You've Lost That Lovin' Feeling, I Just Can't Help Believing, On Broadway, I Love How You Love Me, Walking In The Rain, We're Over, Let Me Be The One, Soul And Inspiration, Make Your Own Kind Of Music, and Just A Little Lovin' (Early In The Morning)*, to name a handful. The Righteous Brothers, Dionne Warwick, Elvis Presley, The Ronettes, Johnny Rodriguez, The Paris Sisters, Mama Cass, Aretha Franklin, and Barbra Streisand. Records of their songs have sold over 90,000,000 copies.

But none of this has apparently turned their heads. That friendly, down to earth Damon Runyon light heartedness is still with them. Their feelings are unspoiled by success and the blending is music to our ears. Their songs sing it clearly; Mann makes marvelous music . . . Weil writes wonderful words.

SRS Open The Forum

The following article is in support of SRS' firm position that music publishers should be regulated by the state. At present, publishers can acquire forever the most valuable assets of songwriters, their copyrights, without any contractual obligation to publish. We are of the conviction that music publishers should be required to evidence financial and professional responsibility and that uniform, equitable contracts should be mandatory.

Leroy F. Colton is an acknowledged authority on entertainment law. He is a member of the prestigious law firm of Wyman, Bautzer, Rothman & Kuchel, a firm which represents reputable publishers whose credibility is often questioned only because of the unethical practices of irresponsible publishers.

—Helen King

In 1975, the California State Legislature passed, and the Governor signed into law a bill which purported to license and otherwise regulate the activities of personal managers. The bill was to go into effect as of January, 1976. However, for various reasons, including the rather poor language of the statute, the bill is presently being reconsidered by the Legislature and is therefore not currently the law of this state. However, there remains a likelihood that a form of regulation for personal managers will soon be enacted. The reasoning of the Legislature in proposing and passing such a bill is worth examining.

The bill regulating personal managers was enacted for several reasons; among those reasons was the fact that the personal managers were unable to achieve self-regulation. A further reason is that personal managers are entrusted with the careers of their clients. A third reason is the fact that, in the opinion of the Legislature, certain personal managers have abused the rights heretofore granted to them under contract with their various clients.

Without debating the ques-

Licensing of Music Publishers

by Leroy F. Colton

tion of the propriety of state regulation of private enterprise, it in fact must be conceded that the state has and apparently is continuing to regulate certain industries or fields of endeavor in those instances wherein the Legislature deems it appropriate. If the Legislature deems it appropriate to attempt to regulate personal managers and to, in fact, regulate theatrical agencies, then it would seem to follow that there are even more compelling reasons for regulating music publishers.

A comparison of the relationship of agents or personal managers to their clients with the relationship of publishers to songwriters, would clearly indicate that the potential abuses are much greater on the part of the music publisher than either personal manager or agent.

In the case of the manager or agent, it is quite easy for the client to demand direct payment for his services from the source and, from such payment, pay the manager or agent, thereby avoiding misappropriation of funds. Further, and as a general rule, even in those cases wherein managers or agents are the initial recipients of monies earned by the client, there is a requirement that the balance of the money, after first deducting the manager's or agent's commission, be

remitted immediately to the client.

In the publisher-songwriter relationship, it is far less practical for the songwriter to obtain direct payment from the source, except for payment by Performing Rights Societies. In fact, one of the basic functions of the publisher is to collect for the songwriter. Further, it is the general custom of the music industry that publishers account to songwriters semi-annually, thereby giving publishers access and possible use of funds otherwise owing to the songwriter for periods of up to six months. Currently, there is no requirement, except those requirements which might be set up by contract between the parties, that requires the publisher to either hold the writer's share in trust and/or obtain a bond to secure amounts which would otherwise be payable to the songwriter. Using the current standard form of songwriter's agreement as a guide to industry custom, one can observe the absence of any control over the publisher as to the use of the songwriter's share of publishing income.

There are, of course, general rules of law which would be applicable in the event of misappropriation of the songwriter's funds by a publisher. However, as a practical matter, the cost of bringing suit and the time involved in recovering

the funds, if any funds in fact are left, makes it highly impractical in some, if not in most, cases for songwriters to commence litigation. Certainly, State regulation could provide some means, such as bonding, wherein the ability of the songwriter to recover misappropriated funds could be facilitated.

Another area of comparison between the relationship of licensed agents and "almost" licensed personal managers to clients, as opposed to publishers-songwriters, is the area of freedom of movement from an unsatisfactory relationship. In the case of an agency or management agreement, a client is both legally and practically free to select another agent or manager even during the term of his contract with such manager or agent. The client must, of course, be prepared to pay double commissions but, in some cases, the risk might be worth taking. Furthermore, as a practical matter, if the relationship between the client and manager or agent disintegrates, settlements are generally reached, which, although perhaps costly in the first instance, at least allow the client to continue his career without interruption.

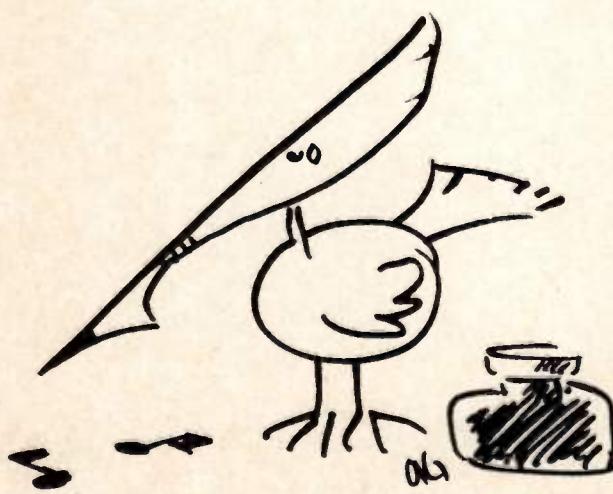
In the case of a term contract between a publisher and songwriter, the ability of the songwriter to move away from an unsatisfactory relationship is, for all practical purposes, impossible. Firstly, whatever copyrights were previously assigned to the publisher remain the publisher's property. Secondly, and because of the applicable principles of law, a publisher who would seek to represent the catalog of a songwriter, then under exclusive term contract, would subject himself to an action for interference of contractual relationship as between the songwriter and his then current publisher. Therefore, the only way out is the expensive and time consuming lawsuit. Although Legislative action may not, and perhaps should not, enable the songwriter to move from publisher to publisher

during a term contract, the fact that a songwriter is "stuck" with his publisher should provide the Legislature with the further reason for considering regulation of publishers, and in so doing strive to establish a procedure wherein grievances of songwriters can be more rapidly and inexpensively heard and determined than the procedure which is currently available.

Again, to compare the manager or agent with the publisher, in the case of the manager or agent, the client is, under present law, able to seek a rather inexpensive and rapid determination of at least certain key controversies in front of the Labor Commission. There is currently no such procedure in regard to songwriters in relation to their publishers.

There are many other areas which currently govern the typical publisher-songwriter relationship which could and should be examined as part of the Legislative process. For example: One can question the propriety of allowing a publisher to own a copyright created by another, for its lifetime, without consideration in the first instance, and with only a vague and implied promise to exploit the work and a promise to pay monies to the songwriter only if and when the work, in fact, generates income.

The music industry must again remind itself that its very life blood is the work of the creator and the artist. The music industry must also recognize that in most instances than should be tolerated, songwriters, particularly those who are at the beginning stages of their career, are taken advantage of by unscrupulous publishers. The end result of such practices can only be to discourage and perhaps end the career of potentially meaningful creators, whose works, if allowed to blossom in a proper environment, could serve as the foundation for the next music explosion which so many of us in this industry are impatiently waiting for.





My Life In Art The Autobiography Of A Copyright

Legally Speaking

Edited by
Richard A. Schulenberg
(A member of the State Bar
of California.)

Editor's Note: The following autobiography, written by the copyright entitled "Needing You," was discovered written upon the back of several lead sheets buried in a publishers file cabinet. Although, from internal evidence, the autobiography appears to be authentic, the editor makes no representation as to its authenticity.

I was born one hot summer night in Chicago in 1919, the product of the fertile imagination of one Benny "Bow Wow" Bilinsky. My creation resulted from a combination of unrequited love, humidity, and a mild case of indigestion. My name, *Needing You*, was bestowed upon me by Bow Wow halfway through jotting down my first chorus. My first memory was of Bow Wow

sitting at his battered upright and pounding me out while he sang my lyrics in his distinctive nasal voice.

Apparently satisfied with what he had wrought, Bow Wow placed me in a cardboard box and wandered off to drown his aching heart with cheap gin. It was in that box that I first met my fellow songs, my siblings, who were to be my companions through the years.

As I settled into the box, a voice greeted me, "Welcome trooper."

"Who are you?" I asked.

"Black Jack's Boys, a salute to our doughboys in the trenches, in polka time." He snapped me a curt salute. He gestured around the box with his riding crop, "These chaps, and ladies," touching the bill of his cap with the riding crop, "are all the offspring of Bow Wow Bilinsky." He coughed discreetly and lowered his voice, "Of course,

a few are not full-blooded." "Full-blooded?"

He lowered his voice a little more. "Collaborations."

"Oh," I said, not understanding.

He lowered his voice again, so that I could barely hear him, "Bilinsky just wrote the melody on some of them. Other chaps wrote the lyrics. Damned confusing if you ask me." He snorted, causing the bristles of his moustache to quiver.

"O' la, sir, don't you pay any mind to him. We are all one big happy family here." She curtsied and fluttered her eyelashes at me. "I am *Southern Belle*, a romantic ballad, in waltz time. I can see you are new here; you just have your common law copyright."

"Ma'am?"

She laughed, "We all come into this world with a common law copyright. As soon as Bow Wow wrote us, we each

had a common law copyright. Even those collaborations." She smile sweetly at *Black Jack's Boys* who snorted to himself and left us to line up a number of fox trots.

"I'm sorry, ma'am, I don't know what a common law copyright is."

She nodded understandingly, "You'd better talk to *Barrister Blues*."

"I beg your pardon?"

"We all call him Bart. Bow Wow wrote him to pay off a legal fee, but the lawyer wouldn't accept him as payment. The rejection was too much for Bart. As a result, he's a little . . . well, daft."

"Daft?"

"Crazy. He goes around talking about the law. His mind is a bit unhinged, he even quotes things which haven't happened yet."

"Huh?"

"In the future . . . oh, sometimes they're lawsuits, but mostly things that just haven't happened yet."

"Are they for real?"

She shrugged, "Who knows, they haven't happened yet. Here we are." She introduced me to Bart and then left us alone.

He eyed me thoughtfully. "You want to know about common law copyrights," he said in his best courtroom baritone. "Any song can be protected by a common law copyright if it's original with the author." He looked at me. "Yes, I can see you are original with Bow Wow, you certainly are written in his style. Also, you have to be more than just an idea, which of course you are since you are here in written form. You haven't been published, that's very important, that's how you lose your common law copyright. So, let us examine our facts: one, you are original, Bow Wow did not copy you from another source; two, you are more than a mere idea, you are the expression of an idea; and, three, you have not been published. *Res ipsa loquitur*, you have a common law copyright. Do you have any questions?"

"Yes. What does 'race' whatever it is mean . . . and what is a common law copyright?"

He sighed. "It means 'the thing speaks for itself.' And a

common law copyright is the protection an author has in a work from the moment it is created until it is published. When it is published the work loses its common law copyright."

"What happens to the work . . . does it die?"

"Not really. If a proper copyright notice was attached to it when it was published it gets a new copyright, a statutory copyright."

"And if it wasn't?"

"Public domain."

I felt a cold chill. For the first time in my short life, I realized that there was danger for a copyright. "You mean that if I was published without a copyright notice . . . " I made a cutting gesture across my throat.

He nodded, "Generally speaking. Of course, if it wasn't an authorized publication, you probably would not lose your copyright."

"What do you mean 'authorized publication'?"

"If someone stole you from Bow Wow and published

when I lose my common law copyright?"

He pursed his lips and pushed his fingers together to form a small cathedral. "Immortality. Your common law copyright will last forever, as long as you don't publish."

"Why publish and give it up?"

"Do you want to do anything with your life?" He shook his head, "This younger generation. Of course you do. If you do, you have to give up your common law copyright. Otherwise, you can keep your common law copyright . . . and just sit here. No, lad," he pounded his fist for emphasis, "you want to be a productive part of society! Go out and earn money for Bow Wow. God knows he needs it. Have you seen the stuff he's been drinking?" He shuddered. "It is the proper destiny, yes, the main objective, of a song to be published, to be productive—to earn money!"

"What about art?"

He peered at me over his glasses and gave me a big wink, "Oh that, too."

"Is there anything else I lose when I give up my common law copyright?"

"You give up your right to sue anyone for infringement in the state courts. Of course, if you get a statutory copyright, you may then sue in the federal courts." He reverted to a subject of interest to him. "There are many ways a young copyright with ambition can earn money for his author. You could be sold outright, usually that's shortsighted . . . although a bird in the hand . . . or the publishing share can be sold to a publisher and the author retains the writer's share." He

shook his head sadly, "Sometimes a writer will give away his publishing to a publisher for nothing. Imagine!" He brightened, "Of course, under the proper circumstances, a writer can retain all or part of the publishing. Are you following this?"

"I guess so."

"Look, life will be a lot easier for you if you understand you can be divided up into parts . . . some parts can be given, hopefully sold or licensed, and other parts can be kept. Each one of these parts is potentially worth money. The more you are able to generate for each part, the more money for Bow Wow. Now, let's presume that a publishing deal has been made for you. There are three, maybe four, main areas of income you can generate. In no particular order; first, there is income from your mechanical reproduction . . ."

"Mechanical?"

" . . . such as recordings, called mechanical license fees, or more commonly, 'mechanicals.' Second, license fees generated from 'public performance,' that's paid by the performance societies." He proceeded to answer my question before I could ask it. "A performance society collects the performance money for the copyright. Bow Wow belongs to ASCAP which was formed about five years ago in 1914. In a little over twenty years another performance society, BMI, will be formed . . . don't ask how I know, just believe me. There's also one called SESAC, it's not as big as the others. Let's see, where were we? Oh, yes, third, another source of income is from printed copies . . . sheet music, folios, things of that sort, sometimes called 'print rights.' At this time, money from the print rights is probably the most important, but that will change with time." He stopped to clean his glasses and hummed a little tune to himself. "Ah. I did say there was a fourth area didn't I? Fourth, synchronization licenses, or just 'sync licenses' for short, and any other licenses which don't seem to fall into the other categories."

"What are 'sync licenses' synchronizing?"

"The music with, say, the visual images of a motion



picture in the form of a soundtrack . . ."

"Motion pictures don't have sound."

He sighed in exasperation, "They will, lad, they will. Or, as another example, a soundtrack for a tele . . ." he stopped momentarily and then shrugged to himself, "for a television program." He waited for me to say something. I didn't. He nodded his approval. "Of course, there are many other ways to generate money from a copyright. Never, never, underestimate the greed of a publisher to figure out new ways to exploit a copyright. Really quite commendable. Now, if you will excuse me, I must address myself to a portion of the bar." He hiccupped once and turned. I watched him as he walked away, his black judicial gown swaying to a stately rhythm of its own.

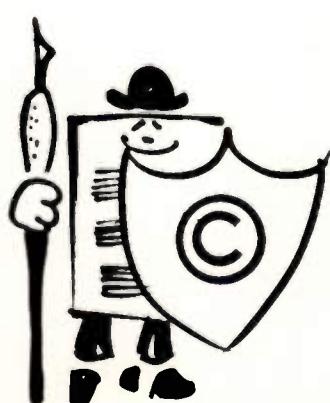


(In next month's continuation of The Autobiography Of A Copyright, our hero gets an E form, a recording, a U form, and assigned; Southern Belle gets violated . . . Bart sees more of the future.)



you without his permission, that would not be an authorized publication. As a result, if you were published without your proper notice, and it was unauthorized, you wouldn't lose your copyright. Also, Section 21 of the Copyright Act provides for what happens if there is an accidental omission of notice." He paused for dramatic effect. "If you can prove that it was an accidental omission; you may not lose your copyright, but you won't be able to collect from an innocent infringer. The best way is to make sure that, if you get published, you get published with notice."

"What am I giving up



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.

Songwriter Magazine

• indicates those artists
who record songs by other writers

Country Top 10

Songwriter	Title	Artist	Publisher, Licensee, Label
1. Bobby Braddock Rafe VanHoy	Golden Ring	• George Jones & Tammy Wynette	Tree, BMI, Epic
2. Dale Royal Billy Joe Burnette T. Hill Red Sovine	Teddy Bear	• Red Sovine	Cedarwood, BMI, Starday
3. Bob McDill	Say It Again	• Don Williams	Hall-Clement, BMI, ABC/Dot
4. Charles Haney Conway Twitty	The Letter	Loretta Lynn & Conway Twitty	Twitty Bird, BMI, MCA
5. L. Russell E. Pepper I. Jones	Vaya Con Dios	• Freddy Fender	Morley, ASCAP, ABC/Dot
6. Bob McDill	The Door Is Always Open	• Dave & Sugar	Jack, BMI, RCA
7. Eddie Rabbitt Evan Stevens	Rocky Mountain Music/ Do You Right Tonight	Eddie Rabbitt	Briar Patch/Deb Deve, BMI, Elektra
8. Earl Montgomery	One Of These Days	• Emmylou Harris	Altam, BMI, Reprise
9. Kris Kristofferson	Stranger	• Johnny Duncan	Resaca, BMI, Columbia
10. Sam Cooke	Bring It On Home To Me	• Mickey Gilley	Kags, BMI, Playboy

Easy Listening Top 10

Songwriter	Title	Artist	Publisher, Licensee, Label
1. Robert Lamm	Another Rainy Day In New York	Chicago	Big Elk/Laminations, ASCAP, Columbia
2. Kenny Gamble Leon Huff	You'll Never Find Another Love Like Mine	• Lou Rawls	Mighty Three, BMI, Philadelphia International
3. Neil Diamond	If You Know What I Mean	Neil Diamond	Stonebridge, ASCAP, Columbia
4. James Taylor	Show Me The People	James Taylor	Country Road, BMI, Warner Bros.
5. Paul McCartney John Lennon	Got To Get You Into My Life	The Beatles	Macien, BMI, Capitol
6. Gloria Gaynor Phyllis Nelson	Everytime I Sing A Love Song	• John Davidson	Peso, BMI, 20th Century
7. Winfred Lovett	Kiss And Say Goodbye	• Manhattans	Nattahn/Blackwood, BMI, Columbia
8. Michael McDonald	It Keeps You Runnin'	Carly Simon	Turipin Tunes, ASCAP, Elektra
9. Paul Evans Paul Parnes	Think Summer	• Roy Clark	September, ASCAP, ABC/Dot
10. Bobby Gosh	A Little Bit More	• Dr. Hook	Bygosh, ASCAP, Capitol

R&B Top 10

Songwriter	Title	Artist	Publisher, Licensee, Label
1. Kenny Gamble Leon Huff	You'll Never Find Another Love Like Mine	• Lou Rawls	Mighty Three, BMI, Philadelphia International
2. Curtis Mayfield	Something He Can Feel	• Aretha Franklin	Warner-Tamerlane, BMI, Atlantic
3. Billy Nichols	Can't Stop Groovin' Now, Wanna Do It Some More	B.T. Express	Blackwood, BMI, Columbia
4. Chuck Jackson Marvin Yancy Natalie Cole	Sophisticated Lady (She's A Different Lady)	Natalie Cole	Jay's Enterprises/Chappell, ASCAP, Cole-Arama, BMI, Capitol
5. Leon Russell	The Masquerade	George Benson	Skyhill, BMI, Warner Bros.
6. D. Brown D. Brown Y. Brown	Get Up Offa That Thing	James Brown	Dynatone/Belinda/Unichappell, BMI, Polydor
7. Michael Price Dan Walsh	It Ain't The Real Thing	• Bobby Bland	Meadow Ridge, ASCAP, ABC
8. Ohio Players	Who'd She Coo	Ohio Players	Tight, BMI, Mercury
9. Van McCoy	Everything's Coming Up Love	• David Ruffin	Warner-Tamerlane/Van McCoy/Ocean Blue, BMI, Motown
10. Sherman Marshall Them Bell	Wake Up Susan	Spinners	Mighty Three, BMI, Atlantic

Songwriter Top 40

Songwriter	Title	Artist	Producer	Publisher, Licensee, Record Label
1. Paul McCartney	Let 'Em In	Wings	Paul McCartney	MPL Communications/ATV, BMI, Capitol
2. Steve Miller	Take The Money And Run	Steve Miller Band	Steve Miller	Sailor, ASCAP, Capitol
3. Chuck Berry	Rock And Roll Music	Beach Boys	Brian Wilson	Arc, BMI, Brother/Reprise
4. John Lennon Paul McCartney	Get To Get You Into My Life	The Beatles	George Martin	Macien, BMI, Capitol
5. Bruce Blackman	Moonlight Feels Right	Starbuck	Bruce Blackman Mike Clark	Brother Bill's, ASCAP, Private Stock
6. Neil Diamond	If You Know What I Mean	Neil Diamond	Robbie Robertson	Stonebridge, ASCAP, Columbia
7. Phil Lynott	The Boys Are Back In Town	Thin Lizzy	John Alcock	R.S.O., ASCAP, Mercury
8. A. Orson C. Blanche	Don't Go Breaking My Heart	Elton John & Kiki Dee	Gus Dudgeon	Big Pig/Leeds, ASCAP, Rocket
9. John Deacon	You're My Best Friend	Queen	Roy Thomas Baker, Queen	B. Feldman/As. Trident, Elektra
10. Bill Danoff	Afternoon Delight	• Starland Vocal Band	Milton Okun	Cherry Lane, ASCAP, Windsong
11. Gary Wright	Love Is Alive	Gary Wright	Gary Wright	Warner Bros., ASCAP, Warner Bros.
12. Barry Gibb Robin Gibb Maurice Gibb	You Should Be Dancing	Bee Gees	Bee Gees	Cassero/Unichappell, BMI, RSO
13. Winfred Lovett	Kiss And Say Goodbye	• Manhattans	Manhattans Prod. Bobby Martin	Nattahn/Blackwood, BMI, Columbia
14. George Clinton Bootsie Collins J. Bradley	Tear The Roof Off The Sucker	Parliament	George Clinton	Malibz & Ricks, BMI, Casablanca
15. Jimmy Seals Dash Crofts	Get Closer	Seals & Crofts	Jimmy Seals Dash Crofts	Dawnbreaker, BMI, WB
16. Leon Russell	This Masquerade	• George Benson	Tommy LiPuma	Skyhill, BMI, Warner Bros.
17. George Johnson Louis Johnson Senora Sam	I'll Be Good To You	Brothers Johnson	Quincy Jones	Kidda/Goulgris, BMI, A&M
18. Peter Frampton	Baby, I Love Your Way	Peter Frampton	Peter Frampton	Almo/Fram-Dee, ASCAP, A&M
19. Gary Benson	Let Her In	• John Travolta	Bob Reno	Midsong, ASCAP, Midland International
20. Michael McDonald	It Keeps You Runnin'	Carly Simon	Ted Templeman	Turipin Tunes, ASCAP, Elektra
21. Robert Lamm	Another Rainy Day In New York	Chicago	James William Guercio	Big Elk/Laminations, ASCAP, Columbia
22. Bob Marley	Roots, Rock, Reggae	Bob Marley & The Wailers	Bob Marley & The Wailers	Tuff Gang, ASCAP, Island
23. Steven Tyler B. Whitford	Last Child	Aerosmith	Jack Douglas Aerosmith	Daskel/Song And Dance/Vindallo, BMI, Columbia
24. Richard Carpenter John Bettis Albert Hammond	I Need To Be In Love	• Carpenters	Richard Carpenter	Almo/Sweet Harmony/Hammer & Neils/Landers-Roberts, ASCAP, A&M
25. Dave Crawford	Young Hearts Run Free	• Candi Staton	Dave Crawford	DaAnn, ASCAP, Warner Bros.
26. 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
27. Neil Sedaka Phil Cody	Steppin' Out	Neil Sedaka	Neil Sedaka Robert Appere	Don Kirshner, BMI, Kirshner Songs, ASCAP, Rocket
28. K. St. Lewis Freddie Perren	Heaven Must Be Missing An Angel (Part 1)	• Tavares	Freddie Perren	Bull Pen/Perren-Vibes, ASCAP, Capitol
29. Curtis Mayfield	Something He Can Feel	• Aretha Franklin	Curtis Mayfield	Warner-Tamerlane, BMI, Atlantic
30. Kenny Gamble Leon Huff	You'll Never Find Another Love Like Mine	• Lou Rawls	Kenny Gamble Leon Huff	Mighty Three, BMI, Philadelphia International
31. Bobby Gosh	A Little Bit More	• Dr. Hook	Ron Haffkine	Bygosh, ASCAP, Capitol
32. Christine McVie	Say You Love Me	Fleetwood Mac	Keith Olsen	Genton, BMI, Reprise
33. Harry Wayne Casey Richard Finch	(Shake, Shake, Shake) Shake Your Booty	K.C. & The Sunshine Band	Harry Wayne Casey, Richard Finch	Sherlyn, BMI, TK
34. War	Summer	War	Jerry Goldstein	Far Out, ASCAP, United Artists
35. Robert Parissi	Play The Funky Music	Wild Cherry	Robert Parissi	Berna/Blaze, ASCAP, Sweet City
36. Bill Champlin L. Allen	Hold On	Sons Of Champlin	Keith Olsen	JSH, ASCAP, Ariola America
37. Ohio Players	Who'd She Coo	Ohio Players	Ohio Players	Tight, BMI, Mercury
38. James Taylor	Shower The People	James Taylor	Lenny Waronker Russ Titelman	Country Road, BMI, Warner Bros.
39. Rick Giles	Wham Bam Shang-A-Lang	• Silver	Tom Sellers Clive Davis	Colgems, ASCAP, Arista
40. Christine Hodgeson Terry Britten	Devil Woman	• Cliff Richard	Bruce Welch	Chappell, ASCAP, Rocket

NEWS
from page 4

music industry. For information contact AGAC in New York.

Lyricist Carolyn Leigh has signed a worldwide administration and co-publishing agreement between her newly-formed Key of C Music and Chappell Music. Ms. Leigh has co-written the scores for such Broadway shows as *Wildcat*, *Peter Pan*, *How Now Dow Jones*, and *Little Me*. She has worked in all phases of the entertainment business receiving acclaim for her work in theatre, movies, television, and in the recording industry. Among Ms. Leigh's many hit songs which have become standards are *Witchcraft*, *Young At Heart*, *The Best Is Yet To Come*, *When In Rome*, *Firefly*, *Rules Of The Road*, and *How Little We Know*.

The world of music lost one of its giants recently when famed songwriter Johnny Mercer died from complications resulting from brain surgery late last year. He leaves a legend behind him which will be heard for years to come. Writing alone or with collaborators such as Harold Arlen, Harry Warren, Hoagy Carmichael, Gene de Paul, Jerome Kern, James Van Heusen, and Henry Mancini, among others, his songs are familiar to all of us. *Laura*, *Autumn Leaves*, *That Old Black Magic*, *Tangerine*, *Jeepers Creepers*, *Blues In The Night*, *Ac-Cent-Chu-Ate The Positive*, *Lazybones*, *Too Marvelous For Words*, and *P.S. I Love You*, are just a handful of Mercer's more than 500 compositions, in addition to his four Oscar-winning songs, *On The Atchison, Topeka And The Santa Fe*, *In The Cool, Cool, Cool Of The Evening*, *Moon River*, and *Days Of Wine And Roses*. He was one of the original founders of Capitol Records and played a major role in discovering such talents as the King Cole Trio, Stan Kenton, Peggy Lee, Andy Russell, Jo Stafford and Margaret Whiting. He was buried in his hometown of Savannah, Georgia, and will be very much missed by those who knew him, and those of us to whom his music gave so much pleasure.

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So you want to compose for TV and the movies

by Vic Mizzy

AGAC

I could sum up this whole article by saying, "Get a good agent" after which you could then turn to the next page. So how do you get IN? That seems to be the numero uno question constantly flung by songwriters and composers at people like me.

The easy way, of course, is to get very close to a 14 year old son of a film producer who picks every hit single on the charts. Didn't you know that "My son (according to daddy) is more accurate than Billboard, Cashbox, Record World and Ahmet Ertegun?" Another way is to have the producer's wife put a lyric to your Main Theme. She might write a soliloquy about her tennis outfit from Magnin's, but what do you care?—it's a sure thing; take

the money and run! And if it happens that you have the #1 album in the country, you would probably get an offer to score "Godfather 4."

But I like it better MY way. It involves knowledge of five necessary and important factors: (1) Harmony (2) Orchestration (3) Conducting (4) Timing, working with cue sheets (5) Representation. To go back a bit, if you don't want to be a hummer (one who hums his music cues to an arranger, who in turn stays up for 72 hours without sleep composing and orchestrating the lead sheet masquerading as Beethoven's Ninth) then you must know harmony. Take orchestration lessons; learn about every new manufactured instrument, familiarize yourself with synthe-

sizers, talk to musicians about the sound effects they make with their instruments of terror. Try to utilize conducting instruction by working with variable click-tracks and tempos. Don't become a candy store Toscanini. Work with a film editor at a movieola machine so you can adjust your timings in synchronization with the film. Remember, the music should fit the film, emotionally, and by footage.

If you have the first four components under your belt then you are now ready for Plateau 5, which is representation . . . Translation: Get yourself an agent! I have always felt that the agents representing the composers in our business are with the C.I.A.—you can never find them. But as Rodgers and Hammerstein once caroled: once you have found one never let him go (sung to the tune of *Baa Baa Black Sheep Have You Any Wool*).

Look, our music in today's film and TV scene could stand gigantic improvements. I know of one composer, whose music gives the same prompt temporary relief to your sensibilities as industrial strength Preparation H. Another composer, who has an eye for the obvious, writes music that sounds like cute decadence. There is a prominent scorer, who has written some nice unremarkable things, whose orchestra usually consists of a cargo of electronic gear and always

writes solos for an Alto Bunsen Burner. And watching all the TV medical shows of late is like taking a trip down Malady Lane. Is it any wonder that I encourage those of you who are so anxious to break through?

At the risk of sounding like recycled Hamlisch, may I say a few words about myself? I began as a Tin Pan Alley songwriter at the age of 15 in New York, after extensively mastering the 3 B's—Bach, Beethoven and the Brill Building. I had many smash hits amongst which were songs like *My Dreams Are Getting Better All The Time*, *Take It Easy*, *The Jones Boy*, *Chhongum*, etc. But I was one of the few pop songwriters who could also orchestrate. In fact, I taught the Schillinger System of Music at N.Y.U., which opened up vast areas of sound for me. I had written songs for a number of motion picture musicals of the Esther Williams syndrome but my heart was really into background music. I came out to California to score the Shirley Temple TV series for NBC, some segments of "Outlaws," but I always returned to New York where I resided. In 1963 I came to Hollywood on a permanent basis because I was to score the "Richard Boone Anthology"; another reason was to escape from Manhattan process servers who were suffering from subpoena envy. I was asked shortly thereafter to

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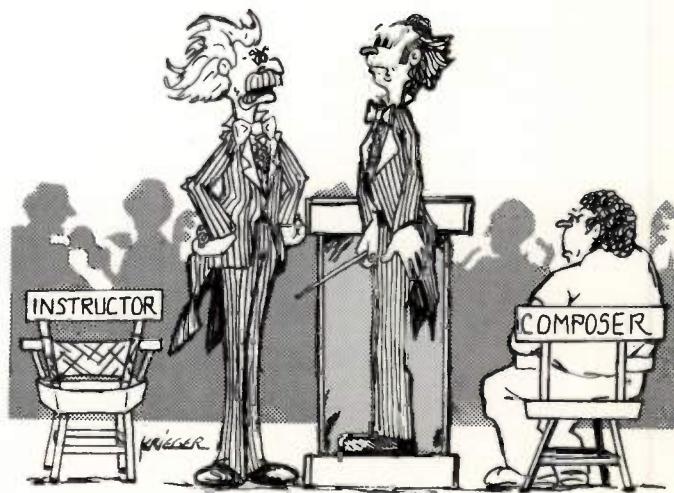
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SHARPS AND FLATS By Butch Krieger



"No . . . no, Woolsey! You don't point your baton at them and yell, 'Take it guys.'"

score a series for NBC called "Kentucky Jones," starring Dennis Weaver. The financial remuneration from the show enabled me to go off my diet of Lorna Doone crackers, the usual nightly dinner. Then came "The Addams Family"! The two finger snaps in the Main Theme which I created and composed made it possible for me to move from the depressed area of a hotel room to more fashionable Bel Air, where I now live-facing Decca. In succession came many series like "Green Acres," "The Don Rickles Show," "The Phyllis Diller Show," "Movies Of The Week," for all the three networks, 18 feature motion pictures from all of the major studios. At the same time I was honored to be the Chairman of the West Coast Council of AGAC and I learned, as a member of the Council, just how songwriters were being bilked by some sharp and ruthless publishers and record companies. The contracts that were being offered were truly "slave" covenants and I, together with the rest of the dedicated members of our National Council, began to alert as many of the NEW members of AGAC as we could to the different aspects of copyrights, contracts and royalty statements. Right now it may seem so unimportant to worry about the renewal of a composition but when that time comes—you know, college for the kids, the daughter wants the wedding catered, all of a sudden—WOW!—I'd rather be on the same team as Richard Rodgers, Bob Dylan and Johnny Cash!

I sincerely believe that the future music in our industry of TV and motion pictures is going to be greater than its ever been. The new people, both young and old, should know one important thing; it's the same old business. You simply have to be exceptional to get into it, you must work at it, you must constantly study it, and don't quit to become a plumber because it might pay more. Seriously, I'm a great booster for newness whether it's people or music. We need YOU because music needs constant nourishing.

Confession: I've never had an agent. My real agent is General Telephone!

NASHVILLE

from page 7

Good . . . Jimmy Weatherly has recorded another collection of his tunes. The album title tune "The People Some People Choose To Love" is just great. The three R's become 'riting, reciting and recording when you hear Ed Bruce's new album. It includes his own classic "Workingman's Prayer" along with Tony Joe White's "The Migrant," Billy Ed Wheeler's "Mose Rankin," Jerry Reed's "A Thing Called Love" and the hit single "Sleep All Morning" written by Alex Harvey.

PROBING

If you get to hear Glenn Martin singing "The Ballad Of Howard Hughes' Will (Who Says You Can't Take It With You)", it was written by Martin and Dan Wilson.

MISSION CONTROL

One of my all-time favorite songs is Leon Payne's "I Love You Because." It's included in Marie Osmond's "In My Little Corner Of The World" album, but I'm particularly fond of Jim Reeve's rendition. Although Johnny Cash has more than one hundred recordings of his "I Walk The Line," he praises Tony Austin's disc. George Hamilton IV and Buck Owens had success with Terry Fell's "Truck Drivin' Man" . . . looks like Red Stegall's cut will be big. Bluesy singer Dorothy Moore has a pop smash and Billy Jo Spears is taking over the country with "Misty Blue," Bob Montgomery's song that was a yesteryear hit by Wilma Burgess. Look out for a talented teenager named Rachel Sweet. She's hitting big with the Fred Rose standard, "We Live In Two Different Worlds." Shelby Flint wrote and recorded "Angel On My Shoulder," her only hit. It's been revived by Conway Twitty's daughter Joni Lee. I just keep on enjoying Mickey Gilley's new record of Sam Cooke's "Bring It On Home To Me."

SUCCESSFUL MISSION

Frank Sinatra made his "hillbilly debut" with a performance at the Grand Ole Opry House. With all his accomplishments and acclaim, he took time to give writer credit for each song he sang. Wish more singers would!

Placing your songs is a tough business!

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

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

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

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Speaker Systems for Monitoring

by Brian Ingoldsby

Audio

What kind of speaker system should I purchase for monitoring? What is the difference between the standard passive crossover network, and the "bi-amped" and "tri-amped" systems?

These are questions that are asked over and over. We will answer these and other questions on playback systems in detail here, attempting to give you enough background to decide what kind of system suits your needs best.

Let's first discuss the passive two-way crossover network (Fig. #1). This system takes a low level input signal and amplifies it through a basic power amplifier. The output of the basic amplifier is then fed into the two-way passive crossover network; the output of the two-way crossover network is fed into two separate speakers—one speaker reproduces the high frequencies and the other output feeds the low frequency speaker.

In order to discuss the pros and cons of passive systems versus bi-and-triamped systems, we must explain the bi-amplified crossover system (Fig. #2). This system utilizes the same low-level input signal as the passive, but its low-level signal (the bi-amped) is fed into a two-way electronic crossover network which splits the high-frequency information and the low-frequency information into two separate basic amplifiers. On the output of the high frequency and the low frequency amplifiers are outputs connected to two separate speakers.

With this basic understanding of the two kinds of systems, we now can proceed to discuss the advantages and disadvantages of each. The drawback of the passive two-way crossover system is that if a low frequency signal is using the maximum wattage of the basic amplifier, then the high frequency speaker requires additional wattage from the basic amplifier. Both high and low frequency speakers will become distorted because you have exceeded the maximum power output of the

basic amplifier. This problem is eliminated with the use of individual amplifiers which are driven by the output of the electronic crossover. Each speaker is driven independently from its own basic amplifier in the bi-amp and tri-amp systems.

Rooms that have a high absorption, (i.e. rooms with heavy carpets and drapes and acoustically treated with random deadening materials), require more high frequency power. If you have this kind of room and you plan to be monitoring above normal listening level, a bi-amped or a tri-amped system will insure you a cleaner playback and live reproduction of your program material with no distortion. The reason for dis-

tortion-free monitoring is that each frequency range—(high-mid-low) or (high-low) has its own power amplifier and is not dependent on other power amps in the other ranges.

There is an advantage that the passive crossover system has over the others and that is its lower cost. For the listener who does not intend to monitor at high levels, this system is sufficient and is truly economical.

Considering all aspects, and now having a basic background of the workings of the several kinds of speaker systems, we hope you are better informed and can confidently choose a speaker system to suit your individual needs.

WHO'S WHO from page 15

with Diana Ross as co-host. He also produces the Don Kirshner Rock Concert, which has moved to NBC in New York and Los Angeles this Fall and is syndicated on various local stations throughout the country.

Felix had a record store on Broadway in New York City and Don Kirshner was a regular customer. Five years ago, when Don asked Felix to join his staff as an assistant, Felix consented. Since then, his titles have become more impressive: Professional Manager, Talent Coordinator for the Rock Concert Show and Director of Talent Development for the record label. One act he is currently working with is "Kansas" a band from the state of the same name that has sold over 800,000 records with their last three albums.

The Kirshner publishing company's brightest star is Neil Sedaka, whose "Love Will Keep Us Together," co-written with Howie Greenfield, won last year's Grammy for Song of the Year. This team also wrote "That's Where The Music Takes Me." The collaboration between Sedaka and Phil Cody produced these BMI awarded songs, "The Immigrant," "Laughter In The Rain," "Bad Blood" and "Solitaire."

To submit material, send a maximum of two songs on a cassette or reel to reel tape with lyric sheets. A self-addressed, stamped envelope is a must if you want your tape back. Please mark the outside envelope "Attn: SM." Felix says, "I do my best to listen to all the songs that come in, but we have a small staff, so it may take a while for you to get an answer. I'm interested in good quality, powerful songs.

"It's hard to say what I want to hear in the song, but when I hear it, I know it. Music today is becoming so diversified, there's no set formula anymore. If you look down the Top Ten, you'll see a ballad, a hard rock tune, disco, soul, one right after the other. More variety than ever means that the songwriter has more of a chance of being accepted."

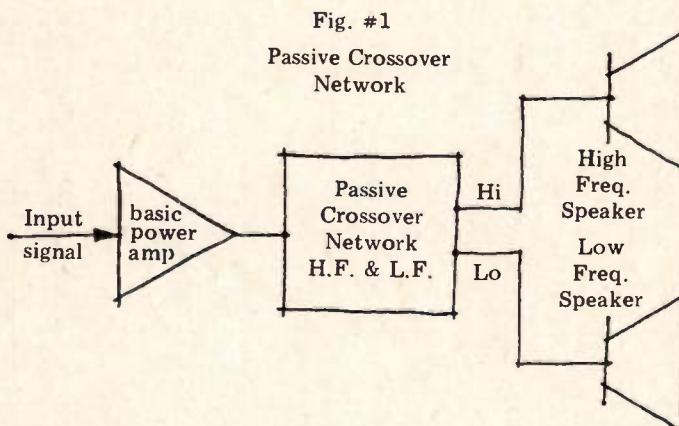
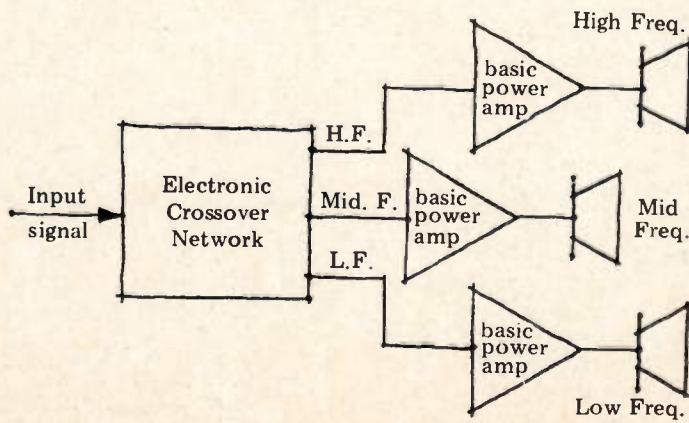


Fig. #2
Electronic Crossover Network
For Bi-amp—High Freq. & Low Freq.
For Tri-amp—High Freq.—Mid Freq. & Low Freq.



most important area. (Both proper music notation and correct chord symbol notation will be taken up in future articles.) It must be noted however, that many beginning songwriters have, at best a hazy idea of how to correctly transcribe their songs. Lead sheets abound with incorrect chord notation, unclear and confusing melodic notation and not even an approximation of the rhythms desired. How can a musician be expected to give a decent rendition of a song he can't fully understand? And worse, a knowledgeable producer or artist or arranger isn't going to take the time to decipher a messy lead sheet with cryptic chord symbols and notes.

My advice is to study with a qualified teacher. Pin him down about correct melodic notation: "Where do the whole notes go?" "When do I use beams on my eighth-notes and when do I use flags?" "What's a half rest and how does it differ from a whole rest?" Be equally adamant about chord symbol notation: "What does a 7 mean after a letter (F7)?" "What does 'mi9' mean?" "What does a plus (+) mean?" I will answer all of these questions and several more in future articles. For now, I would earnestly recommend a book, *Standardized Chord Symbol Notation* by Carl Brandt and Clinton Roemer (Roerick Music Co., Sherman Oaks, CA).

Once you fully understand correct notational procedures, writing clear and concise lead sheets will no longer be a problem.

To sum up, don't force yourself. You should approach composition with a fresh outlook and a relaxed mind and body. The human mind works better when freed of worries and fatigue. Take breaks in your writing schedule and above all, become a craftsman in your songwriting. The results should be most gratifying to you and will hopefully give us, the audience, fresher, more enjoyable songs to hear and sing.

Classified Ads

LYRICIST/COMPOSER PARTNER WANTED

Composer seeks lyricist. Simplicity, directness, experience appreciated. Varied popular styles. Chicago-Calumet area. (219) 931-9722.

Country lyricist / songwriter needs mature country musician partner, who knows his stuff, to transcribe/compose. Must be dependable, honest, on Long Island. Have contacts, ready to listen! Dana Macarthur (516) 757-5874.

Strangely talented composer, age 20, into Beatles-Elton-etc. Desires (requires) similarly endowed lyricist! Have music, will travel (anywhere!)-call John, fast! (301) 268-1189.

Wanted: Professional lyric writer for all types of music. Contact Bo Kere 21502 Dequindre, Apt 201, Warren, Michigan 48091. Telephone (313) 757-4340.

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

Wanted: Guitarist, keyboard, bass, drummer, for recording and gigs. Call Harrison Peyton in Hollywood, 466-2466.

Serious, versatile lyricist seeking serious, versatile composer, preferably with contacts, but not necessary. Much rock and contemporary material. Tim Watson, 20306 Goulburn, Detroit, Mich. 48205. (313) 839-0067.

Published lyricist seeks contemporary versatile composer with good contacts. Serious only. Would prefer composer who has had material commercially recorded. Lisa Wilkinson,

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(213) 786-9169

5520 Columbus Ave.
Van Nuys, CA 91411

1913 W. Chris Avenue, Anaheim, Calif. 92804 (ASCAP).

Published lyricist wants to collaborate with established composer. E. Iandoli, Box 68, Brantrock, Mass. 02020.

Contemporary songwriter needs partner. Only call if serious. Dori, (213) 423-5009.

Lyricist seeking composer. Preferably hard rock. Also vocalize a bit. Bonnie Bray, 4348 Shasta Way, Klamath Falls, Oregon 97601.

Expose your best lyrics in our latest portfolio! Info? Catacombs, P.O. Box 530152, Miami, Florida 33153.

MISCELLANEOUS

Spread your songs around. Professional quality reel, cassette duplicating. Special musicians' rates makes duplicates affordable. Write for rates. Moonlight Recording, P.O. Box 22635, San Francisco, Ca. 94122.

A no fee, no gimmick, no rip-off offer to serious songwriters. If you've got the right material, one of my international recording, publishing outlets will accept it. Period. Qualified material is handled for marketing on straight commission basis. Send no material. (Stamped, self-addressed envelope brings complete information.) Serious writers only, please. Donn Hecht, S-300, 1540 Broadway, NYC. 10036.

Your song taped with full accompaniment: Write JJ Music, Box 610471, North Miami, Florida 33161.

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

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

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

Songwriters!! . . . Poets!! Your work set to music . . . published—recorded. Professional results—lowest rates. Rush 35 cents and SASE. Sycamore Publishing, Ltd., Box 2388, Boston, Mass. 02107.

Guide to proper AABA, ABAC, ABAC, AA, lyric pattern construction, \$2.00. Gold Music Publishers 147 Chilton Hall, Elizabeth, N.J. 07202.

Lead Sheets: Professionally made by Nashville firm, \$12.00. Tuckers, 4952 Cimarron, Antioch, Nashville, Tenn. 37013.

Lead Sheets, \$8.00. Cassette and lyrics to James Stout, 1325 Rimrock, San Jose, Ca. 95120.

Chord Compass / Manual. Bypassing cumbersome theory, this concise approach to harmony unites modern, chord symbol usage with expanded "tonic/dominant" technique. "Compass" displays chromatic, scale tone relationships/60 chord constructions for any key dialed. (No musical notation.) Approved by top professionals. \$4.00. OMS Publications, Professional Building, Warwick, N.Y. 10990.

VOCALIST seeking good melodic original material. Into MOR, standards and ballads. Strong vocal background. Contact Mike Fuller, 3230 Overland Ave., Apt. 230, Los Angeles, Calif. 90034. (213) 837-8959.

Song transcription—nice, neat ink lead sheets. \$10.00. One copy free. Send recording (cassette preferred) to Ricks's Music, 18245 Constitution Ave., Los Gatos, Calif. 95030.

Veteran of 80 compositions, 20 copyrights, needs lyrics. Steve Bullion, 2162 Shirley Ave., Baton Rouge, La. 70809.

Agents wanted: We need representatives to promote records, recording artists and to search for new song material. For further information write to Staircase Promotion, P.O. Box 211, East Prairie, Mo. 63845.

continued on page 30

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