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In an interview with Cliffie Stone, (October 1975 issue), Cliffie was quoted as saying that the three most popular themes of Country songs are "booze, broads, and truck drivers." It seems that "booze and broads" are bending some listeners out of shape, as well as radio station executives. "There's too much emphasis on sex and drinking," states Larry H. Campbell, general manager of radio station WSJW in Woodruff, South Carolina.

It seems that "dirty lyrics" have become a major problem in Country music radio. The complaints from listeners and program directors alike, range from the use of the words "hell" and "damn" to what is referred to as "blatant sexuality." "Are there no themes other than drinking and cheating?," and "Does the devil have all of the good tunes?," are two questions heard frequently.

Country music has always contained some elements of suggestiveness. If you listen to some of the older tunes, a lot can be read into what was being said, lyrically. Hank Thompson sang, Swing wide your gates of love, which leaves itself open for a variety of interpretations.

For some time now, the lyric content of contemporary music, regardless of whether it's Pop, R&B or Country, has been under attack. Rod Stewart's hit Tonight's The Night, contained the line, spread your wings and let me come inside, which was deemed too suggestive by a major radio chain. The line was deleted and the radio chain permitted it to be played on their stations. Reverend Jesse Jackson threatened to boycott those media areas catering to sexually oriented music calling it "decadent." The outspoken minister had put together what he termed, "The Ten Commandments of Ethics In Media," which would morally discourage radio stations from programming songs such as Disco Lady with its lyrics, move it in, move it out, etc.

As has been stated by Al Kasha and Joel Hirschhorn in a previous issue of Songwriter, contemporary lyrics have become more open. To examine this new morality as it relates to Country music, Charlie Monk conducted a round table discussion with several leading Nashville writers to examine in what direction Country songs are moving...leaning toward the "Outlaws," or sticking with the traditional. The results of that round table talk will appear in the October issue. In the meantime, the area of lyric content and how it might possibly affect airplay is one you might give some thought to.

Publisher/Editor Len Latimer Managing Editor Paul Baratta

Art Director Bill Reid

Subscription Manager

Editorial Assistant Diane McLaughlin

Laura Muenchow

Contributing Editors

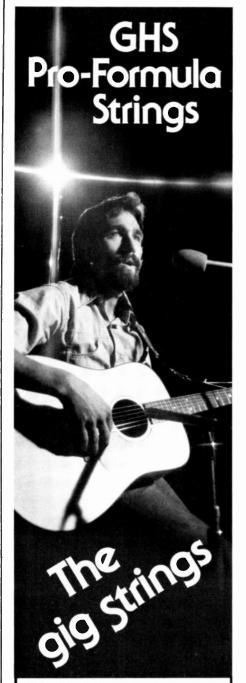
Al Kasha, Joel Hirschhorn, Charlie Monk, Ladd McIntosh, Paul August, Evan Medow, Helen King, Rory Bourke, John Meyer, Leo de Gar Kulka

Research
Pat & Pete Luboff

Illustrations
Alex Granado

Photography Richard DiLello

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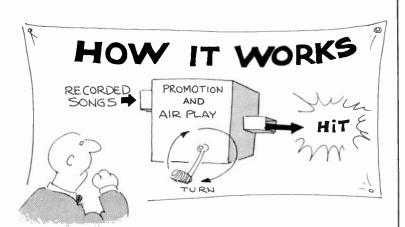


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COVER PHOTO OF ROGER NICHOLS by Richard DiLello



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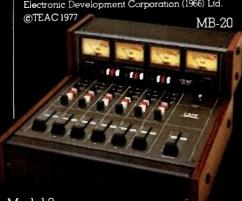
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Summer Workshop

Award-winning record producer and lyricist of songs which have sold over 50 million records, Buddy Kaye, will repeat his class at UCLA titled "Song Lyric Writing" this summer beginning Tuesday, June 21. Some of the celebrity guests who will share their expertise with the students include Dusty Springfield, Herb Eiseman, president of 20th Century Fox Music and veteran songwriter Yip Harburg. "Song Lyric Writing" will meet Tuesday and Thursday, June 21 to July 14, 7:00 to 9:30 P.M. The fee is \$65 and two units of music credit may be earned. For further info write The Arts, UCLA Extension, P.O. Box 24902, Los Angeles, CA 90024 or call (213) 825-6059.

Canadian Writers

ABC/Dunhill Music has concluded worldwide publishing agreements with four Canadian songwriter/artists. They are Murray McLauchlan, who recently won the Juno Award as Canada's Top Country Artist, Bruce Cockburn, who for three straight years has received the Juno Award as Canadian Folk Singer of the Year, Richard Tate who writes and sings in both English and French, and Skip Prokop, drummer extrordinaire, founder of the group Lighthouse and writer of most of the group's big hits.

Hymn Writing Competition

The Hymn Society Of America has announced a competition called "New Psalms For Today." Entrants are invited to write a new psalm that may closely parallel an old one, or be a freer paraphrasing of an existing psalm. Or it may simply be inspired by a psalm or psalm portion but the submitted texts should indicate on which psalm the submitted text is based. An original tune for a specific text is also welcome. Deadline for entries is August 1, 1977. Submit a non-returnable copy of text and/or tune to: The Hymn Society Of America, National Headquarters, Wittenberg University, Springfield, Ohio 45501. Winning hymn texts/tunes will be published by The Hymn Society.

Song Dreamer

Kenny Nolan, who recently scored big with his record of I Like Dreamin', actually does dream his songs. His song, My Eyes Adored You, a hit for Frankie Valli was a dream where the song was originally titled Blue Eyes In Georgia, but when he woke up, he put it down on cassette and then decided to make the song more personal. Kenny, who was functioning strictly as a songwriter until I Like Dreamin', also wrote Lady Marmalade and Get Dancin'! He decided to strike out as a recording artist when a well known performer rejected one of his songs. The song? I Like Dreamin' which has launched Kenny Nolan as a performer in addition to the acceptance he had already received as a songwriter of the first order.

Betts Is Back

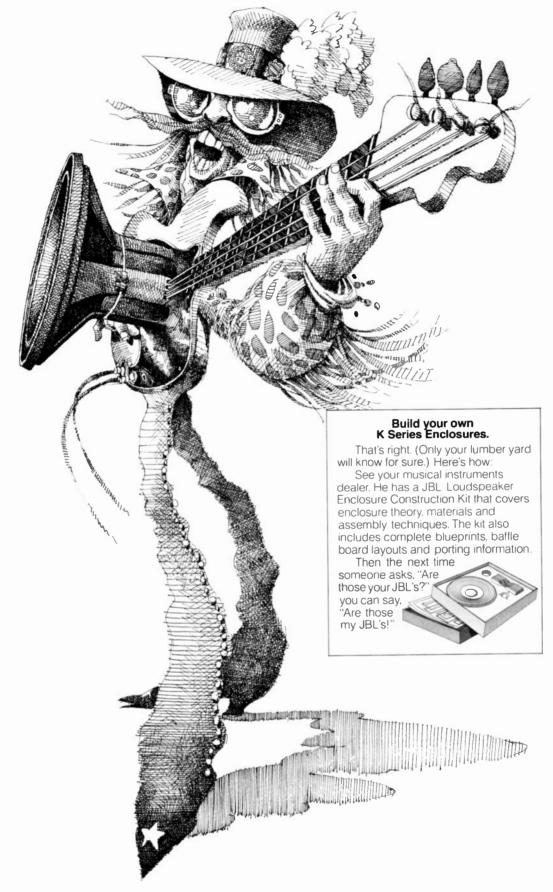
If your bag is Southern rock 'n roll, take a listen to the new album, "Dickey Betts and Great Southern." Betts spent eight years of his life with the Allman Brothers and when they broke up, he put together his current group. During his years with the brothers Allman, Dickey not only established himself as a brilliant guitarist, but as an accomplished songwriter as well. Some of the tunes he penned were In Memory of Elizabeth Reed, Blue Sky, Jessica and Ramblin' Man.

Copyright Tribunal

President Carter, (as of this writing), has not yet announced his five nominees for the Copyright Royalty Tribunal, but it is expected that one of his picks will be Tom Brennan, former counsel of the Senate Copyright Subcommittee and veteran of ten years of copyright revision. Three of the appointed members will have full sevenyear terms and two will have five year terms to avoid a complete turnover at any future point. The President has advocated that at least one member be black, one be a woman and one a consumer representative on government regulatory agencies.

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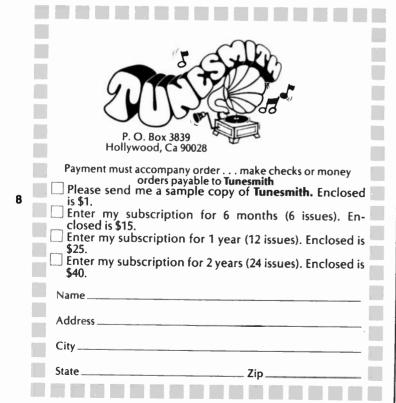
Tunesmith is the result of many hours interviewing, probing, and investigating, to search out those people throughout the country who are currently in need of material and will listen. We cover the gamut from Pop, R&B, Country to Easy Listening. Whether you're looking for a publisher, producer, or simply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

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Nashville 99 star Jerry Reed has a hit with Britisher Lally Stott's "Semolita"... Mobile, Alabama's biggest hillbilly Milton Brown helped Steve Dorff write "Ruby's Lounge" for Brenda Lee. Dorff

helped Molly Ann Leikin write "Let Me Love You Once Before You Go" for Barbara Fairchild and "Listen To My Smile" for Guy and Ralna

.. Producer Chip Young got

Wayland Holyfield to write "I'm Living A Lie" for Jeanne Pruett. Hollyfield also wrote "Some Broken Hearts Never Mend" for Don Williams... Conway Twitty's pen is hot again. He wrote "The Reason Why I'm Here" for daughter Joni Lee and "Play, Guitar, Play" for himself...Dale McBride is a seasoned pro and does a great job with Sid Linard's "I'm Saving Up Sunshine"... I don't think I'll ever tire of hearing "The Angel In Your Arms" written by three of Muscle Shoals favorite sons, Tommy Brasfield, Clayton Ivey and Terry Woodford. The song is a very hot pop record by a new group called Hot and has been recorded by country Vivian Bell... Ray Stevens is the happy writer of "Can't Stop Dancin'," the new record by Captain and Tennille. Stevens' protegeé Layng Martine wrote "Just A Little Thing" for "Crash" Craddock ... Dick Heard

Superstars Johnny Cash and Bill Gaither get together for the first time.



not only produced Mel Street's recording of "Rodeo Bum" but helped Sammy Vaughn write the song...

"FOUR LEAF CLOVER..."

If you're still having a problem trying to figure out what is country music, get a copy of Moe Bandy's new album I'm Sorry For You My Friend. The title tune is a Hank Williams great. The album was produced by one of the sharpest young men in the music business, Ray Baker... Merle Haggard has included one of my favorites in his new album, Rex Griffin's "The Last Letter". The tune has been sung by everybody but my favorites are Jack Green and Willie Nelson...Mel Tillis has recorded "Burning Memories", a song he wrote for Ray Price in the early sixties...A couple of revivals include Neil Diamond's "Kentucky Woman" by Randy Barlow, Donovan's "Catch The Wind" by lovely Kathy Barnes and Larry Gatlin's "Help Me" by Ray Price...

"PRAY..."

The Statesmen, the premier gospel quartet, has come out of retirement. Personnel includes Hovie Lister, Jake Hess, Doy Ott, and Rozie Rozelle. Hess has been performing with The Jake Hess Sound with help from offsprings Chris and Becky... I had the pleasure of sharing the first meeting of Johnny and June Cash with Bill and Gloria Gaither. Of all the songs Bill played for Johnny I saw a special interest in "Jesus Must Talk To Little Boys While They're

Fishing". The Carter-Cash Show includes the Gaither's "The Church Triumphant." Cash just produced an album called Bob Luman Alive and Well featuring Cash-penned classics "Hey Porter" and "I Still Miss Someone"... Mike Warnke Alive is a funny album from a young man who, as Honeytree puts it, "... makes you laugh in spite of yourself..." and can "... translate from King James to his own street-person language..." I enjoyed the album and I'm sure we'll hear more from Christian comic Warnke...

"CROSS YOUR FINGERS..."

WDCN, Nashville's public broadcasting station, aired over four hours of Songwriters Night, featuring award winning writers at a "guitar pulling." Hosts Ed Bruce and Nat Stuckey got help from Eddy Raven, Linda Hargrove, Harlan Howard, Dave Kirby, Kenny O'Dell, Dottie West and others. Although NSAI President Ron Peterson and I had a brief appearance, the show still drew a large audience and good reviews. The show could go public...

"SALT OVER THE SHOULDER..."

Jimmy Buffett may have cleaned up his act enough to become the star his talent deserves. He wrote a great song, "Come Monday" and I'm very impressed with his "Margaritaville" from his album Changes In Latitudes, Changes In Attitudes produced by Norbert Putnam. One of my all-time favorite co-workers,

Standing—left to right—Drummer—Kenny Malone, Banjoist—Bobby Thompson, Promoman/writer Tex Davis ("Be Bop A Lula"), Shada Music's Betty Hold, Producer—Chip Young (Jeanne Pruett), Steel guitarist—Lloyd Green, Producer/writer Billy Davis ("I'd Like To Teach The World To Sing"), Producer—Billy Sherrill (Charlie Rich), Producer—Ron Bledsoe (David Allan Coe), P.R. specialist Gayle Hill, Pianist—Ron Oates. Seated—Producer Jerry Kennedy (Jerry Lee Lewis), Producer—Glenn Sutton (Lynn Anderson), Producer—Norbert Putnam (Jimmy Buffett) and Songwriter's Charlie Monk.



Karen Scott, has assumed an executive role with Buffett's publishing ... B.W. Stevenson's Lost Feeling collection includes a nice thought "May You Find Yourself In Heaven" put to music by Casey Kelly and spouse Julie Didier... and "One On One" put together by Mark "Suspicious Minds" James and Wayne "The Letter" Carson... Doug Kershaw has his best yet with Flip, Flop and Fly. In the album you'll find Joel Sonnier's "Louisiana Blues" but my favorite is J.R. Robertson's "Rag Mama Rag"...

"FIND A PENNY..."

Clara Silverstein has been named Director of Special Projects for B.M.I. in Nashville. Her late husband, Harry Silverstein, was a great Decca record producer...

"KNOCK ON WOOD..."

A show I was emceeing recently was interrupted by Ruth Buzzi beating the hell outa me with her purse. You oughta hear her sing the Jody Emerson-Roger Bowling creation, "You Oughta Hear The Song"... Bill "Baby Buddah" Justis' "Raunchy" has sold over ten million records. His rendition did over three million. Boots Randolph recently cut the tune... Charlie Daniels has penned the score for the Georgia-scened film Whiskey Mountain, starring Christopher George ... C.W. McCall's "Convoy" is being made into a flicker with Kris Kristofferson as "Rubber Duck" and Burt Young as "Pig Pen"...Didja know that Billy Thunderkloud is a hereditary Gitksan chief of the Tsimshian Indian Nation and was named outstanding Indian of the Year. His latest record "Let Me Be Your Man" was written by Jerry Foster and Bill Rice.

New B.M.I. Exec Clara Silverstein.





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Margaret worked with ex-husband, Johnny Nash from 1963 to 1970 in all phases of running his record company, Joda Records. Later experiences include working at the CMA Booking Agency with the house counsel, where she dealt with contracts and negotiations; assisting the advertising director for Cartridge Rental TV; setting up and acting as general manager of Johnny Nash's L.A. publishing office; and running her own PR firm, Cissi Publicity. Her first PR client was the play about Martin Luther King's March, "Selma," for which she re-enacted the March on Selma Ave. in L.A. She joined the UA staff in January of 1976.

United Artists is one of the largest publishing companies in the world. Their current big success is the music from the film "Rocky," UA writer Randy Edleman records on Arista and has had many recent cuts: "Isn't It A Shame," LaBelle; "You," the Carpenters; "Weekend In New England," Barry Manilow; and two that will be released soon: "If Love Is Real," Olivia Newton-John; and "Blue Street," Blood, Sweat and Tears. They also publish Freddy Weller's single, "Strawberry Curls" and "Daylight," written by Bobby Womack and Harold Payne, and recorded by Bobby, Leon and Mary Russell and Vicky Sue Robinson. They have the Robbins, Feist, Miller catalog, which contains great standards like; "Don't Blame Me"; "Once In A While" and "Don't Get Around Much Anymore," all of which will be in the film "New York, New York," starring Liza Minnelli and Robert DeNiro.

Margaret says, "I'm looking for hits in all fields. People enjoy simplicity and songs that they can relate to about feelings good and bad, love, and everyday experiences. Keep the lyrics basic and try to say something. I like melodic songs, but I know some songs are hits because of the feel rather than the melody. Producers who have been involved in many hits look at the lyrics to see if they're meaningful, then the melody and the hook. That's what you remember after you hear the song once or twice and, before you know it, you're humming it.

"An ear for casting is important. You can have a great song sit forever unless you find the right artist to marry it to. It's a talent to be able to "hear" that a song will be right for a certain artist. All publishers are looking for that great copyright, a song that can cross the board and be recorded in all styles, Pop, R&B, Country, etc.

"You have to have a lot of determination and perserverance to be a songwriter. It's a very competitive field and there are a multitude of talented people. It's hard to get started. You have to pay your dues. Keep plugging, believe in yourself. If you think you have talent, don't give up.

"You may send a maximum of two of your very best songs, preferably on cassette. Lyric sheets are a must, as are self addressed, stamped envelopes. Try to get a good quality demo, not elaborate, but clear enough to hear."



Fran Amitin, Regional Director American Guild of Authors and Composers—AGAC 6430 Sunset Blvd. Los Angeles, CA 90028 (213) 462-1108 Other Office: New York (212) 757-8833

Fran has had many years of experience working in publishing which she now puts to use in her job at AGAC, helping and advising songwricontinued on page 33

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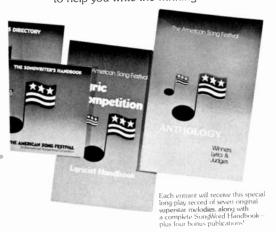
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★ 1977 Music Business Directory.

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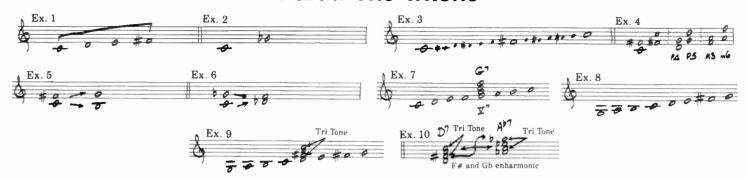
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A Presentation of Sterling Recreation Organization

Composition

The Wonderful, Flexible Dominant Seventh Chord Part I: The Tritone



by Ladd McIntosh

As a Freshman in a college music theory class, this writer very foolishly decided that dominant seventh chords were a complete waste of time and highly overrated. I further decided to avoid using them in my songs and compositions in the future. The result was one very wishy-washy tune with no real "key feeling". By not using any dominant sevenths I had also avoided any strong tonal centers. I didn't realize it at the time, but I was leaving out the most active chord available to the songwriter.

This one chord, more than any other, gives a chord progression life. While the major and minor seventh chord types are quite content to just sit there—so to speak—after being sounded, the dominant seventh demands movement. It doesn't want to be stationary. It wants to move on to the next chord. The reason for this is that unlike the other two chord types mentioned, the dominant seventh contains that mystical, almost magical interval: the tritone.

"The what-tone?", you ask? The tritone is the interval that exists between the third and seventh of any dominant seventh chord. It is the characteristic interval of that same dominant seventh chord. Remove the tritone and you no longer have a dominant seventh. A closer look at this all-important interval will clarify it's association with the dominant seventh chord.

A tritone is a dissonant interval that begs to resolve, i.e. become consonant (sound nice). It is made up of three successive major second intervals. Major seconds are often called whole tones and the prefix'tri means three. Consequently, tritone literally means "three whole tones". We, of course, are not interested in all of the notes embraced in a tritone; just in the outer two. (See Ex. 1)

You may look at Example one and say, "Hah! C to F-sharp is nothing more than an augmented fourth. Why not call it that?" A good question. If we change the F-sharp to a G-flat (Ex. 2) it is no longer an augmented fourth, but instead a diminished fifth. The sound of the interval hasn't changed; but the way it looks on paper has. We need a name for the sound of the interval no matter what it looks like. Tritone is it.

There are some very interesting facts about the tritone.

- It divides the octave in half. No other interval does this. There are an equal number of half-steps between C and F# and F# and C. (Ex. 3)
- 2) A tritone inverted is still a tritone. No other interval sounds the same inverted. If you invert a perfect fourth you get a perfect fifth and vice-versa. If you invert a major third the result is a minor sixth, and vice-versa. (Ex. 4)
- 3) For many decades it was known as the *Diabolus in musica* which is Latin for "Devil in Music". It was so called because it was considered awkward and was actually prohibited by music theorists; their main objection being to its use melodically.

Probably the most important thing about the tritone is its strong tendency to resolve. It has a natural tendency to resolve with each note moving a half-step in opposite directions. In example five the f# wants to move upward a minor second to g, while the c wants to move down a minor second to b. These two notes sounded simultaneously (g and b) are enough to suggest a G major triad; or I chord in the key of G.

If we change the f-sharp to its enharmonic equivalent g-flat, and this time resolve the top voice downward and the bottom up by halfsteps (minor seconds) the result will be the major third interval of *d-flat* and *f*. This is enough to establish a D-flat major triad; or I chord in the key of D-flat. (Ex. 6)

At this point you may ask how it is possible that only two notes sound like a three-part chord. Very simply, fifths are expendable. If you remove the fifth from any minor seventh. dominant seventh, major seventh, major sixth or minor sixth chord or from any major or minor triad for that matter, the chord will still sound and function normally. The presence of the fifth in each of these chords merely serves to make the chord sound fuller. In our last article we pointed out that dominant seventh chords are built on the fifth degree of any major scale using only those notes diatonic to that major scale. In the key of C major the V chord is called G⁷. (Ex. 7)

In this article we have stated that the tritone is the sound of the dominant seventh and that it exists between the seventh and third notes of that chord. If the above two statements are correct, we should be able to prove that the tritone used in example five is diatonic to the key of G and that it makes up the third and seventh of the V7 chord in that same key. Simply write out the G major scale (Ex. 8), build a diatonic seventh chord on the fifth degree (Ex. 9) and compare the third and seventh of this chord with the notes of the tritone given in example four. They should be the same and they are. The chord to which the tritone belonged was indeed D^7 which very naturally wants to resolve to the I chord: G. If you follow the same procedure with the tritone in example five, you will find that it comes from the V⁷ chord belonging to D-flat: Ab7.

But wait! The tritones were really the same. All we did was change the name of the top note, not the pitch. The logical conclusion is continued on page 35

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Our copyists make beautiful, precise, handcopied lead sheets for many of the major music publishers. And they can do the same for you. Simply send us a simple demo of your song (reel to reel, or cassette), with voice and either piano or guitar, and we'll do the rest. If you have a chord sheet, that would be helpful, but isn't essential. Specify names of writers, title of song, copyright notation, if any, (i.e. 6 1975 by John Doe), and any other information you want on the lead sheet. That's all we need to send you a master copy of your song. You can make your own copies from the master, or we'll make copies for you for 30 cents apiece. Include check or money order for \$13 per song payable to Music House.



SRS Open Forum ®

A Bibliography of Books for the Songwriter Career Built on Weak Foundation Will Not Stand, Oh No! Nor Will It Last

by Helen King

Most songwriters know how important a good, solid musical education is to their writing, but not everyone can afford to spend years in school. There is also much you can learn through actual involvement in the music business, better known as the School of Hard Knocks. A third source, waiting only to be tapped, is books. They are the tools to professionalism. Many of the greats, both in the creative field and the full spectrum of the music business, have fashioned those tools for you. If you can't afford to buy them, your public library is there to serve youhandsomely, we might add.

Ever since Alan and Marilyn Bergman gave us the seed money for a basic library on music, we have been acquiring books. To create the most meaningful catalogue, we solicited the help of the knowledgeable people in the field of music. Most of the bibliography was compiled by Robert Riley, Subject Specialist in the Music Department of the Los Angeles Public Library, and Jeff Rona, a local composer and musician. We also consulted with Ronny Schiff who produces music books for various print publishers and, of course, no erudite work is complete without consulting our friendly scholar of music, Grelun Landon of RCA.

The bibliography includes books on the history of music and the business of music, biographies, and books on composing and lyric writing. Also included is reference materials important writers told us are their bibles.

In compiling the list, we found there were few books on lyric writing. Those we did find were written by the giants, Oscar Hammerstein and Ira Gershwin. Also, SRS will shortly release a pamphlet based on a series of workshops given by Marilyn and Alan Bergman which promises to be an important contribution to the craft of lyric writing.

SRS has already released the first of a three-part series of pamphlets based on Al Schlesinger's SRS workshops on the Legal and Practical Aspects of the Music Business, "Songwriter Agreements." The second, on the Copyright Act of 1976, and the

third, on Personal and Artist Managers, are ready for publication.

SRS is also transcribing an important interview with Pete Seeger which will be a rare contribution to the songwriters who need to communicate and to touch people's hearts and minds.

No bibliography can be the last, but here's a start:

HISTORICAL AND BIOGRAPHICAL

Great Men of American Popular Song by David Ewen, Prentice-Hall

Excellent biographical sketches and a very complete history of American pop music. Starting in the 1770's with William Billings and continuing through to Bacharach and David and Dylan. Good information on the minstrel period and anecdotal stories on the writing of some of our biggest standards. Unfortunately, it's only about great American male composers.

American Popular Songs: From the Revolutionary War to the Present by David Ewen, Random

4000 American songs (1776 to 1966), listed in alphabetical order, giving composer, date of song, biographical information on song, i.e. major recordings, use in movies, how/why it was written. Reference tables

include The All-Time Hit Parade and All-Time Best Selling Popular Recordings.

After the Ball by Ian Whitcomb, Simon & Schuster

An extremely informative and humorous account on the history of pop music, starting with ragtime and the birth of Tin Pan Alley to the rock world. A great deal of understanding is shown of the sociological and technological changes that affected the music industry here and in Britain.

They're Playing Our Song by Max Wilk, Atheneum

Biographical chapters on composers, from Jerome Kern to Stephen Sondheim, many of which were written from personal interviews. The chapter on Dorothy Fields unfolds the impressive biography of the woman who wrote, "I Can't Give You Any-

thing But Love" in the late 20's and who continued to write hits straight through to the 70's, including a rock hit in the 60's.

Broadway's Greatest Musicals by Abe Laufe, Funk & Wagnalls

A chatty but informative history of American musical comedy. Excellent appendix of The Long-Running Musicals, including principal songs.

The Life and Death of Tin Pan Alley by David Ewen, Funk & Wagnalls

Excellent history of Tin Pan Alley, with some particularly juicy stories about the beginnings of our biggest publishing companies.

The Age of Rock, Volumes 1 and 2 by Jonathan Eisen, Vintage

Collected essays on rock personalities and groups, written by the foremost rock reviewers and some rock stars.

The Rolling Stone Rock 'n Roll Reader by Ben Fong-Torres, Bantam Collected articles from Rolling Stone.

The Rockin' 50's by Arnold Shaw, Hawthorne Books

The publisher's eye view of the 50's with many behind-the-scenes stories.

The Art of Ragtime by William J. Schafer and Johannes Riedel, Louisiana State University Press

An historical survey, including dis-



cussions of the musical elements of ragtime.

The Big Bands By George T. Simon, Macmillan

A history of the big bands and the people who created them. A bit slanted.

Encyclopedia of Pop, Rock and Soul by Irwin Stambler, St. Martin's Press

Outstanding biographical source.

This Was Your Hit Parade by John R. Williams, Courier Gazette

Complete listings of the tunes played on the famous radio programs between 1935 and 1958.

Rock Encyclopedia by Lilian Roxon, Grosset and Dunlap

Biographical sketches of rock performers, along with listings of their records.

Encyclopedia of Jazz in the Seven-

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Keyboard by John Castellini, W. W. Norton

Anyone who writes music of any

Anyone who writes music of any kind needs to know the contents of this superb basic text.

proach with Application to the

Basic Music Skills by Leon Dallin, William C. Brown

This outstanding elementary manual will give a start to budding songwriters who don't already know the basic language of musical construction.

Preparing Music Manuscript by Anthony Donato, Music Sales Corp.

The mechanics of putting musical notes on paper so that they make sense to someone other than the composer.

Music to Sell By by Antonio Jeixeira, Berklee Press

Everything you could need or want to know about writing for commercials. It includes writing, orchestrating, recording, film scoring and money managing.

Jazz Improvisation, Volumes 1 to 4 by John Mehegan, Music Sales Corp.

Vol. 1—Tonal and Rhythmic Principles

Vol. 2—Jazz Rhythm and the Improvised Line

Vol. 3.—Swing and Early Progressive Piano Styles

Vol. 4—Contemporary Piano Styles (1965)

For the intermediate musician. Excellent jazz preparation with information applicable to the creation of popular songs.

The Encyclopedia of Basic Harmony and Theory Applied to Improvisation On All Instruments (3 volumes) by Dick Grove, First Place Music

While these volumes are meant to tutor instrumentalists in the art of improvisation, they also furnish extensive training in harmonic concepts usefully applicable to songwriting as well.

Arranging Concepts for Arrangers by Dick Grove, Dick Grove Publications

A definitive book which actually teaches how to arrange. (500 pages)

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Modern Harmonic Relationships by Dick Grove, Dick Grove Publications

The first up-to-date harmony and theory book dealing with today's music.

Practical Sightreading for Beginners by Dick Grove, Dick Grove
Publications

Designed for people who can't read a note.

Thesaurus of Scales and Melodic Patterns by Nicolas Slonimsky, continued on page 39

ties by Leonard Feather and Ira Gitler, Horizon Press

Along with Feather's Encyclopedia of Jazz and Encyclopedia of Jazz in the Sixties, this helps form a comprehensive biographical reference set on jazz performers.

Jazz Talk by Robert S. Gold, Bobbs-Merrill

A dictionary of the colorful language that emerged from America's own music.

Clive: Inside the Record Business by Clive Davis with James Willwerth, William Morrow & Company

Every songwriter wants to know how the music business works and, in telling his own story, Clive Davis provides a great deal of information on the inner workings and politics of one of the biggest record companies and the people who run it. The book does confirm that the record business is, above all, business.

LYRIC WRITING

Lyrics by Oscar Hammerstein, Simon & Schuster

A collection of Oscar Hammerstein's most valuable lyrics, with a preface that provides an in-depth understanding of the sensitivity, talent and understanding of the language that the art of songwriting embraces. He emphasizes the importance of expressing one's feelings by using words to conjure images and emotions. A very important book for any songwriter.

Lyrics on Several Occasions by Ira Gershwin, Viking Press

A selection of Ira Gershwin's lyrics, some known, some unknown. Each



lyric is accompanied by Gershwin's commentary on its how and why it was created. A delightfully witty book, written by the man described in the introduction as "a word lover with an encyclopedic knowledge of the intricacies and subtleties of the language."

COMPOSING/ARRANGING

The Contemporary Arranger by Don Sebesky, Alfred

One of the best books on arranging

with emphasis on studio recording. The book assumes good prior knowledge and then goes much further into the technique and psychology of writ-



ing and arranging for any ensemble. **Sounds and Scores** by Henry Mancini, Northridge

Simpler and somewhat more basic than the Sebesky book, but includes more examples. A more personal approach and a bit more commercial too.

Scoring for Films by Earl Hagen, EDJ Music

An excellent book. Gives all the technical know-how (click tracks, fill time, cue sheets, etc.) as well as many examples to study. There are chapters on the psychology of film writing and interviews with many top film scorers.

The Art of Music Copying by Clinton Roemer, Roerick Music

A very complete text and reference book on all types of copying and proper musical notation.

Improvising Jazz by Jerry Coker, Prentice Hall, Inc.

A very good book, especially for someone just learning to play jazz. Gives all the theory, scales, chords, progressions and practical information that is the basis for improvising jazz.

Patterns for Jazz by Jerry Coker and others, Studio Publications

One of the best books for instrumental practice and a must for anyone interested in improvisation. The book will be of much more help if you have a good command of your instrument. It gives basic "licks" which are followed by a series of changes for which you must transpose. A book for beginner or pro.

A New Approach to Ear Training for Jazz Musicians by David Baker, Studio Publications

This book is similar to "Patterns for Jazz", except that it employs more use of basic scales and modes. It is accompanied by two cassettes which let you hear the changes as you play them. A good book for improving your ear, but not as good as working with a piano or guitar player (if you have one).

Rudiments of Music, A New Ap-

Audio The Audio Mixing Console by Leo de Gar Kulka

In the past articles we have discussed the various types of microphones. Now let us assume that we have assembled in our studio (or living room) a group of musicians who will play their instruments with the intention of having us record them.

We have carefully chosen our microphones and are now concerned how to place them and where to put the musicians in the room, because we are concerned about getting a good 'mix' or blend of the instruments. This raises a whole spectrum of questions as to where and how; a subject I will discuss in our next article, which will concern itself with "MICROPHONE TECHNIQUES". The reason I don't want to go into it now, is because we have several decisions to make regarding 'mixing' and 'recording' before we can discuss the mike technique.

For the sake of our current and immediate problem, let us consider that our job is to record two acoustic guitars, a bass instrument, and a pianist that sings. We are going to record it to a stereo tape. (Reel-to-reel, or possibly cassette). Assume that the purpose of the recording is to make a 'demo' tape for some publisher or artist who might consider

using your song.

Considering that in a song the lyrics and the melody are the most important ingredient and the accompaniment just that: accompaniment, we could put one microphone with a degree of directionality in such a position that it would be about 12" from the mouth of the singer, and then group the acoustic guitarists

and bass in such a manner that they would stand with the crook of the piano behind them. We could then place another microphone in such a manner that it would 'pick up' this instrument ensemble in equal balance. The musicians would also play in such a fashion 'off each other' that they blend themselves. That means that if the bass sounds too loud, the bass player would play softer so that he would not overshadow the two guitar players and the piano.

We could then direct the vocal mike into, say, the left channel of our tape recorder, and the other 'instrumental' mike into the right channel. With a set of earphones to monitor what goes onto the tape, we would then adjust the volume control in such a manner, that the voice, at the highest levels (loudest singing) would peak at the 0 mark of the Volume Indicator meter. That is where the meter markings are red. This is the highest safe level to record with. Then we bring up the volume of the right channel to such a point where we audibly feel that the vocal does not get overshadowed by the instruments. This might be at a level substantially below the red 0 mark which we have set for the left channel. We have now created a proper relationship between the lead vocal and the accompanying instruments. (Remember, the publisher or artisteverybody in fact, is interested in the words and the melody of the song. NOT the arrangement; NOT the instruments.)

The Dictionary describes SONG: the musical setting of a poem. Singing comes from a persons' own musical instrument—the voice. Having this source of music always with him, man has spontaneously called on it to express every emotion from the deepest sorrow to the greatest joy, etc., etc. (I would suggest that every person seriously interested in the "Music Scene" be it writing, composing, arranging, recording, read the four page long description of "SONG" in the Encyclopedia of Music by Norman Lloyd.)

From this simple solution of our recording 'problem' we have learned the basic purpose of 'mixing': The blending and the balancing of sounds which are transduced by microphones to provide a pleasing mixture of the sounds. Where we actually controlled the volume of the singer, and mixed in the proper amount of accompaniment, we have come to realize that we asked the musicians to blend themselves into a proper ensemble sound mixture, which we then added to the vocal recording in sufficient quantities to provide a 'pleasing' mixture of both. We have thus discovered that aside from any technical knowledge we might demand of a 'mixing or recording engineer', we require him to have a good and trained musical ear. And the engineer whose taste for what constitutes a pleasing blend which appeals to the greatest amount of people, can then be called an 'acceptably good mixer'.

In a studio operation, this job becomes much more complex. Let us take the same recording situtation. Only this time, we place a mike on each instrument as well as the singer. We have placed the instrumentalists and the microphones in such a position that we can exercise some degree of control over the volume of the instrument. And we desire to prevent the sound of the neighboring

Nashville Songwriters Association



Rory, Rita and some animal friends.

LEARNING THE CRAFT by Rory Bourke

The more I write, the more I become convinced that successful songwriting is twenty percent raw talent and eighty percent application of the craft.

What separates the successful writer from the more successful is knowledge of the techniques of songwriting. It is a great awareness of what to do after the great idea comes into your mind.

Here's a DO: ... Do try to write

(that includes staring at the wall with a guitar in your hand) every day, whether it's a half-hour or half a day. You may not come up with anything but you will be building up the brain muscles.

Here's a DON'T...Don't try to write at another man's pace. Just because someone you admire may write a lot of songs doesn't mean he is going to be more successful than you. If anybody cares, I identify very strong-

instrument to be as weak as we can reasonably expect it to appear in the microphone of the other instruments.

It now becomes most apparent that we have some device with which we can control the amount of microphone output, that we must have a means of measuring the sound, and that the output of the individual microphones then must be routed to or directed to a place, (such as a sound reinforcement system, or a radio transmitter, or a Tape machine or other recording device), and in the event of a STEREO recording to either the left, or the right channel, or to both (to have the sound appear in the position between the two speakers which is called the "phantom" middle)

The simple chain which is described in drawings called 'block diagrams' generally follow this line of logic:

1. SOUND SOURCE—(Microphone, phono, tape, etc.)

 PRE-AMPLIFIER—to amplify the weak signal (electrical current) generated by the microphone

- 3. VOLUME CONTROL—A variable resistive device also called a 'potentiometer' from which we took the expression "Pot". This can be accomplished by either a rotary type control or a 'linear fader'. Both function alike and it is really only a matter of personal preference.
- 4. CHANNEL SELECTION
 SWITCH—This is the routing control which assigns the ouput of this particular mike volume control to go to, say, the LEFT channel, etc.
- 5. (Under the console and out of the concern of the mixer, an electronic mixing network for each channel (or 'bus') which sums up all the signals of all of the microphone channels assigned to the same

channel, say, Left)

- VOLUME UNIT (VU) METER— Located on the output of the console and which measures the volume units put out of that particular channel of the console
- 7. CHANNEL OUTPUT—into which the appropriate channel of the tape recorder is connected, or the transmitter of the radio station
- 8. MONITOR OUTPUT—This is connected across the channel output and if connected to a speaker amplifier or headphone amplifier, will give the mixer the possibility to LISTEN and MONITOR the MIX he is creating.

What I have described above is the simple tool of the 'mixer': his control console. Dependent on the demands of the applications, the needs, the problems to be solved, the financial liquidity of the owner, these devices may have as many as 40 or more inputs with their control devices and the capability to route the sounds to as many as 40 different places. All at the same time, if need

Added to each Input Control Module may be such sound altering devices as Equalizers which change the aural spectrum of the sound, Limiter/compressors which act as superfast automatic volume controls, Subchannels to send the sound of the console module to earphones for the musicians, to the echo or reverberation device, to return the reverberant sound from the chamber and blend it with the primary sound of the sound.

Consoles cost as little as a few dollars for small portable models, which now do an admirably efficient job, to 12 foot long monsters with computer and space technology for computer programmed automation costing over a hundred thousand dollars. Basically, they all have the

same functions and the finest equipment and technological advances still cannot make a good song out of a bad one, make a fine musician out of an amateur, make a hit out of something that is not one to begin with. I am reminded of a saying that "the only thing you get if you try to make a silk purse out of a sow's ear, is a sow without an ear." Next week we will discuss the marvels and problems involved with the use of Multi-Channel Recording Techniques and the different Tape head configurations.

If these articles seem to be very simplistic, they are so by design because my intent is to give you a general overview of the audio and recording process. After the completion of the chain used in recording and in the production of a record, we will then zero in on each process and delve on the individual subjects in much greater detail. By then you will know more about the entire process and will be able to come to your own conclusions, based not on heresay and fantasy, but on fact and knowledge.

At the College for Recording Arts, we give you a well rounded education in all facets of the industry and open many career doors to you which you never knew existed. If you know some-one who would like to make the Music-Recording business his life-career, write for our bulletin and start corresponding with us.

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And if you have any questions you would like to have answered in my column, please do write to me directly as President of the College, or better yet, write care of Songwriter Magazine so they know what YOU think of my column. Without audience feed-back I never know "how I'm doing." Won't you please let me know? Three issues from now. I would like to devote the entire space to answering your questions and your letters. •

ly with the tortoise. My wife tells me "I turtle right along." Don't push your mind to operate in a way it is not set up for. (I hope my English teacher doesn't read that last sentence.)

What is the best way for the average writer to learn this craft of songwriting? I feel it is through the art of co-writing that a writer comes to better understanding of the craft. It may be the most important way unless a writer is totally gifted. When two or more writers get together (I prefer trio writing, you learn more) to work a great idea, each of the writers contribute, and you see how that idea becomes a

great idea...like on the job training. New techniques are introduced of which you may never have been aware. It is something to take back to your own writing. Now, when this basically happens in co-writing, the action does not stop. Someone doesn't tap you on the shoulder and say, "Mr. Writer, there is a great technique going on here." Memorize it. You've got to want to learn badly enough that you train yourself to look for it. Example: You and two others are working on a great idea you had. You present the idea and the direction. They love the idea but your direction bothers them. They verbalize a clean-

er, more concise direction, and try to diplomatically explain why yours won't work. You can either tell them to shove it, or learn a great lesson, because hopefully you will have had the foresight to have chosen co-writers who are more experienced than yourself.

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Here's a DO...Do listen to conversations going on around you. Training your ear to listen for phrases that sound right.

Here's a DON'T...Don't make someone feel bad for telling you the truth about your song. The best way continued on page 34

Songwriting

The More Things Change...

by Al Kasha in association with Joel Hirschhorn

In the past thirty years, popular music has undergone striking transitions. Lyric content has moved from fantasy and dream fulfillment to a greater emphasis on social protest: sexual matters are dealt with more frankly. The fox trots and swing rhythms of earlier eras have been replaced by pulsating rock beats. In fact, if you generalize, you can conclude that the requirements for a hit song are totally different than they used to be.

But are they? Aren't the differences more a matter of icing, of style rather than substance? In basic ways, popular songs with mass appeal retain the same ingredients from decade to decade, which is why so many hits can return in modern dress and capture record buyers a second or third time.

Take a novelty like "Gilly Gilly Ossenfeffer" in 1949. If it sounds a little silly, remember that "Splish Splash," no example of deep thought or subtlety, soared to the top of the charts in 1958. And "Itsy Bitsy Teenie Weenie Yellow Polka Dot Bikini" was a rage in the 60's. "Disco Duck" is the latest entry in this category, and the last novelty is not in sight, nor will it ever be as long as audiences like to laugh.

Another genre, the "classical" pop record, has its roots back in the 40's when Chopin collaborated with Buddy Kaye and Ted Mossman on "Till The End Of Time." Borodin 20 proved a congenial collaborator in the 50's with "And This Is My Beloved" and his partners were George Forrest and Robert Wright. "Lover's Concerto" was a Number One 60's contender, and interpretation of Bach by The Toys. Finally, the name Al Kasha is on "My Empty Arms" with Jackie Wilson doing a rhythm and blues version of Pagliacci.

Girl's names are an ageless staple. "Laura" (1945) enticed Dana Andrews, and the world held its breath. "Maybellene" in the 50's was a different matter, exciting and



sexual, a dramatic departure from Laura's ethereal mood. "Venus" (The 60's) was your girl next door in blue jeans, and "Maggie May" (In the 70's) completed the cycle, as the aging older woman who kept Rod Stewart from returning to school.

Setting songs in places didn't just begin with the recent number one song in England, "Don't Cry For Me, Argentina" by Webber and Rice. Paris was a nice place to be in the 40's with "April In Paris," so much so that a return visit was arranged with "April In Portugal." Tony Bennett left his heart in "San Francisco" in the 50's, and "Kansas City" seemed a tempting place to go to find a pretty little woman in the 60's. Frank Loesser toasted "Wonderful Copenhagen" in 1953, and the tributes to beautiful, intriguing places will always exist in pop music.

Travel has always been a particular seductive romantic fantasy for songwriters. Johnny Mercer and Harry Warren wrote the joyful "Atchison, Topeka and The Santa Fe" in the mid 40's, which Judy Garland immortalized. Rick Nelson, with a composing assist from Jerry Fuller, was a "Travelin' Man" in the 50's, and Mary Travis sadly contemplated "Leavin' On A Jet Plane" in the 60's. Elton John continues the tradition with a space-age odyssey in "Rocket Man.

"You'll Never Walk Alone" in the 40's was as inspiring and touching as "Bridge Over Troubled Water" is in the 70's. Both touch the same basic chord, the same need in people to hope in times of stress.

Danceability has always been a key factor in pop music. "Chattanooga Choo Choo" in the 40's gave way to 1955's "Rock Around The Clock" the early rock and roll classic that almost singlehandedly ushered in a new era. "The Locomotion" and "Barefootin" were more examples of this everpresent genre in the 60's and in the 70's we've all had a case of "Boogie Fever."

Even alphabet songs have

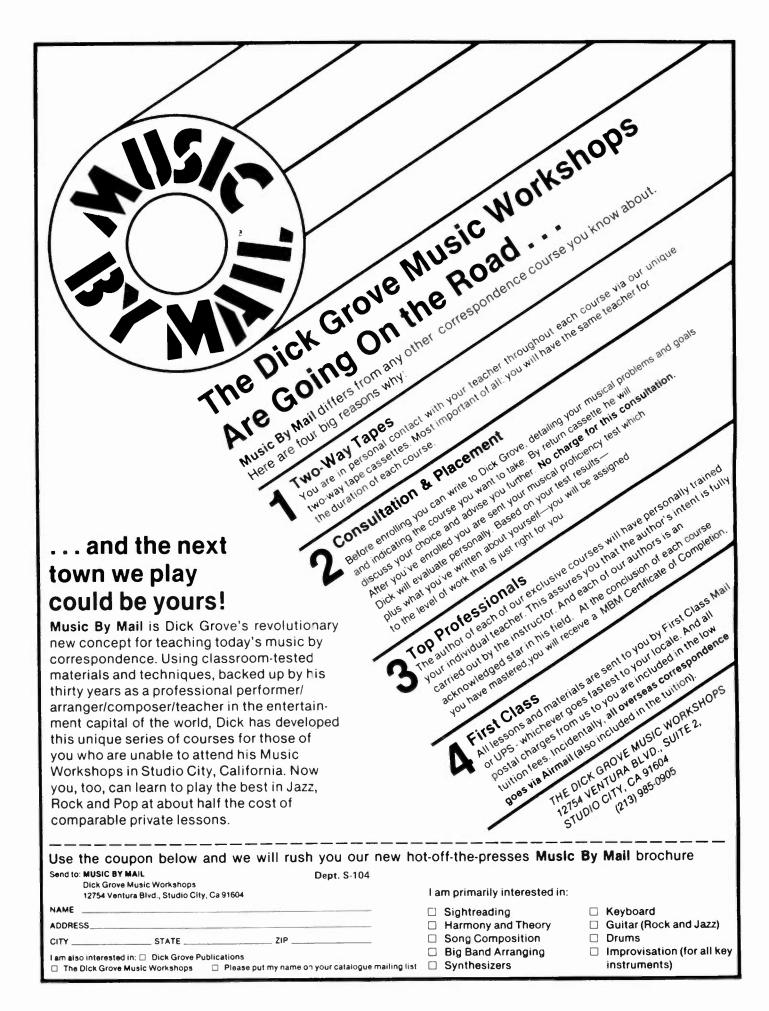
spanned generations. "A, You're Adorable" yielded to its modern counterpart "Sixteen Candles." Sexual innuendo, tactfully handled in "Wake Up Little Susie" took a somewhat more salacious tone in "I Think We're Alone Now." Ballads of folk heroes reached prominence in the 50's with "The Ballad Of Davy Crockett" and returned with "Ringo"

It is easy to conclude that social comment exploded musically in the 60's. Not quite. The approach was more understated, but "Brother Can You Spare A Dime" spoke eloquently about the depression in the 30's. "Praise The Lord And Pass The Ammunition" was one of the numerous patriotic wartime songs that filled the 40's. Social protest wasn't always against national tragedies, although "Yakety Yak," which took a humorous stand against parents, could have been regarded in that light by teenagers. "Blowin' In The Wind" was Dylan's antiwar protest. The messages are expressed according to the character of the times they reflect, but songs have been a potent platform and force for change since their invasion into listener consciousness.

Unrequited love has a multitude of examples. Just a few are "Laughing On The Outside, Crying On The Inside" in the 40's, "Breakin' Up Is Hard To Do" in the 60's and 70's, and "The Man That Got Away" in a more bluesy vein, in the 50's.

All these songs, in addition, have memorable, catchy hooks, picturesque, vividly actionable titles and sweeping excitement and energy. Most of them adhere to a basic AABA structure. Meticulous rhyming is not as highly prized now as it was in the 30's and 40's, but such people as Joni Mitchell, Jimmy Webb, Hal David, Smokey Robinson, Irwin Levine, Pam Sawyer and Ron Miller are highly skilled practicioners of this art. Content is the most important consideration, but it's wise to acquire rhyming expertise before dispensing with it on occasions.

No one can deny that music and lyrics have changed to some degree. The effect of rhythm and blues on the popular scene is powerfully obvious. Language is more blunt ("The Bitch Is Back") and sexual references more graphic ("I'm So Into You"). But a song is really like a woman who changes fashions but looks equally attractive in the many dresses she wears. Her own basic person is retained. The heart of popular music that keeps beating is a timeless and essentially familiar one, because the needs of every generation—the basic hungers, fears and fantasies—remain the same.



The Record Promoter

Songwriters are one part of a process which ends when a song is heard on radio and purchased by a sympathetic listener. The song buyer has bought a sensation, a feeling, a musical articulation of an emotion felt, but not identified, until that song was heard.

Consider the process. After the song is written we make a demo tape. The publisher buys it, the arranger adds his touch, the musicians and vocalists add their version, and the producer and engineer modify the recorded product. Then comes promotion, merchandising, radio airplay and sales.

It's impossible for record promoters to completely listen to all the records they get. It's not uncommon to listen to about 10 seconds, longer if someone says..."Hey, dig the title cut." Few listen to an entire song even if they like it. There are simply too many records and too few promoters.

Radio airplay is essential. People can't sing what they don't hear. A radio music director might listen to the first 8 bars of a song while reading a blurb, scribbling a note, or answering a phone. Unless the composers or artists are well known, they won't listen to anything beyond that 8 bar introduction.

Many AM radio stations with tight, competitive formats want an instrumental introduction to a song so they can talk-over the intro with their station identification or DJ personality jargon. In current top 40 hits, many musical elements are introduced within the first 8 bars of the song. A commercial songwriter will temper his art with these pragmatic considerations.

At the radio station level the song needs impact. The promoters and DJs are feeling effects, not appreciating music. They may not know why they like or dislike the song, they only identify that they do or do not like it.

What do record promoters listen for in songs?

Bert Keane is a record promo man for Warner Brothers. "I just have to believe in it. It just has to be a feeling, like Jessie Colin Young's new album. I'm knocked out about it."

According to Rich Galliani, A & M records, "My taste is in Top 40, like Captain and Tennille. I can pick hits like that but others can't. We try to be selective with our record re-



It's impossible for record promoters to completely listen to all the records they get.

leases. We release fewer records but have a higher percentage of hits than most other companies."

Phil Pruski, Pacific Record Distributors, observes that "it is impossible to follow-up on every given record. We need the manufacturer to give us feedback on the potential of a record. If they care, then we follow-up."

The reasons a record company might push one artist's record more than another is often financial. The size of the investment determines the amount of promotional effort. Still, there is an unidentifiable element throughout the process...the one song that someone believes in, the one melody that motivates others to push it onto radio stations and into the charts.

In summary, if a songwriter wants commercial radio airplay of his recorded song, he should consider:

- 1. a grabbing instrumental introduction.
- 2. current radio formats and styles being played.
- 3. the different tastes and methods of record promoters who might be exposed to the record. If one doesn't like it, another might, and they can make a difference.
- 4. this is where the record has an impact, an effect. The musical elements must cohere to touch the emotions of the listener.

The mini-drama that follows lets us see one part of the process. Record promoters have styles as different as their personalities. The emerging style is the young executive look, a no-nonsense approach supported with statistics and factual information on the record's progress. The old fashion promo gimmicks are a thing of the past. The notion of glamor is being replaced by the notion of work... phone calls, telegrams, visits to radio

stations, researching trade magazines, gathering positive reports and communicating results to influential radio outlets.

Songwriters need an understanding of this segment of the industry. We should keep in mind that the success or failure of our song might depend on building a sound foundation into the song structure that can withstand the attack of commercial radio. Stations want songs that make their audience listen.

The characters in our drama are composites. Our record promoter is an extreme example of the business-industrial aspect of the entertainment field.

If the chances of getting a song played on the radio sound pessimistic, that's reality. It may not be the way it should be, it's simply the way it is.

CHARACTERS:

Jerry, a songwriter anxious to get his first song on the radio. He is young, intelligent and sensitive.

Mel, a record promoter, about 40, calloused to the business reality of the music industry.

SCENE:

Radio station KDIA, a soul-jazzdisco station in a small flat building on the edge of San Francisco Bay. Jerry learned that new records are added to this station today. He wants to meet Mel and help promote his song. Mel is in the radio conference room, waiting for an appointment with the music director. The room is white with black leather chairs, dangling promotional mobiles of jazz groups and full color posters proclaiming the latest album releases. Disco music throbs in the background. Mel is seated, reading Cashbox Magazine, as Jerry enters.

Jerry: Hi. Are you the record

several other stations are playing it, then they're afraid someone might tune-out to hear it over there. So

they add it to their playlist. They're forced to go on it.

will tune-out on a new song. If

Jerry: (pause) Well, could I ask you something?

Mel: That's what you been doing, why stop now? Jerry: Well, don't you have an

influence? Don't you like music, I mean, you have favorites..

Mel: It's a team effort. We set up

promoter I'm suppose to meet here? Mel: (glancing up from his

magazine, annoyed) Yea.

Jerry: (enthusiastically) Listen, I thought if I came by I might be able to help get my song on the air. I..

Mel: No thanks. (going back to his magazine)

Jerry: Uh?

Mel: (closing the magazine, releasing a long sigh like he's been through this before) Look kid, I've been through this before. You're a songwriter. I'm a record promoter. The last thing I need is fringe elements interfering with the progress of the record...no fans, managers, artists or songwriters. It could blow the whole record.

Jerry: (slowly sits down, a hurt look in his eyes, as he settles uncomfortably into a black leather chair beneath an electric poster) Oh, I

guess...I'm sorry I came.

Mel: No, hell, I'm used to it by now. (there is a silence as he realizes he was too harsh on a delicate novice) Look, getting a record on the radio isn't as easy as it sounds. See these? (he opens a mahogany briefcase and pulls out several albums and a dozen different 45's) They might not play any. And there's 30 other promo men, all carrying 10 or 15 records. You know how many they add to this station's playlist? Maybe 2 or 3 records. You songwriters don't understand that.

Jerry: (hesitating) Well...I don't understand.

Mel: I know. That's the problem. Jerry: No. I mean, I don't understand how it works. Why is it so hard to get a record on the radio? Why do you have all those records. I thought you were suppose to do mine.

Mel: (laughing) Man, I work for an independent distributor. We represent 108 different labels. I get hundreds of new records every month. We only order records if they get on

started on a record? Mel: Any way we can. Let's look at a song. (Mel reaches in his case and pulls out a blue newsletter). This is the Gavin sheet, the single most influential report in the record industry. Gavin has radio stations across the country who report the progress of records. He charts and recommends them accordingly.

the air. No airplay, no sales.

airplay?

stations play it.

Jerry: Well, how do you get

Mel: If the record is selling, radio

Jerry: But that's catch-22. Radio

stations play the record it's selling.

But it can't sell unless played on the

radio. How do you get a station

Jerry: Progress? How does a record make progress?

Mel: Like this. (he points to the Gavin sheet and reads) WVON in Chicago reports Love Song as the most requested record this week. KDWB reports "Love Song" jumping from #23 to #9 in one week. WFIL in Philadelphia...Love Song added to their playlist at #32 the first week. Progress is sales, requests, jumps on the charts, a lot of stations reporting it...that's how a song makes progress.

Jerry: But that's got nothing to do with the music.

Mel: Your job is done and mine is beginning. I have to go to the outlying stations and get them to play a song first. I stock record stores with flyers, promotional gimmicks, even a few free records to play, sell and report to the local radio stations.

Jerry: But how, exactly, would you get this station to play that song?

Mel: First, the record has to fit their format...disco, jazz, latin, easy listening, country, soul, top 40... then airplay is like the domino theory. Each station watches the other. They're competitive. They don't want to take the risk that someone



In current Top-40 hits, many musical elements are introduced within the first 8 bars of a song.

conference calls with other promo men nationally. If we all feel strongly about something, we work together. Some promoters get excited about a cut and they excite others, but I don't assert my judgement. I go with the team. My biggest asset is my credibility. I have rapport with music directors. They believe in me. I can't take the risk of pushing a record that's a stiff, otherwise they won't trust my judgement anymore.

Jerry: What exactly is a music director and why can't you get the

DJ's to play the record?

Mel: (laughing) Those days are gone. It's not the DJ who plays the record, except on a few free form hip FM stations. Radio stations have music directors who control a playlist. Many stations pre-program music so that a DJ only announces but doesn't select songs. The few who select can only choose from the playlist. Some FM stations are even computerized ... all the music, announcements, even the news and continued on page 43

Radio airplay is essential. People can't sing what they don't hear.



Photography by Richard DiLello

Roger Nichols The Keynote of Memorable Music

It's an impressive house. Located a short distance from the Greek Theatre in Los Angeles, it is not affluence that makes it impressive, but solidarity. It looks like the type house that decided if its lot in life was to be a house, it was going to be a damn good one. It took the matter seriously and started with a solid foundation which it capitalized on to build a strong structure that reflects both strength and style.

The keystone of this formidable home is its talented occupant, Roger Nichols. Although the house is older. it and Roger look as if they were made for each other. Tall, woodbeamed ceilings and sturdy antique furnishings surround this gifted composer who stands an imposing six feet four inches tall and looks as if he were constructed especially for the house. During the course of the interview. I discovered Roger to be a gentle, sensitive, articulate man who is totally committed to music. He decided if his lot in life was to be a songwriter, he was going to be a damn

Roger Nichols was born in the big sky country of Missoula, Montana on September 17, 1940, but his parents moved to Santa Monica, California when he was just a year old. "There was always music in my house," he explains, "because both my parents were involved. My dad was a journalism graduate and professional 24 photographer, but he regularly played a jazz sax with local bands. My mother was a music major as well as a classical pianist, so I had both jazz and classical influences around me as

"When I reached grade school, I decided I wanted to play the violin. for some reason, and I studied violin and classical music all through grade and high school.

"By the time I got into high school, I had really grown and, all of a sudden I was a basketball player. So I threw away the violin and started playing basketball and, on the

side, played the guitar. By that time I had divorced myself from classical music and was into jazz.

"I went to UCLA on a basketball scholarship and played on the team for a year or two, but my heart and mind were really into music. UCLA's great coach, John Wooden who had recruited me out of Santa Monica High School said to me, 'Roger, you have to make up your mind...music or basketball.' I chose music.'

Roger's life was varied and uncertain for the next few years. While at UCLA, he majored in music and cinematography. He had traded the violin for guitar and added piano and found he was devoting more and more time to music. He left school in 1961, but returned shortly thereafter and took a songwriters course which he feels "taught me a whole bunch because it was a lyric course and I had always worked at it from the music side."

To sustain himself economically for the few years that followed, Roger worked in a bank for two years, in a liquor store for a year and a half, which he was not particularly fond of, and served six months in the navy.

But to sustain himself spiritually, he worked in clubs on weekends with his own group, Roger Nichols And A Small Circle Of Friends, who performed mainly original songs written by Roger.

"I had really gotten into writing and my tunes always seemed to generate interest. They weren't great tunes by any means, but they always sparked a favorable response.

Finally, the group landed a recording contract at Liberty Records in 1965-66. Joe Saraceno signed us to the label and while at Liberty, we had the opportunity to meet Tommy Li Puma* who worked in their A & R department. Tommy liked the group, but left the company before we had a chance to record. We were with Liberty for eight months without recording and, with the limited patience of

*Major record producer—most recent successes have been George Benson albums.

youth, we were depressed. After having worked as hard as we had and then not getting a record out, it was pretty hard to keep the group from breaking up.

"One day during that period, I called A & M records and said I had some demos I thought were just right for Herb Alpert and I wanted to play them for somebody. They switched the call and I found myself talking to Tommy Li Puma who had been hired as the first A & R man for the new label that had been formed by Herb Alpert and Jerry Moss. He was still sold on the group so, in the hope that A & M would sign us, I asked Liberty to release us from their contract. Liberty agreed and we then were signed to a recording contract at A & M.

'Tommy was busy producing the Sandpipers and Claudine Longet so we waited till he was free so he could do our album.

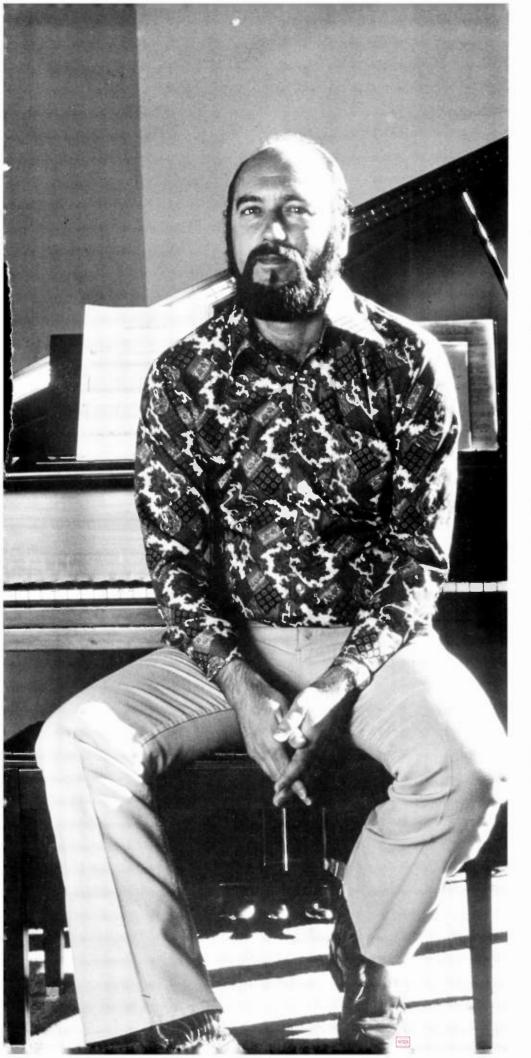
'In the meantime, I had written an instrumental for trumpet which Alpert loved and recorded within a week after hearing it. My group only cut one album, but Herb was impressed enough with my writing to tell Chuck Kaye to sign me as a writer.

"Our album didn't sell well and, while I had the writing to sustain me, the group was disenchanted, so we broke up.

"It was during my second year as a writer at A & M's publishing company that Chuck Kaye, who headed up the publishing wing, brought a lyricist to me by the name of Paul Williams.

"Paul had come to A & M with a guy named Biff Rose with whom he had written a couple of tunes. Chuck suggested that Paul and I get together to see if anything would happen and there was a lot of magic right from the start. The first song we wrote together was recorded two days later by Claudine Longet.

"When we initially met, the first impression I had of him was that he was a kid. He is so small, it's easy to



Songwriter Interview

have that impression. But, once he started talking, I could see he was not a kid...he's an intelligent, extremely funny man. I gave him a tape of some songs of mine to see what would result.

"He took the tape home with him and came back the next day with two of the tunes sort of worked out. I wasn't knocked out with what he did on the first tune, but I wasn't that hot on the melody either. I asked him about the other tune and he said he had something down, and he really didn't like it yet and wanted a couple more days to work on it. I prodded him into letting me hear it and that was the one... the first tune he and I actually completed which Claudine recorded. It was called It's Hard To Say Goodbye.

"Paul and I wrote steadily for four years and got a lot of action, but no big hit. We had lots of album cuts on our songs and B sides of singles as well as A sides. So many writers around us were coming up with hits, but we couldn't buy one.

"All this time, Chuck Kaye was the believer. He kept saying, This is gonna happen...someday, somehow, someway."

"Well, along came this commercial for Crocker Bank which was brought to our attention through a friend of mine. An advertising executive had come to him with this commercial project for which he had no money. My friend gave him an album of A Small Circle Of Friends which, apparently, intrigued him. He called A & M, made an appointment with us and, at that appointment, gave us the details. He only had \$300 to make a demo and we had to do the project on spec. They were going after the youth market and wanted to soften the image banks have in the minds of young people. They gave us a logo to work with... You've got a long way to go and we'd like to help you get there.'

"We had ten days to do it in and, being involved in other projects, we put it off till the last day.

"On the morning of the last day,

I started banging around on the piano and wrote the basic verse melody in about half an hour. Paul came in and had been thinking about it privately and had come up with some lyric lines. I played him what I had and he said We've Only Just Begun...and practically spit out the entire lyric as I was playing him the melody for the first time.

"We did the demo with me producing and playing all the instruments...piano, guitar and overdubbed the bass...and Paul sang. His best vocal performances always seemed to be his first take on a demo after the song was created. We played it for the people at Crocker and they loved it...it was just what they needed. At the time, all we had written was just two verses and a little bridge.

"After the commercial went on the air, Crocker Bank requested we complete the song because they were going to have other campaigns coming up, so I went in and wrote the bridge and Paul wrote the last verse and we gave the completed song to Crocker. They had advertising rights for use of the song but we retained recording and publishing rights along

with A & M.

"Richard Carpenter heard the commercial, and although he was signed to A & M, didn't know who wrote it. He found out that we were the writers and the Carpenters went in to record the song. They hadn't quite happened big yet as a recording act although Close To You had been a hit and it's really pretty hard to get all excited about a commercial, so we took it all lightly.

"Of course, their record came out and it was a monster. I have to give Richard a lot of credit for those tunes the Carpenters recorded that we wrote, because he would take my foundation and really polish it up. He would add his little touches and I respect him as a fine arranger and

musician.

We've Only Just Begun won a Grammy nomination as song of the year and also joined the list of only 164 songs in BMI's history to be added to the million performance list having racked up more than 50,000 hours of air time in the United States and Canada. It also received a plaque for having sold a million copies of sheet music which is an extremely rare occurrence with a contemporary song.

While this was in the process of happening, another Roger Nichols-Paul Williams composition, *Out In The Country*, recorded by Three Dog Night wound up in the Top-10. Then, six months later, another Nichols-

Roger Nichols Song Analysis



Williams song, Rainy Days And Mondays, recorded by the Carpenters, gave Roger his third gold record in a single year. Other memorable songs that followed include Let Me Be The One, (used by ABC-TV this past season as their promotional theme—Let Us Be The One), I Won't Last A Day Without You, Travelin' Boy, I Never Had It So Good, and Times Of Your Life which was a Kodak commercial and which turned out to be the first single in nearly a dozen years that Paul Anka recorded that was not one of his own original compositions.

The brilliant team of Roger Nichols and Paul Williams parted company in 1972 when Paul decided to pursue a solo career as a performer-singer-songwriter. After such a highly successful song marriage, the breakup was difficult for Roger to comprehend. "The biggest hits we had written all came within a period of a year," Roger reflects, "and we were hot. I couldn't understand, logically, why Paul would throw that away. My feeling was that there was absolutely nothing wrong with Paul pursuing a solo career...he's a funny cat and a unique personality. But the vehicle by which Paul came to the attention of the public was through the songs we had written together and I felt that Paul could have pursued a solo career without breaking up the writing team."

After the breakup, Roger dropped out for awhile. "I went to Montana, bought a house there and just disappeared for about three years. I hadn't been back to Montana since I was a little kid and I really liked it...it was a great escape.

by Len Latimer

Although the following dialogue between Roger and myself took place within the interview which appears on these pages, it is written up separately since visual example is necessary to properly explain its meaning. The dialogue took place while Roger and I studied the publisher's piano copy of We've Only Just Begun and Rainy Days And Mondays. The music printed here has each bar numbered so that you can follow along with the conversation. It might be noted that the original printed version from which we worked contained many errors including the wrong key signature on We've Only Just Begun. Composers don't write out their own piano copies so that the first time they see it is when the publishers have already had it printed. All the errors have been corrected for the examples printed here. LL: The verses of We've Only Just Begun are unusual in that the song seems to actually start in bar 2, with bar 1 being a pickup. Is that correct? RN: Yes. From the lyric line We've only just begun, the syllable gun normally begins the basic song on the 4 chord (bar 2). However, in the second verse ending, and yes we've just begun, the syllable gun is on the 1 chord, or tonic. This allowed me to get into the bridge.

LL: One of the musically interesting points you can't help but notice, are the transpositions in the bridge (bar

12 and bar 16).

RN: Well, keeping with proper theory, the key signature remains the same. However, it is definitely a key change. The ending chord of bar 11, Bbmaj7, moves up a third to D major

in bar 12. Again, bar 15 ends in Gmaj7 and moves down a half step to Gb.

LL: Practically speaking, bar 12 changes keys from the key of F to the key of D, bar 16 changes keys from the key of D to the key of Gb. This raises an interesting question of resolving ...how do you get back to the verse in the key of F from the bridge which is now in Gb?

RN: I wanted to resolve to the dominant of the key of F. So the last chord in the key of Gb was a Bmaj7. At that point, I slid the bass up a half tone to the C and the B chord down a half step to a Bb chord, which gives the dominant sound of the key of F.

LL: Many writers use that as a substitute. It would be very similar to a 13th chord, right?

RN: No. Instead of a 13th, it's really a pure Bb triad over a C bass. It's a better contemporary chord than a straight dominant seventh and much simpler.

LL: The key changes in the bridge appear to be jolting to the eye, but to the ear they are pleasing.

RN: The reason the key changes work is the added element of surprise. The most difficult one is at bar 16. Notice how the first note is extended. The melodic line doesn't start until the key change has been made because of the 8th rest. It gives the ear time to adjust to the new key. The melody starting on the downbeat would be too jolting.

LL: Both We've Only Just Begun and Rainy Days And Mondays have the title as a hook...and, the hook line is used only once instead of repetitively in a separate chorus, isn't that right? RN: That's true of We've Only Just

Begun, but not of Rainy Days And Mondays. In We've Only Just Begun, the title is used as the opening line of the song and doesn't repeat again until the last line of the song in modified form as and yes we've just begun.

Rainy Days And Mondays is really different. It's what I call AA'AA'BAA', (A' standing for A prime). I think of the A' as being the chorus with the title, Rainy days and mondays, coupled with always get me down, repeating at the end of each of the three A' sections. The A section is bar 1 through bar 4 and the A' section is bar 5 through bar 10. The A' is really a chorus, but, at the same time, is an extension of the verse. The bridge starts at bar 11. LL: An interesting observation on Rainy Days And Mondays are the bass lines. In bars 1 and 2, the bass moves chromatically downward in half steps. Eb, D, Db, and C, with each getting two beats. Did the bass line suggest the chord progression or vice-versa?

RN: The bass line came after the melody was written. The chords and the melody came together at the same time after I saw what was happening. One thing I would like to point out to your readers is to notice how the bass line stays off the melody, and viceversa. I dig that.

LL: The verse is basically 8 bars with a 1 bar turnaround, right?

RN: The Carpenters added an extra bar, so its really a 10 bar phrase now.

We hope this analysis gives you further insight into the craft of writing and wish to thank Roger for taking the time to share some of his thoughts on these two memorable songs from the Roger Nichols catalogue. •

"Finally, I figured enough is enough. I did the Kodak commercial, Times Of Your Life for J. Walter Thompson with their in-house lyricist, Bill Lane, and that was the springboard back. If they ask me to write a song instead of a jingle, that's what I love...then doing commercials is terrific."

Roger considers his ballad writing to be his forte. "Writing a song and coming up with a sixteen bar melody is one of the tightest forms of music there is."

We asked Nichols where he got his feel for pop music?

"I'd say the best musical education I was provided with came about as a result of my classical training and the theory and harmony I studied at UCLA," Roger explained. "And it sort of all came together when I played bass with a piano player in the clubs. By playing bass I learned the roots as well as the chord progressions. We played hundreds of tunes so I was exposed to many different approaches.

"Listening to pop music and relating it to what I was learning in the clubs, combined with my jazz/ classical musical past, I began to hear things that influenced me. My ear perked up when I heard Bacharach and then Jimmy Webb knocked me dead."

To get into his methods at the piano, we took We've Only Just Begun as an example. We commented on the unusual key changes employed in that song in particular and noted, with Roger's songs in general, that his turnarounds and bridges are not what you would expect, but are very

fresh. We asked him if he could explain that and how he comes upon such a fresh approach. (Also, see separate Song Analysis.)

"That's hard to explain because a lot of it is experimenting with a song after you've finished it to see what improvements can be made. Sometimes, you come up with an improvement and the only explanation you can give for that improvement is that it feels better. But, let me try to be more specific.

"Bridges are important and shouldn't be approached offhandedly. I try to avoid the obvious, although I may not be doing that on an intellectual level. But shying away from the obvious sometimes leads me into a different direction...into a whole new key that may not be relative to the key signature of the song. But

that must occur smoothly...the melodic line has to continue no matter where the chord structure goes or vou're just experimenting. The experimenting should produce a melodic line that the listener will be able to follow and then it doesn't matter what the undercarriage is. Songwriters and people into music theory will know that it's different, but if the average guy doesn't notice this, you're doing a good job.

"On a bridge, if you can surprise the listener, that bridge is going to stay with him longer and it won't just be a point in the song when the listener's ear is vamping waiting to get back to the song's main body.

"In terms of experimenting, after I've finished a melody, I generally play it in two or three different kevs to see if anything is happening chord wise. Many times I'll hear a new chord in a different key. That is something I would caution guitar players about...if they compose on guitar they should definitely play in all of the keys, or have a variety of keys in which to play. Otherwise, they can get hung up in certain keys which can get them in a rut, melodically."

Due to Roger's jazz influence and classical training, we wondered if his experimenting with melody related to his background?

"Jazz definitely taught me a lot. Jazz musicians will dissect a tune and play it dozens of different ways. That exposure leads to inverting chords which can give you a whole different sound.

"Both classical training and my playing bass worked well for me too. Because I knew theory, I would go insane if the bass note was on the melody so when I play bass, I also practice inverting chords to avoid this."

We asked him if he had developed any rules about melodic ranges?

"I like augmented melodies. Augmented is probably a very misconstrued word. Augmenting the melody to me, means having a melody that moves in range...it doesn't lie in one spot. I don't mean augmented in the chord sense.

"In terms of range, I try not to write more than a tenth, but sometimes I'll stretch it because vocalists are better today...they can sing them. Sometimes, I'll go beyond that. For instance, on I Won't Last A Day Without You, there's an octave and a fifth in there. But I wasn't afraid to do that because it only reaches up there one time and the word is a big, open vowel sound on I can take all the madness the world has to give. It doesn't sit there too long, either.



"When Paul Williams and I first got together as collaborators, there was a lot of magic right from the start."

Also, the way it's written, it allows the singer a chance to take a breath and then the melody works up to that note so that the octave and a fifth doesn't have to be attacked directly."

"In terms of melody," we asked, "are there any rules or observations that have proved helpful to you?

"The best answer I can give to that is describe how I work and let the observations fall within that description.

"To begin with, I basically compose the melody line by singing the melody that occurs to me as I play the undercarriage on the piano or guitar, whichever instrument I'm composing on. Ballads seem to come easier to me and I would say that I don't have a great rhythmical sense. Bacharach composes his melodies in his head and with his voice because his expertise on the piano leads his hands to the familiar. Neil Sedaka's hands, I would think, must be a great help to him because his expertise on the keyboard could help him work out those rhythmic things he does so

"With my songs, almost all of them start with the verse as opposed to the chorus. My ideas usually begin with the verse and the chorus evolves as a result of how the verse is structured.

The third is the strongest note in the triad. But I make it a rule not to overuse predominant notes regardless of their position in a chord. It becomes a question of overkill to hear the same thing over and over again. There's a temptation to use the thirds and the fifths quite often. What I do to avoid that is to use a lot of passing notes. Let's take We've Only Just Begun. On white lace and promises, a kiss for luck and we're on our way, I originally had a repeating melodic phrase for both lyric lines. But, on rewriting the song, I thought that was dumb. Why repeat that melodic line on a kiss for luck and we're on our way, so I changed those notes. It gave a little more height and emphasis on a kiss for luck and we're on our way. That's what I mean by not repeating

"With respect to chords, I try to use a contrast between some of the modern chords to the pure chords. I think that gives color, and adds strength and dynamics. What I call modern chords are the four note chords...sevenths and so on. Intermingle those with the pure triad type chords and the mixture adds another color in addition to your melodic lines.

"Another observation is that if you're in a minor mode, you might take the chorus to a major mode for contrast, and vice versa. Thirds and fifths are great for a chorus, while sevenths and ninths are great passing tones.

"I'm very form conscious. The

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most popular forms are AABA and ABAB...verse, verse, bridge, verse and verse, chorus, verse, chorus. I feel that if you escape form, you lose it. Form has been there since day one in what we refer to as diatonic music. People talk about the classics such as Tchaikovsky and some of the other classical masters and, if you examine their music, it becomes apparent that they worked from a very tight form. That melodic line and chord structure was very tight. Bacharach's form is right there all the time. He may throw in a 2/4 bar, or some weird chord changes, but his form is right on the money.

"Your classical composers are orchestrators, so they take that little theme and shape it upward, backward, sideways and upside down. So the masters were great orchestrators, but basic form was always there.

"Personally, my favorite form is AABA. If it's well done, the verses...the A sections...will have sort



"If you're in a minor mode, you might take the chorus to a major mode for contrast and vice versa."

of a chorus within themselves. If that's so, then the bridge is a relief. An example of that is Rainy Days and Mondays, where the title is the last line of the verse and serves as the chorus, together with the previous line. (i.e. Hanging around, nothin' to do but frown, rainy days and mondays always get me down.)

"Again, in terms of form, I would caution new writers about getting overextended in terms of length. They write overextended A sections possibly in the hope that they're going to come on a new form of music. Experimentation is fine, but I think that in writing a hit song, it must be concise because the average listener can only retain a musical

phrase of limited length before his concentration waivers.

"I generally write in eight or twelve bar phrases. I think a more sophisticated approach to composing is that your musical phrase is more than a four bar line. We've Only Just Begun is an eight bar melody with not one line repeating in the whole verse. My ten bar phrases are really



"Writing a song and coming up with a sixteen bar melody is one of the tightest forms of music there is."

eight bars but, in a modern, contemporary sense, they wind up ten bar. What happens is the melody isn't getting in the last two bars...the last two bars serve as the turnaround.

"Once the songs are done, there are some rules for making demos that a writer should know and one of the most important is to make the demo simple and have the melody and the vocal out front. Don't be so concerned about the arrangement.

"I don't feel the vocalist on a demo should be a stylist. That can bag the song. I've done that myself and I wind up re-doing the demos so a publisher won't say, 'That sounds like so and so,' and that's the only thing he can hear.

"Another thing is short intro's. When you play a song for a producer or publisher and the intro is four or five bars long, he's nervous already. Get into the song immediately when you're doing a song demo.

"In working with musicians who are going to cut your demo, learn how to communicate with them. The best way to work with them is to sit down at the piano and sing the song for them several times. Make sure they hear what is going on in the song, and are playing what you want... that they know where the hook is or particular phrase is accented and

then make sure they are playing with the proper feeling or intensity. Those are things that musicians are more than willing to do if you communicate with them. If you make yourself understood, the demos will come out much stronger.

"A last bit of advice I would offer is with respect to the performing rights societies and a publisher.

"ASCAP and BMI each have their positive and negative aspects and a writer should investigate both before he signs with either one. The length of the contract he is required to sign might make a difference and an advance against royalties is another availability that should be investigated

investigated.
"In terms

"In terms of publishers, writers should be aware of copyright splits, administrator rights, payment on sheet music, etc. Payment on sheet music is a very negotiable item. The price of sheet music has practically doubled in the last five or six years and the standard songwriting contracts are still paying a nickel a copy. Now the songwriter should bargain for more than that particularly in light of the fact that the publisher makes about 35 cents or more on sheet music.

"Also, if a writer sells a song to a publisher, he should bargain for a reversion clause so that if the publisher doesn't succeed in getting a record on that song within a year, the song reverts back to the writer.

"Writing songs and the business facet of songwriting are complex propositions and a writer has to immerse himself in his profession if he hopes to achieve success. It takes a strong commitment and a good solid foundation to shape an intense musical interest into total command of the craft."

Roger Nichols has total command of his craft. He's built that on a solid foundation and a desire to be as musically expert as his talents will allow.

If Roger's ex-basketball coach at UCLA, John Wooden, popularly known as The Wizard of Westwood, wanted to field a team of composers instead of jump shot artists, he would have wanted Roger on his team. Not because of his height and size, but because of his depth and discipline. I'm sure he would have made this writer of such memorable music, the keynote of the club.

It's an impressive house. A formidible one at that. But no match for its occupant. Roger Nichols has the sort of dedication that moves mountains. He decided a long time ago that if his lot in life was to be a songwriter, he was going to be a good one. He succeeded.

Writing Commercials And How to Market Them

An interview with the head of the Charles Stern Agency

To give our readers an insiders view of the world of commercials, we conducted the following interview with one of the top men in the field.... Charles Stern. The founder of the Charles Stern Agency is a graduate of the University of California at Berkeley and his basic background prior to relocating in Los Angeles was in the advertising/public relations field.

In 1960, having a musical background and utilizing his business experience, Charles came to Southern California to handle the business affairs of Ray Conniff. He stayed with Conniff until the fall of 1960 and them formed his unique agency which specializes in writers and performers who do television commercials.

The Charles Stern Agency represents people like Artie Butler who is Neil Sedaka's musical director, Mark Lindsay, Jimmy Webb when he was first starting as a songwriter, and Perry Botkin who, along with Barry De Vorzon, had a recent hit with Nadia's Theme. It was actually Charles Stern who heard ABC play this secondary theme from the film "Bless The Beasts And The Children" behind a gymnastics routine of Nadia Comeneci in the 1976 Olympics and brought it to the attention of A&M Records. The original cut was lengthened and two days later the record was released and on its way to gold. The petite Romanian gymnast is so taken with the theme that she's planning on using it in her routines in the 1980 Olympics.

The Charles Stern Agency has taken this record and sent it around to all the advertising agencies so that Perry Botkin's name is in the forefront of ad agency thought with respect to music.

The agency also handles some name personalities such as Telly Savalas, James Garner, Chuck Connors and Lindsay Wagner, but their main thrust is in the representation of music talent such as the previously mentioned Perry Botkin and Mark Lindsay who, together, wrote the entire Busch Beer campaign.

What follows is a question and answer session with Charles Stern to give you an idea of what the commercial field is all about and what opportunities it offers the songwriter. SW: As far as songwriters are concerned, does it take the same kind of talent to write a music and lyric commercial, as it does to write a hit

CS: There are certain songwriters who are poets and if you take somebody like Jimmy Webb or David Gates, they both have the natural talent to succeed in the commercial field. Jimmy Webb could be the hottest writer in commercials today if he wanted to because he has a special feel for it. It's a matter of being able to romance a sponsor's product, whatever that product may be...a beer, a car, an airplane...he has that special knack of making it interesting...making it romantic...lending interpretation to it. He can do that very well. Not too many songwriters who write commercially have the innate feeling that Jimmy has. We got quite a few commercials going for him at the outset of his career.

SW: Can you define "romance the sponsor's product" for us?

CS: It's a matter of taking what is basically dull copy and a dull approach, and making it interesting to the viewer or listener. Jimmy has the ability to approach it not from a jingle angle, but by making it a song concept. He'd get the viewer or listener so hooked on what he was writing that you didn't even realize it was a commercial. When you can incorporate the sell so well in the jingle, you are really succeeding because, in the final analysis, all commercials have to basically be able to sell. But Jimmy has an amazing subtlety to his writing.

SW: Is it possible in the commercial field that musically, you can come up with a great song that doesn't sell the product?

CS: I'm certain that happens. However, commercials are a lot more



"A writer could make \$100,000 annually by writing commercials for radio and television without too much effort."

sophisticated than they once were and they do a lot of testing. The campaign that Perry Botkin and Mark Lindsay wrote for Busch Beer called Sing Your Own Song, has won the number one award at the Chicago International Film Festival. It's a campaign that's winning awards everywhere. The more awards they win, and the higher the test ratings they have, the surer it is that it will sell and become very visible.

SW: Do you deal with a lot of arrangers as opposed to songwriters? CS: No, I would say what we strive for is to represent composer-arrangers rather than just an arranger per se. Both Perry Botkin and Artie Butler, although they are excellent arrangers, also write very strong melodic lines and that's they key to it...to be able to write a memorable melodic line that it hummable. An-

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other guy we work with that has that ability is Tom Scott of the L.A. Express. When that composer-arranger combination is present, it really makes it very dynamic.

SW: Is most of your work conducted directly with the advertising agencies?

CS: It works in two ways. Either an advertising firm contacts an agency such as ourselves who repesent both writers and performers, or they contact a "jingle house" who employ songwriters, (or jingle writers, if you will). There are jingle houses in both New York and Chicago who will employ songwriters. In Chicago you have Dick Marx and Associates and also Com Track. And in New York, you have places like Music Makers and Herman Edel. These are companies that will employ the songwriter.

SW: How do the jingle houses work with the songwriter as far as payment for their services is concerned?

CS: They get songwriters to write on spec and then pay the songwriters a fee for their services, generally on a buy out basis. However, the jingle house itself is not working on a buy out basis but, instead, has a complex financial arrangement with the ad agency, so the songwriter is not doing that well for himself working for one of these jingle or production houses. You must remember that they are in



"A writer should try to break into the commercial field by starting in his local market and devising original ideas that will be a hook for a local advertiser."

the driver's seat so they probably are not writing the most attractive deal for the songwriter.

SW: Are there cases where the jingle houses themselves work on spec?
CS: Yes, there are. For instance, Pepsi Cola lets it be known that they want a new musical theme and there might be 20 to 25 different jingle houses submitting their version. It gets to be a jungle because every-

body's competing against one another and it then becomes a question of



"A commercial written for a local market would probably be bought out in perpetuity."

which theme is going to be accepted. **SW:** Should a songwriter not just present himself at an ad agency and offer his services?

CS: Well, the only way that approach might be effective would be with a small, local agency where somebody thinks up a campaign for the local Kentucky Fried Chicken or McDonalds franchise...or it might be a Pizza Hut. He specs a demo of what he considers an appropriate commercial on his TEAC at home, finds out who the ad agency is and takes it in to them. It's a guitar, rhythm type thing with vocal and he plays it for the agency and sells it. He could do that with a small agency and that could be a way to get started.

SW: In that case, what are the songwriter's services worth? What should he get paid?

CS: For a writer starting out, where he's written the commercial and put together his own demo, he might be able to pick up a creative fee of \$500 plus the cost of production.

SW: Now, when he gets to the point where he has established a reputation and he's being contracted by a Budweiser or McDonalds, what might his fee be?

CS: Well, the fees can really vary. There can be a creative fee of \$5000 for a year, or as much as \$50,000. It's that wide a range and depends on the status and reputation of the writer, and how badly the ad agency wants him.

SW: Is there a mode that prices fall in...a range?

CS: I would say the highest volume of business probably occurs in the \$3,000-\$10,000 range. The other deals with higher payments would be exceptional.

SW: Is it normal in most cases that the songwriter keeps his copyright or is the commercial sold on a buy out basis?

CS: That's been changing of late. The way its been working out is that the songwriter can license the advertising agency to utilize the commercial simply for commercials and he retains his copyright. The ad agency really has no interest in their copyright.

SW: There are a few songs that got started that way... We've Only Just Begun by Roger Nichols and Paul Williams which was written for Crocker Bank.

CS: Yeah, but even there, if you research the publishing on it, I'm sure the advertising agency is not the publisher. (Editor's note: The ad agency is not the publisher. Publishing rights remained with the writers and their publisher.) The norm is that the advertising agency does not get any of the publishing.

SW: Is it a buy out for a twelve month period?

CS: That can vary. It might be a buy out in perpetuity or for a flat amount of time at which point further payment is written into the license or it's negotiated. It depends again on the strength of the writer.

SW: In a recording artists contract, normally, if you're picking up options, you're picking them up at escalating rates.

CS: Right, but there are no standards in this business because the standards change every time you bring in a new songwriter and he begins to achieve a degree of fame.

SW: What about popular songs that are adapted for commercials...are you familiar with that area?

CS: Yes, of course. In fact, I'll take you through the Yamaha campaign. We were dealing with an advertising agency, Botsford/Ketchum, and they were pitching the Yamaha account. They were interested in a song called Silverbird on which Mark Lindsay had a hit record with an arrangement by Artie Butler. Mark went in and simply took the original Artie Butler orchestration and cut new lyrics and a new vocal. The agency won the account based on this and that became the campaign for Silverbird. A license was set with the writer for a fee.

SW: How much can a writer make doing commercials?

CS: Well it could be \$100,000 annually from radio and television without too much effort. It makes a wonderful base so you can be selective as to what assignments you take

continued on next page

o in other media. Someone like Perry Botkin is quite diversified because he's a combination songwriter, has a hit record, writes arrangements for Carly Simon, Harry Nilsson, etc., scores films and writes jingles.

SW: Is the word jingles still being used?

CS: The only ones who consistently use the term are musicians because they have what is called a jingles scale and that's the term that's used when you put out a call for the musicians.

SW: What is jingle scale for a musician?

CS: It pays \$50 an hour which is better than for a record date. They also get residuals which are not paid on record dates. The composer gets himself in on this action too by being the leader of the date, so he gets musicians fees on a double scale for being leader. A singers scale is much higher. A solo singer on a network commercial can get anywhere between \$5000 and \$10,000 from that one commercial for a year.

SW: If a songwriter at home wanted to produce a little demo tape of commercials, are there standards he should know about? Timings, for instance?

CS: Well, there are certain basics. If you're doing radio spots, there are three timings you'd be working with. You have a 60 second maximum, a 30 second maximum and a 10 second station ID. If you're doing a television spot, you have to make an allowance for the leader on film so your 60 second will become 58 seconds, and your 30 seconds will become 28 seconds, because there's a two second overplay. When you see a commercial on television, you will note that there's a silent two seconds at the beginning or at the end which allows for this overplay.

SW: If a songwriter reading this decided he'd like to try his hand at the field, how would you suggest he get started?

CS: He, or she, should start in his own local market and the best way to prepare is to listen to the radio and watch television to be familiar with all the different advertisers that are on the air. Then start writing some original ideas that could be a hook for that advertiser.

SW: Is it true that ad agencies are prohibited from reviewing ideas for commercials from people off the

CS: Right. The major advertising agencies will close their doors in that regard because they do not want to be sued by somebody charging them with ripping off their concept. Local

agencies are going to be a lot more open. I'll give you an example. I have an 18 year old son attending Harvard in Boston. He's a pianist and arranger and he has grown up in the recording studio environment. Well, he's starting to do some writing for some Boston agencies who he called on the blind, presented his reel of music and has been getting great acceptance. He will get into the market just by starting away from Los Angeles and building up some interesting accounts which he can add to his reel. His next step will be



The greater amount of creative fees paid for a commercial are in the \$3,000-\$10,000 range.

to jump to regional and then to national, but you have to start somewhere.

SW: What would a commercial reel consist of, and how long and how varied should it be?

CS: If somebody is putting together a commercial reel on spec and he's performing the vocal himself with the purpose in mind that it is an "idea reel," he should diversify it. He might have one local thing for a supermarket, another for a car, another for a potato chip and perhaps another that would be strictly an original song concept, and present the reel in that manner. In that way he'll give himself the opportunity of showing different writing styles as opposed to falling into one nitch.

SW: What about variations in length? CS: He could do a 30 second lift from his 60 second commercial and do a 10 second ID, but the material speaks for itself...you can hear brilliance if it's there.

SW: For the singer-songwriters, how does the AFTRA scale work for singers on commercials? Are there some guidelines?

CS: In the local market place, the minimum a solo singer would receive on a spot is \$75 per spot per 13 weeks. It's when it gets up to network radio and national spot usage that he really begins to make money. In the network radio field, a solo singer may find himself being paid \$700 per spot per 13 weeks. It depends on the usage.

SW: For the songwriter who writes the commercial, is there a standard contract that could be used when approaching a local agency or working with the client direct?

CS: No. there isn't really. It's a negotiable form and I've never seen a standard contract with any ad agency we have dealt with. They all have a different approach and so each contract with each different agency has to be negotiated.

SW: On a local commercial, is there a set usage fee per year?

CS: It probably would be a buy out in perpetuity as opposed to a license for a vear.

SW: Most publishers ask for simple guitar-voice demos. How simple or elaborate should the production be on a commercial reel?

CS: I think the songwriter should put as much production value into it as possible. Most clients are not very sophisticated and they have no imagination as to what it ultimately will sound like when it gets on the air. And generally, when they have these competitive submissions from jingle houses, and from composers, arrangers and songwriters, the one chosen is normally that which has the greatest amount of production. Sometimes you'll hear submissions with strings, brass and woodwinds. But, as with a hit song, a good, strong melody with a memorable hook can go a long way toward winning a songwriter a commercial.

The commercial field can be a lucrative one as well as a spawning ground for hit songs. No better example of this can be found than the man who is on our cover this issue, Roger Nichols. We've Only Just Begun really broke Roger as a composer and Times Of Your Life added to that picture.

We had been planning on doing this story for sometime but had been holding out until we found the right person to enlighten us. Through all our investigations, all roads led to the Charles Stern Agency. The information he provided us with was direct and concise...a couple of key qualities to good lyric writing and absolutely necessary in commercials.

We hope you profit from the insight provided by Charles Stern and that you land yourself some local accounts. Commercials were a starting point for Jimmy Webb, Barry Manilow, Roger Nichols and Paul Williams...why not you? -P.B.

Who's Who from page 10

ters. In New York, she worked at Gopam Enterprises, John Levy's jazz publishing and management company. Then, she went to ATV Music Group as copyright manager. In November of 1975, she took her present post at AGAC.

AGAC was founded in 1931 as the Songwriters Protective Association. Three well established songwriters, Edgar Leslie, Billy Rose and George Meyer, decided it was time for a standard contract and, after much struggling, composed and had accepted the first basic minimum songwriter's contract in the country. This contract is one of the most important facets of AGAC, and it's considered to be the best minimum songwriter's contract available. At the present time, the contract is being revised to reflect the changes in the new copyright law, which will take effect in January of 1978.

AGAC is a voluntary songwriters' protective association run by and for songwriters. It represents, defends and strengthens the rights of authors and composers in their dealings with those who market their work—Publishers of music. AGAC is run by a voluntary council of 21 who are elected by and from the membership. AGAC worked hard during 1975-76, along with other organizations, towards the passing of the new copyright bill, which was signed into law in October of 1976.

Besides the contract, AGAC offers the following services: collects royalties and audits publishers, distributes a Bulletin with essential songwriter information, administers member writer/publisher catalogs, conducts rap sessions, provides a collaboration service, maintains a Composers and Lyricists Educational Foundation, operates an estates administration service and provides song or catalog financial evaluation.

Some of the members of AGAC are: Richard Rogers, Johnny Cash, Bob Dylan, Barry Manilow, Burt Bacharach, Ray Evans, Henry Mancini, Marvin Hamlisch, and current AGAC President, Ervin Drake. Unpublished writers may be associate members of AGAC by paying dues of \$25.00 per year. A published writer pays dues on a graduated scale, based on AGAC collected income, ranging from \$50.00 to \$300.00.

Fran says, "All writers, whether they have signed a contract or not, should be members of AGAC, so that they can avail themselves of our services (listed above). A young songwriter should be aware of the AGAC contract and how it works for him or

her. Please do *not* send tapes. If you're interested in AGAC, call or write the office nearest you."



POWELL, MO.

Albert Brumley

Bill Brumley, General Manager Albert E. Brumley and Sons—SESAC Country Gentleman Music—SESAC Powell, MO 65730 (417) 453-2413

Bili's father is Albert Brumley. Albert was a writer for Stamps-Baxter until 1943, when he started his own publishing company which now publishes all his material. He has written great Gospel Standards like: "T'll Fly Away," which has been recorded by many Country artists such as Charlie Pride, Johnny Cash, Ray Stevens and Chet Atkins; "T'll Meet You In The Morning"; "Turn Your Radio On"; "If We Never Meet Again"; "Jesus, Hold My Hand"; and "T'd Rather Be An Old Time Christian."

Bill wants Gospel and Spiritual songs, and Country material. You may send one or two songs, preferably on cassette, with lyric sheets and a self addressed, stamped envelope.

Bill says, "Material that is submitted to us is always subject to



rejection, depending on whether we feel we can use it. There's a lot of disappointments along the way if you're going to be a songwriter. The market is very competitive.

"When trying to expose your songs, the least amount of money spent on it, the better. You can send out lead sheets with four part harmony to your favorite Gospel groups, or personally contact groups when they perform in your area. See how they accept your songs before you spend any money on getting sheet music printed or records pressed. The chances of getting back any money you put out are very slim. It used to be that Gospel songs were popularized at all day sings or quartet gatherings, but nowadays, it's strictly through records. You have to get the song recorded first, and after that. you may have a demand for sheet music."



NASHVILLE

Bob Tubert, President Excellorec Music Co., Inc.—BMI Lookout Music—ASCAP Strange Music—SESAC 1011 Woodland St. Nashville, TN 37206 (615) 226-5660

Also: Nashboro Records and Woodland Sound Studios

Bob got involved in Country Music through writing for Red Foley's "Jubilee USA," the first successful network TV Country show. His publishing experiences include opening up the Earl Barton Nashville office, working at Regent Music in New York and Vintage Music, the publishing arm of Monument Records. Bob is also a songwriter who has co-written with such partners as Sonny James, Eddie Arnold and Marty Robbins, on titles like "Satin Pillows To Cry On," which was a Pop hit for Bobby Vinton; "You're The Only World I Know"; and "I'll Keep Holding On." which was Number One for Sonny James. Bob wrote a song called "My Ancestors" which pre-dated "Roots" by ten years, that has been recorded by Lou Rawls, Jimmy Cliff and Tai Mahal. Bob has been in Nashville for 16 years, seven of which have been with Excellorec.

Excellorec is the publishing arm of Nashboro Records, a top Black Goscontinued on page 42

NSA from page 19

not to get to see a producer again is to get depressed in front of him when your song has been turned down.

I have always tried to bring back to my writing what I have learned through co-writing. Co-writing goes a long way toward giving you the confidence a writer needs. Some writers prefer to co-write all the time. Some do not like to co-write at all. In the past, I co-wrote and worked on my songs at the same time. I feel that if you are the average writer with good potential, and strong desire, you must at some point co-write if you want to grow. For how long you would want to do this, I cannot say. Only you can be the judge of that.

A short while back I referred to co-writing as an art. It is an art because it involves diplomacy and etiquette. Those two other writers are persons with feelings, and you must recognize this. When you feel that a line is not right, you don't jump in and say, "That's awful... how about this?" As long as you have compassion for those others, you can successfully co-write. You must realize that you are now a team whose job it is to find victory through putting together a hit song.

Here's a DO...Do always try to work with other writers who are more experienced than you. Make your self come up to their level. You will learn more. If you are always working with people who have the same writing experience as yourself, there will not be much learned.

Here's a DON'T... Don't wait for someone to pitch your songs. Develop a rapport with artists and producers. A good way to do this is to become involved with organizations such as NARAS and the Nashville Songwriters Association. You will meet people, and develop contacts.

An area that I believe is very much a part of the craft of songwriting, and that you don't hear much about, is pitching songs. It is the next step after the song is written. In other parts of the world, they call this "casting," which I feel is more appropriate than "pitching." I think it is the writer's sworn duty to know the artists and producers taste in songs. This must be studied and applied if the writer expects to get in the door a second time. There have been many times when I have not pitched a hit song for an artist because the vowels did not fall right for that act. A good artist knows which vowels he sings

best. You should know it too. This kind of consideration can only make you look stronger and more confident when you come through the door.

Here's a DO...Do find a woman who can ride it out with you. If she's a good one, she can probably get you over the top. I feel my wife, Rita, it the perfect example of a songwriter's wife. She can cook, too.

Here's another DO...Do try to realize that as much as we would rather it not be, this is a business. Money changes hands to buy what you have created. That makes it a business. It's like any other business. In order to succeed, you must apply the craft.

I would like to take this space to thank all of the wonderful co-writers I have worked with...Billy Sherrill, Norro Wilson, Gayle Barnhill, Johnny Wilson, Gene Dobbins, Bucky Jones, Len Chiriacka, Johnny Christopher, Eddie Rabbitt (especially Eddie Rabbitt), Mel McDaniels, Ed Penney, Rob Parsons, Charles Silver, Carol and Mary Beth Anderson.

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successful and varied positions with Mercury Records. In Nashville, still with Mercury in 1969, he was National Promotion Chief of C&W Product under Jerry Kennedy, and I add, a very successful promo man.

In 1971, Bourke decided to pursue his songwriting career on a full time basis. He signed with Chappell and Company in 1972 where, according to Rory, "I happily remain."

Rory Bourke credits much of his success to Chappell's top plugging team—Henry Hurt, Pat Rolfe, Celia Hill and Faye Schmitz—and to his good friend, Don Gant, V.P. Tree International, who, according to Bourke "for the right direction": and producers Eddie Kilroy, Ron Chancey, Harry Hinde and Roy Dea.

Rory is a quiet, laid-back, intelligent man, and as is denoted in the foregoing article, filled with humility, fully aware that no man is an island.

He lives on a small farm near Nashville with his wife, Rita, his children, and many animal friends.

Song credits both co-written and singly, include: The Most Beautiful Girl, Easy as Pie, Neon Rose, Sweet Magnolia Blossom, They Don't Make 'Em Like That Anymore, Smile For Me, Sanctuary, Whispers and Here Comes That Girl Again.

Chart watchers can note the consistency with which a song "in which Rory Bourke had a hand" appear.

-Maggie Cavender

Composition from page 14

that the tritone given in examples four and five is *shared* by two different dominant seventh chords. This makes sense when we realize that an inverted tritone is still a tritone. If it can do that, it can easily belong to two different chords of the same type: D⁷ and Ab⁷. (See Ex. 10)

We now know that D^7 resolves to C and that C resolves to C Db. We also know that the two dominant seventh chords share the same tritone made up of the notes C and C and C and C be a seventh chords share the same tritone made up of the notes C and C and C and C so C so C and C so C and C so C so

In the progression G—Emi⁷—Ami⁷—D⁷—G, we may now substitute the Ab⁷ for the D⁷ with the result: G—Emi²—Ami⁷—Ab⁷—G. (When using this substitution, please exercise caution in making sure that the melody agrees with the new chord. It usually will.)

In the progression Emi^7 — A^7 — Dmi^7 — G^7 —C we may substitute Eb^7

for A^7 , or we may substitute Db^7 for G^7 . We may also do both giving us Emi^7 — Eb^7 — Dmi^7 — Db^7 —C. We may also choose to not substitute at all. A^7 and Eb^7 share the same tritone—as do G^7 and Db^7 —making them interchangeable.

You should memorize the pairs of dominant seventh chords that have the same tritone in common. They

 D^7 and Ab^7 $\quad Db^7$ and G^7 $\quad C^7$ and $Gb^7(F\#^7)$ B^7 and Eb^7 $\quad Bb^7$ and E^7 $\quad A^7$ and Eb^7 Since there are only six different tritones it's easy to see how they are shared by the twelve different dominant seventh chords.

It was mentioned earlier that the tritone interval could even be considered mystical. Examine the pairs of dominant sevenths above. You understand that each pair shares the same tritone. Now examine the roots of each pair of chords. Look closely at the relationship (interval) between each pair of roots. IT'S A TRITONE! (Weird, eerie music is heard quickly growing louder as we pan to the reader's face. He sits transfixed, a dazed gleam in his eye and we...dissolve.)

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Legally Speaking

How Do You Collect Foreign Royalties?

... or Foreign Publishing For Fun And Profit

by Evan Medow

Editor's Note: The author is a member of the State Bar of California

While this article is generally about foreign publishing (i.e., how much and how do you get paid if your song is released in Japan or Germany or the U.K., etc.), it is also an attempt to help you determine whether you need a foreign publisher ("subpublisher") and if so, what kind.

Let's say you wrote a song,
"ABC'S OF LOVE", took it to Fred
Nurtz, a producer, and it was recorded by The Late Night Creepers
and released on Worldwide Records.
It has become a major hit in the U.S.,
and Worldwide's foreign people are
clamoring to release the record in
England, Europe, Japan, Australia
and throughout most of the rest of
the known world.

Worldwide has a publishing company that has subpublishing deals around the world, and they have approached you to make a subpublishing deal with them.

You've also had an offer from Universal Music International, a major U.S.-based publishing company that has a large catalogue and owns its own companies (or has joint [coowned] companies with foreign publishers) all over the world.

On top of all these things, you're receiving offers from various companies that you've never heard of in the U.K., France, Japan, etc.

Let me be the first to congratulate you! It's finally happened. Now—what do you do?

What if you did nothing? I'm assuming that you are affiliated with ASCAP or BMI (to collect your performance income) and that the Fox Agency has been appointed to deal with the licensing of your mechanical rights and the collection of mechanical income on your song in the U.S. BMI and ASCAP will collect your foreign performances and pay them over to you, and the Fox Agency will be able to collect the bulk of your foreign mechanical income. Since these are the two major income sources on 99% of all songs, the next question is-what do I need a subpublisher for? The answers are as follows:

1. It will take longer (from 6 to 18 months) for ASCAP, BMI and/or the Fox Agency to collect your money and pay it over to you than it will take if you can find a sub-

publisher to represent you. While the fees may be lower if you do nothing, you lose the use of the money (and any interest you could collect) while your money lays in a bank overseas;

2. No advance will be paid;

- 3. There won't be anyone to police your copyright overseas. Policing, in this case, means making sure you get paid on all of the released recordings, whether under the English or foreign title, and checking local statements to make sure you're getting everything you're entitled to;
- 4. There won't be a publisher to help with the promotion of the record your song is on. (This is a more common practice overseas than it is here—publishers do record promotion over there, but basically they don't do it in the U.S.);
- 5. There will be someone to work your songs for cover records and to help develop the copyright, i.e., print sheet music, work it to live bands to generate additional performances, etc.

Even so, you may feel that you don't want or need any of the above services—your song may only be an album track—therefore, you don't need any promotion services, it probably won't be covered overseas (the majority of covers are on songs that are or have been hits in the U.S. or the U.K.), you may be able to wait for your money—and due to the fact that it's an album track—no one is interested in paying you a real advance. If that's how you feel, don't appoint a subpublisher and sit back to wait for your money.

But let's assume that you've decided that you do want to "give" your song to someone to subpublish. How do you choose who to give it to?

The factors are essentially the ones that have been described above. The first thing that you have to do is to decide which factors (functions) are important to you. If you are more concerned about the administrative end of taking care of your song, i.e., registration, collection of money, neat statements, etc., the choice will be made on the basis of which of the publishers that are talking to you can do a good job in this area. In terms of the sample companies described above, the better ones would probably be Worldwide Records' own company or Universal Music International. They both seem to be fairly well established and are locally-based so you can pick up the phone and yell at someone close at hand if there is a

On the other hand, you've got a hit record on your hands and for now

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it's only a hit in the U.S. You need to make it a hit (or help to do that) overseas as well. As the saying goes, "Every little bit helps." Therefore, the record promotion ability of the subpublishers becomes a factor. You will have to evaluate the companies that are interested on the basis of their abilities in this area. How do you do that? Well, you can look at local charts for all of the major foreign territories and see who publishes the songs on the charts there; you can call any friends you have who might know something about the area; you can consult an attorney who specializes in this area; but essentially, you have to go get some information from these people who know something about the international end of the business. Of course, you can always get on an airplane and go check it out yourself.

All of the above relates to the choice of the *kind* of subpublisher you would be interested in working with. Now, what about the "deal"?

Most subpublishing deals today recognize that the subpublisher performs two basic functions for you. The first is that he registers your song, collects your money, and policies and takes care of your song. Essentially, this is an administrative function. For doing this function, most subpublishers get paid a fee of between 15% and 25% of the money earned in their territory. This is as it should be, because 15% to 25% of the money earned is enough to pay for the collection/administrative function. It also helps to pay for the subsidization of promotion and "professional" work on your songs, i.e., the salaries and overhead connected with the promotion of the original record and the working of your song to get cover records. This leads us to the other basic function of a subpublisher—the obtaining of cover records. If a subpublisher gets you a cover, he's made up a new income source for you. He's created money from a place that didn't exist before. In most cases, subpublishers get 40% to 50% of the money from these sources which is, again, as it should be. He's done work and gotten some money for you, helped to build your song, and done more than just plain administration and should be rewarded for his efforts.

On sheet music, the normal base line royalties range from 10% to 15% of retail.

So, what do we have now—a way of evaluating what you need and how you should pay for it. What's left?

First—advances. "What's normal?" you may ask. I'll ask you—
"How high is up?" The normal continued on page 39

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DO-IT-YOURSELF PUBLISHING

(Even If You Can't Put Up A Clotheshook You Can Publish Your Own Song)

by John Meyer

Once upon a time I convinced a Major Star to record four of my songs. And because I didn't know any better I ran straight to a publisher with my good news. I assumed I needed this publisher—whom I shall call Mal Haydon—to handle the oppressive details of copyrights, licenses, etc.—all the paperwork we creative types aren't supposed to have to bother with. Well, I made a big mistake, and maybe you can profit from my telling you about it.

Haydon was a reputable guy, a writer who'd gotten lucky with a couple of foreign tunes and opened his own publishing firm. I knew him to be hardworking, professional and honest. I knew he'd be straight with me

Haydon said sure, be glad to. Why not? Here I was coming in with the artist and the material, handing him fifty per cent of my song for a little paperwork. Magnanimously, he gave me a \$250 advance on each

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song. We signed an AGAC contract.

Okay. The star recorded one of the four songs and Haydon duly printed it and offered it for sale. However, the star did not record the other three songs in the package.

Now we dissolve. It's two years later, and there's no action on these other three songs. Haydon hasn't even made demos on two of them. He has demos on all the songs taken off the air from TV shots the star did. But the effort is minimal. Truth is, when the star failed to record, Haydon lost interest.

One night at a party a songplugger I shall call "JOE" hears one of these songs and wants to get it to a prominent recording artist. "Is the publishing clear," he asks? "The artist will want it." "Well," I say, "Mal Haydon's had it for two years, but he's a friend, and if the artist wants it, I'm sure he won't stand in the way."

Wrong. Professional, honest, hard-

working Mal Haydon was infuriated at even being asked to relinquish a song that had lain inactive on his shelf for two years. He actually spent the money (about 800 dollars) to print the music, which—with the advance—fulfilled his contractual obligation and enabled him to keep the songs.

So the upshot is, I've got three perfectly good songs atrophying in Mal Haydon's office and it's my own damn fault. Don't let this happen to you—if you've secured a recording, it makes a lotta sense to publish the song yourself and let AGAC handle the perplexing, time consuming details. Here's what AGAC will do:

1) copyright your song

2) register your song with your performing rights society.

 issue mechanical licenses—either directly, or through the facilities of Harry Fox Publications

4) furnish you, the writer, with U-Forms for subsequent recordings.

5) verify that your royalties are properly received

6) pay royalties to you and any collaborator(s)

7) furnish forms for the assignment of your copyright.

8) account to you semi annually.

AGAC will also, for a fee, have your lead sheet notated, and even get you a demo record on your song. What AGAC will not do is promote or advertise your song—though they will mail out your promotional material, also for a fee. Also, they will not do any legal or tax work. But never mind what they won't do; what they will do is enable you, the writer, to own 100% of your song.

I think of it this way: the main service a publisher performs for the writer is getting you that first record. If you've already arranged that recording, you can, if you choose, do the paperwork yourself—and publish. With a little help from your friends at AGAC.

Editor's Note: JOHN MEYER is writer of the composition "I'D LIKE TO HATE MYSELF IN THE MORNING" which has been performed by many artists including Shirley Bassey. Mr. Meyer is a member of BMI and AGAC.

Starting with next month, the AGAC column will be devoted to questions from writers dealing with career problems. If you have a question, please send it to AGAC, Attention: Lewis M. Bachman, Executive Director. Each question will receive a direct answer and a representative sample of questions and answers will be published each month. •

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Legally Speaking from page 37

advance for your song is the advance you feel is appropriate, given all the factors we've been looking at. It can be as low as \$1.00 and as high as the traffic can bear. However, many songs are licensed to subpublishers for advances that range between \$250.00 and \$2,500.00.

Next, there's the question of the length of time you are going to license your song to the subpublisher. The time period can be from one day to the term of the copyright plus renewals and extensions. Some of the factors to consider are the size of the advance, i.e., the higher the advance. the longer the period; whether you are trying to build a relationship with the subpublisher, and the nature of the offers you've received. Normal time periods for subpublishing deals run from three to ten years with many deals being made for three to five-year periods. Again, the question of cover records arises. Someone who gets you a cover record may want to keep your song longer-he made it more valuable and will want to have more years in which to profit from what he created. Not unreasonable to want this. Many of the deals that are made provide for an additional period of time when cover records are secured.

In summary, let's look at what could be considered a fairly normal deal:

Original records—75/25 (as to subpublisher)

Cover records—50/50 Sheet music—10% retail (to writer)

Term—3 years

Cover record retention—two years for one cover or five years if there are three or more covers.

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Hopefully, you know a bit more about subpublishing on a one song deal now than you did when you sat down to read this article. Subpublishing for an entire catalogue is entirely different. The best advice I can give you is to analyze your needs completely before making any decisions about what to do. Then seek some expert guidance from people who know something about the area. Then and only then, do what you feel is best.

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.

SRS

from page 17

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A definitive work, including a very comprehensive bibliography and a complete list of artists and backgrounds up to 1968. The first encyclopedia outside of academia.

The Country Music Encyclopedia by Melvin Shestack, Thomas Y. Crowell

Biographical sketches of country performers.

Stars of Country Music by Bill Malone and Judith McCulloh, University of Illinois Press

A biographical anthology of 20 or 30 of the Country and Western Greats, including Johnny Cash, Jimmy Rogers, Chet Atkins and Loretta Lynn. Twelve to 20 pages are devoted to each performer, providing valuable background and profile information.

THE BUSINESS OF MUSIC Legal Protection for the Creative Musician by Lee Eliot Berk, Berklee Press

The bible on musicians' and music writers' rights and protection. An upto-date book on a severely neglected aspect of music.

This Business of Music by Sidney Shemel and M. William Krasilovsky, Billboard Publications

Probably the most widely used reference book in its field, containing data about artist contracts, labor agreements, production operations, agents and managers, publishing, copyright, performing rights societies, and even forms.

More About This Business of Music by Sidney Shemel and M. William Krasilovsky, Billboard Publications

A supplement to "This Business of Music" containing information about endowments, performing rights societies, recording sales, production of printed music, tapes and cartridges, contracts and much, much more.

Legal and Practical Aspects of the Music Business, Part I, by Alfred W. Schlesigner, Songwriters Resources & Services

"Songwriter Agreements," the first of a three-part series of pamphlets based on Al Schlesinger's SRS workshops, is a concise, 'what you get and what it costs' presentation on Protection of Your Music, Writer-Publisher Contracts, Negotiable Provisions in Songwriter-Publisher Contracts, Exclusive Songwriter Agreements, The New Copyright Law, Sources of Income and Self-Publishing.

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West Coast Theatrical Directory, H. M. Gousha Company (Times Mirror Co.)

A comprehensive listing of enterprises connected with the entertainment industry: agencies, publishers, production facilities, etc. For library use.

Official Talent and Booking Directory, Specialty Publications

A comprehensive listing of current pop artists, showing their managers and agents. Also includes record companies, talent promoters, television shows, and much other related data.

International Buyers Guide, Billboard Publications

A comprehensive directory of recording companies, music publishers, print jobbers and suppliers, record and tape wholesalers, service organizations in the United States. The Guide also includes an international music, record-tape section.

REFERENCE BOOKS

Webster's New World Dictionary of the American Language, World Publishing Company

Conceded to be at the top of the list of desk dictionaries. Your public library has the more complete Webster's Third International Dictionary.

Roget's Thesaurus of English Words and Phrases—revised and modernized by Robert A. Dutch, OBE, St. Martin's Press

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Poets and Songwriters Guide by Clement Wood, Valiant House

The complete book of scansion. A comprehensive text about determining the accent rhythms of poetic utterances.

A Dictionary of Slang and Unconventional English, The Macmillan Co.

Vol. 1—The Dictionary Vol. 2—The Supplement

A Dictionary of Slang and Colloquial English by John S. Farmer and W. E. Henley, George Routledge and Sons Ltd. (N.Y. E.P. Dutton & Co.)

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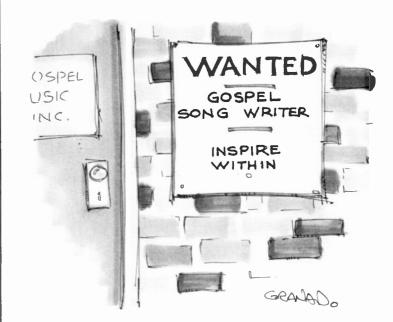
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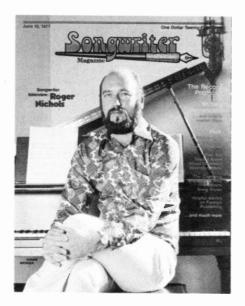
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Who's Who from page 33

pel and Spiritual label. Both companies were started in 1948. They publish many old goodies like "Little . Darling," "Raining In My Heart," "Baby Scratch My Back," and "I'm A King Bee." They are currently working with two new writer/artists, Teresa Neal, recently placed with Playboy Records, and RCA artist Linda Darrell, who wrote "Love It Away," a hit for Mary Lou Turner. The Consolers record on Nashboro and their member, Sullivan Pugh, wrote "May The Work I've Done Speak For Me" and "Waiting For My Child," which has been recorded many times, as has Edna Cooke's "At The Gate I Know." They also publish "Don't Take Her, She's All I've Got," which was written as an R&B song by Jerry Williams and Gary U.S. Bonds.

Bob says, "I look for inner rhymes, simple melodies, a complete song with a beginning that frames the end, and a different approach. I'd hate to be a starting out songwriter today. When I came to Nashville, there were about 100 good writers here. Now, it's amazing how many there are.

"I think it's important to overcome personal likes and dislikes and
become objective when critiquing
songs. I may hear a song and not like
it, but I have to recognize its value in
the market regardless. You may send
a maximum of three songs in any
style on reel to reel or cassette tape
with lyric sheets and a self addressed,
stamped envelope. I will give a personal critique only if I see any talent.

"Songwriters are like Atlas holding up the world; they hold up the music business."

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NEW YORK

Albert F. Ciancimino, Vice President and Counsel SESAC 10 Columbus Circle New York, N.Y. 10019 (212) 586-3450 Other Offices: Nashville

Al was studying for his Masters in taxation at NYU law school when he answered an ad in the papers, "Attorney Wanted, taxation and copyright." He was hired for that job at SESAC seventeen years ago, and became their House Counsel in 1964 and Vice President and Counsel in 1975. In Washington, D.C., during the period 1965 to 1975, Al was asked on numerous occasions to testify before the House and Senate Committees on the recently enacted Copyright Bill. He was recognized by Chairman Kastenmeier as being one of the few continuous contributors at the Congressional hearings over more than a ten-year span.

Founded in 1931, SESAC is a music rights organization that represents certain rights in copyright for music publishers, composers and authors. ASCAP and BMI represent only the performance right, but SESAC also represents the mechanical (issues licenses to record companies to reproduce mechanically) and synchronization (issues licenses to synchronize music to films and TV

shows) rights. Al says, "SESAC members need not go to Harry Fox or others because we represent all three of these rights. I feel this is an advantage to joining SESAC.

We differ from the other rights organizations because we actively assist the writers in their careers. We have a studio in our offices and a staff of people to guide writers artistically. I'm involved in the legal counselling of young people who come in with recording or management contracts, asking what rights to keep and which they have to give up.

"Some of the SESAC members are: Walter Scott; Award Winning Gospel writers, Lanny Wolfe and Albert Brumley; Polish Classical composer, Jerzy Sapieyevski; "Convoy" writers C.W. McCall and Chip Davis; and Country classic writers, Jerry Gillespie and Ted Harris. If you are interested in being affiliated with SESAC, you can write to us describing your background and you may send a tape of a maximum of three songs on reel to reel or cassette with lyric sheets and a self addressed, stamped envelope. We'll work with those that show potential.

"The main thing that songwriters should be aware of is that the field of music rights is competitive. There are three music rights organizations, and we are the smallest. We like to think that allows us to offer personalized service. SESAC is a kind of home, where you're not just a file number. Before you do anything, investigate the pros and cons of all three organizations and pick the one that suits you best. They're all structured differently and each has its own idiosyncrasies. This is a very important decision, because all of your works will be represented by the organization you choose."

SHARPS AND FLATS By Butch Krieger







Songwriters need an understanding of the record promotion and radio airplay aspects of the business.

weather are pre-selected and automated.

Jerry: How de-humanizing, And the playlist...you mean they limit their music to the Top 40 each week?

Mel: More like the top 30. They don't play those falling off the charts.

Jerry: The music America hears is determined by these music directors throughout the country?

Mel: And they're influenced by sales, requests and so on.

Jerry: (frustrated and a little angry) What about the music? Isn't there anything intrinsic in the music that makes it playable?

Mel: Nope. What's good to you is bad to me. It might sound like garbage to you but there's someone in the radio audience that likes it and the station knows its audience better than a songwriter would know it. (he becomes reflective) I've had records I thought were good that never got played. Then I heard the same radio station playing this garbage. I don't think I've ever adjusted to that kind of frustration.

Jerry: (surprised) I thought you said you didn't let your musical judgements enter into it. You...

Mel: (annoved) Look. Radio stations are appealing to the masses and the masses aren't musicians. Music directors feel what's right for their audience, a gut level feeling for a commercial sound. I keep my musical taste out of it.

Jerry: Were you in music before you sold out to do this?

Mel: (reacts with a glare to the implication of "sold out" then mellows as he chuckles to himself) Yea, kid, I guess you're right. I'm a sold-out musician that still likes music. That's why I'm not a super promo man. I've locked up my lead sheets and exchanged them for computer printouts, trade magazines, sales meetings, phone calls, mailings and

escorting artists to local interviews. But I still like music.

Jerry: (feels he has hurt an exmusician who didn't make it) Sorry,

Mel: (trying to change the subject) Say, if you want a legendary promo man, there's Pete Marino, All promo. Like the time he rented a funeral home and invited 600 guests to a cocktail party. Or when he had an ice sculpture done of Liberace's piano and candelabra...done in the exact size of his piano and brought on stage..

Jerry: Listen man, I'm sorry about.

Mel: ... or when Pete Marino rented a cow pasture and showed a full cinemascope movie on the side of a barn. Everybody came on a hayride from the city. Those were the old days of promotion. But Pete got out when the corporations came in. Now the music industry is dominated by corporations that want their promo men to be junior executives. Man, not only have they taken the music out of promotion, they've taken the old show biz spirit and computerized it. Now we're messengers of market trends and chart movements. Shit.

Jerry: (waits to see if Mel is done, speaking softly) I'm sorry to hear that, I mean..

Mel: Don't be sorry for anything kid. I enjoy this business. It's crazy but it's fun. Why don't you go back to asking questions. I like you better like that.

Jerry: I don't see how you can reconcile music with business. What about corruption? Payola? Isn't it an integral part of the business?

Mel: Ask me another question. I don't want to talk about corruption. Kid, maybe you didn't understand me but I've had a tough time in this business because of my musical sensitivity. Many people are not interested in the integrity of the

artists. Radio stations have no concept of what is involved in the music to get it to this point (he holds up a record ad throws it down). Sometimes I feel like I'm part of a system that feeds like a parasite off the talents of young artists. We devour them while they're hot and drop them when they're played out. There's always someone new to take their place. (Jerry and Mel sit in silence while the disco tune in the background drones on.)

Jerry: Well, I think you were right. It was a mistake for me to interfere. I think I'll go now...

Mel: Wait a minute. Sit down, I'll tell you about payola. At one time there were radio stations selling spots on their charts to record companies. Bands would play for DJs to get their record on the radio...they played free. Request lines were manipulated, bribes given, dope, sex, money...anything to get a record played.

Jerry: And now . .?

Mel: Hell, I wouldn't touch that stuff, I've got too much to lose. The staff at the big stations feel that way too. But there are still some radio people who feel over-worked and under-paid. Combine them with a label desperate for a hit and that's the chemistry for corruption. There's a lot less of it now that the justice department made it a criminal offense, but it still exists. Everyone in the industry has to share the blame, even you.

Jerry: Me? How?

Mel: The very concept of the songs, at least from some writers. suggest narcotics, dope...and that leads to the artists in the studios. Don't expect us to be angels.

Jerry: That's bullshit.

Mel: Is it? Think about it the next time you write a song. Think about how it's going to be treated. Don't isolate yourself from the entire process. None of us can exist without

Jerry: (now obviously feeling captive) Listen, I only came down to help get my song on the radio. You

don't want my help so.

Mel: (standing) OK kid, I'm going into that music directors office with these records and yours is one of them. You can wait, if you want, and get the answer to your original question, "will they play my song?" (The music director motions to Mel who pauses at the doorway and looks back at Jerry who is sitting, staring forward. Jerry ponders it all as Mel disappears into the other office. Jerry sits for a moment longer then leaves the room. The throbbing disco beat continues on, louder and louder and louder.)

The Books You Should Read Are On Songwriter's Bookshelf



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

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

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

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

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

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

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

Songwriters' Rhyming Dictionary by Jane Shaw Whitfield. Edited by Frances Stillman. Thousands of rhymes. A handy time-saving reference guide for lyric writers. **283** pages.\$4,00



• indicates those artists who record songs by other writers

Country Top 10

	~			
	Songwriter	Title	Artist	Publisher, Licensee, Label
1.	Buddy Emmons Chips Moman	Luchenbach, Texas (Back To The Basics Of Love)	• Waylon Jennings	Baby Chick, BMI RCA
2.	G. Martin S. Throckmorton	If We're Not Back In Love By Monday	Merle Haggard	Tree, BMI, MCA
3.	W. Holyfield	I'm Getting Good At Missing You (Solitaire)	●Rex Ailen, Jr.	Maplehill/Vogue, BMI, Warner Bros.
4.	D. LaSalle F. Miller	Married But Not To Each Other	Barbara Mandrell	Ordena/Bridgeport, BMI, ABC/Dot
5.	Huey Meaux J. Miller	The Rains Came/ Sugar Coated Love	• Freddy Fender	Crazy Cajun/Excell, BMI, ABC/Dot
6.	B. McDill W. Holyfield	l'II Do It All Over Again	• Crystal Gayle	Hall-Clements/Waplehill, BMI, United Artists
7.	Eddie Rabbitt Even Stevens	F Can't Help Myself	• Eddie Rabbitt	Briarpatch/Deb Dave, BMI, Elektra
8.	W. Holyfield	Some Broken Hearts Never Mend	● Don Williams	Maplehill & Vougue, BMI, ABC/Dot
9.	Tom T. Hall	Your Man Loves You, Honey	Tom T. Hall	Hallnote, BMI, Pronogram
10.	Mel Tillis P. Walker	Burning Memories	Mel Tillis	Cedarwood, BMI, MCA

Easy Listening Top 10

	Lusy Lis	rennig rop	, 10	
	Songwriter	Title	Artist	Publisher, Licensee, Label
1.	Bındi, Paoli, Sigman	You're My World	 Helen Reddy 	Chappell, Intersong, ASCAP, Gruppo, Capitol
2.	R. Bowling H. Bynun	Lucille	• Kenny Rogers	Brougham Hall/Andite Invasion, BMI, United Artists
3.	Kenny Nolan	Love's Grown Deep	Kenny Nolan	Sound of Nolan/Chelsea, BMI, 20th Century
4.	B. Mason L. Reed	I Believe In Miracles	 Engelbert Humperdinck 	Silver Blue/Barry Mason, ASCAP, Epic
5.	Stevie Wonder	Sir Duke	Stevie Wonder	Jobete/Black Bull, ASCAP, Motown
6.	Terry Woodford Clayton Ivey T. Brasfield	Angel In Your Arms	● Hot	Song Tailors/BMI/I've Got The Music/ASCAP, Atlantic
7.	Wil Jennings Richard Kerr	Looks Like We Made I	t ● Barry Manilow	Irving, BMI, Arista
8.	B. Lewis	Hello Stranger	◆Yvonne Elliman	Cotillion/Braintree/Loveland BMI, Polydor
9.	Steve & Ed G. Nelson	You Are On My Mind	Chicago	Big Elk/Make Me Smile, ASCAP, Columbia
10.	Peter Yarrow Mary MacGregor	Fhis Girl (Has Turned Into A Woman)	Mary MacGregor	Silver Dawn/ASCAP, Ariola America

	R&B Top 10					
	Songwriter	Title	Artist	Publisher, Licensae, Label		
1.	Stevie Wonder	Sir Duke	Stevie Wonder	Jobete/Black Bull, ASCAP, Motown		
2.	K. St. Lewis Freddie Perren	Whodunit	 Tavares 	Bull Pen/BMI/PerrenVibes, ASCAP, Capitol		
3.	Kenny Gamble Leon Huff	Show You The Way To Go	◆ Jacksons	Mighty Three/BMI, Epic		
4.	D. Wolinski A. Fischer	Hollywood	Rufus Featuring Chaka Khan	Big Elk/American Broadcasting, ASCAP, ABC		
5.	L. Sylvers, III R. Sylvers J. Sylvers E. Sylvers	High School Dance	Sylvers	Rosy, ASCAP, Capitol		
6.	T. Randazzo V. Pike R. Joyce	It Feels So Good Be Loved So Bad	 Manhattans 	Razzie Dazzie, BMI, Columbia		
7.	Holland Dozier Holland	Uptown Festival	Shalamar	Jobete, ASCAP/S-one Agate, BMI, RCA		
8.	Peter Frampton	Baby, I Love Your Way	◆Walter Jackson	Almo/Fram-Dee, ASCAP, United Artists		
9.	Marvin Hamlisch Carole Bayer Sager	Break It To Me Gently	●Aretha Franklin	Red Bullet, ASCAP/Begonia Melodies/Unichappell/Fedora, BMI, Atlantic		
10.	J. Brinson E. McGhee F. Fleshman	I Can't Get Over You	Dramatics	Conquistador, ASCAP, ABC		

Songwriter Top 40

	Congwii	ter 10p 40	,		
	Songwriter	Title	Artist	Producer	Publisher, Licensee, Record Label
1. 2.	Marvin Gaye R. Bowling H. Bynun	Got To Give It Up Pt. Lucille	1 Marvin Gaye ◆ Kenny Rogers	Art Stewart Larry Butler	Jobete, ASCAP, Motown Brogham Hall/Andite Invasion, BMI, United
3.	Bill Conti C. Connors A. Robbins	Gonna Fly Now (Theme From "Rocky	Bill Conti	Bill Conti	Artists United Artists, ASCAP, Unart, BMI, Unitd Artists
4.	Stevie Nicks	Dreams	Fleetwood Mac	Fleetwood Mac, Richard Dashut, Ken Caillat	Gentoo/Welsh Witch, BMI, Warner Bros.
5. 6.		Couldn't Get It Right I'm Your Boogie Man	Climax Blues Band K.C. & The Sunshine Band	Climax Blues Band H.W. Casey, Richard Finch For Sunshine Sound, Ent	Bleu Disque, ASCAP, ABC Sherlyn/Harrick, BMf, T.K.
7.	Ray Stevens Jay Pritchard, Jr.	Can't Stop Dancing	• Captain & Tennille	Daryl Dragon	Ahab, BMI, A&M
8.		Lido Shuffle	Boz Scaggs	Joe Wissert	Boz Scaggs/Hudmar, ASCAP, Columbia
9.	Peter McCann	Right Time of The Night	• Jennifer Warnes	Jim Ed Norman	American Broadcasting, ASCAP, Arista
10.	Stevie Wonder	Sir Duke	Stevie Wonder	Stevie Wonder	Jobete/Black Bull, ASCAP, Motown
11.	Carol Bayer Sager Albert Hammond	When I Need You	• Leo Sayer	Richard Perry	Unichappel/Begonia Melodies/Albert Hammond, ASCAP, Warner Bros
12.	Don Felder Don Henley Glen Frey	Hotel California	Eagles	Bill Szymczk	Not Listed, Asylum
13.	Norman Whitfield	l Wanna Get Next To You	Rose Royce	Norman Whitfield	Duchess, BMI, MCA
	Gene Simmons	Calling Dr. Love	Kiss	Eddie Kramer A Rock Steady Prod.	Cafe Americana/Kiss, ASCAP, Casablanca
	B. Lewis	Hellow Stranger	Yvonne Elliman	Freddie Perren For Grand Slam Prod.	Cotillion/Braintree/Loveland, BMI, Polydor
i	Andrew Gold Mick Jones	Lonely Boy Feels Like The	Andrew Gold Foreigner	Peter Asher John Sinclair	Luckyu, BMI, Asylum Somerset/Evansongs,
18.	B.L. McGinty Buddy Killen	First Time Ain't Gonna Bump No More (With No Big	● Joe Tex	Gary Lyons Buddy Killen	ASCAP, Atlantic Tree, BMI, Epic
19.	K. St. Lewis	Fat Woman) Whodunit	• Tavares	Freddie Perren	Bull Pen/BMI/PerrenVibes,
20.	Freddie Perren Toy Caldwell	Heard It In A	Marshall Tucker	Paul Hornsby	ASCAP, Capitol No Exit/BMI, Warner Bros.
	John Denver Terry Woodford Clayton Ivey T. Brasfield	Love Song My Sweet Lady Angel In Your Arms	Band John Denver • Hot	Milton Okun Clayton Ivey Terry Woodford	Cherry Lane, ASCAP, RCA Song Tailors/BMI/I've Got The Music/ASCAP, Atlantic
23.	Steve Tyler Jeff Perry	Back In The Saddie	Aerosmith	Jack Douglas Aerosmith	Daksel/Song And Dance/Vindaloo BMI, Columbia
24.	Kenny Gamble Leon Huff	Show You The Way To Go	 Jacksons 	Kenny Gamble Leon Huff	Mighty Three/BMI, Epic
	Jimmy Buffett	Margaritaville	Jimmy Buffett	Norbert Putnam	Coral Reefer, BMI, ABC
	Alan O'Day Kenny Nolan	Undercover Angel	Alan O'Day	Steve Barri Michael Omartian	Warner Bros., ASCAP, Atlantic
	D. Addrisi	Love's Grown Deep	Kenny Nolan	Kenny Notan Charlie Calello	Sound of Nolan/Chelsea, BMI, 20th Century
28.	D. Addrisi	Slow Dancin' Don't Turn Me On	Addrisi Brothers	Norbert Putnam	Music Way/Flying Addrisi, BMI, Buddah
29.	Dean Friedman	Ariel	Dean Friedman	Rob Stevens	Blendingwell/ASCAP, Lifesong
30.	L. Sylvers, III R. Sylvers, J. Sylvers, & E. Sylvers	High School Dance	 Sylvers 	Freddie Perren	Rosy, ASCAP, Capitol
31.	Bruce Blackman	Everybody Be Dancin'	Starbuck	Bruce Blackman, Mike Clark for Bill Lowery Prod	Brother Bill's, ASCAP, Private Stock
32.	Bob Seger	Mainstreet	Bob Seger	Bob Seger Muscle Shoals Rhythm Section	Gear, ASCAP, Capitol
33.	Steve Miller	Jet Airliner	Steve Miller Band	Steve Miller	Sailor/No Thought, ASCAP, Capitol
34.	Peter McCann	Do You Wanna Make Love	Peter McCaan	Hal Yoergler	American Broadcasting, ASCAP, 20th Century
35.	Andy Gibb Barry Gibb	I Just Want To Be Your Everything	Andy Gibb	Albhy Galuten Karl Richardson	Red Cow/Andy Gibb/Joy/Hugh & Barbara, ASCAP, Polydor
36.	Bruce Springsteen	Spirit In The Night	 Manfred Mann's Earth Band 	Manfred Mann Earth Band	Laurel Canyon, ASCAP, Warner Bros.
37.	Bindi, Paoli, Sigman	You're My World	• Helen Reddy	Kim Fowley Earle Mankey	Chappell, Intersong. ASCAP/Gruppo, Capitol
38.	Peter Yarrow Mary MacGregor	This Girl (Has Turned Into A Woman)	• Mary MacGregor	Peter Yarrow Barry Beckett	Silver Dawn/ASCAP, Ariola America
39.	H. B. Barnum W. Johnson	Your Love	 Marilyn McCoo & Billy Davis, Jr. 	Don Davis	El Patrico, BMI, ABC
40.	Tony Macaulay	Going In With My Eyes Open	David Soul	Tony Macaulay	Almo/Macaulay, ASCAP, Private Stock



Editor's Note: Questions, and your comments, should be addressed to Questions and Answers, Songwriter Magazine, Box 3510, Hollywood, CA. 90028. Questions will be answered only through the column.

Q I'm a writer, and a song of mine was recorded last year by a local group. It was exciting for a while, but the record did nothing. My question is, would a publisher still be interested in the song?

S. Fields Macon

Any publisher worth his salt will recognize a hit in your song, if it's there. Many songs do better the second time around, like Lori Lieberman's original recording of 'Killing Me Softly' did nothing, but Roberta Flack heard it, cut it, and sold a jillion or so. Same thing with Larry Weiss' 'Rhinestone Cowboy', which Glen Campbell resuscitated so successfully.

Q With the new copyright law coming into effect soon, how long can I continue to use my present stock of Form E's for copyright purposes?

Y.K. Roman Sherman Oaks

A You can use them through the end of 1977. The plan is that the Copyright Office in D.C. is refashioning E-Forms for the new law for use in 1978 and onwards. They should be available in October or November.

Q sent material to a guy in the business who is a publisher, promoter and magazine editor. A few weeks later his magazine arrived with a note telling me to look on the back page. Lo and behold, my song was listed on a 'songwriters' chart. The accompanying letter told me, in effect, that I had a hit song and asked me to send \$100.00 so that their 'expert staff' could promote it. I called and said my lawyer advised me to steer clear of any deal like this, but I'd be willing to talk a publishing deal with him (after all, if it was a hit tune, I was sure he'd be interested in a publishing deal of some sort). The answer came back very curt a few days later-tapes returned and 'we're not interested in publishing material'. This type of 'teasing' of an artist happens continually, but the value it has is strengthening a writer's belief in himself because only true self-belief can carry one through the arduous roads of this business. Any comments?

Rick Levy Bethlehem,PA

A You did right to take legal advice and steer clear of this kind of deal.

Q I do not write the kind of shouting, screaming stuff that is so prevalent today. However, I have done a few gospel numbers, a few novelty songs and a number of easy listening songs. I have excellent demos for all my songs. Is there honestly a market for this type of music?

Morris H Williams Ohio

A If a song is strong enough, it'll sell.

Some of the most successful records recently have been in two of the styles you're asking about: novelty ('Disco Duck') and easy listening ('Evergreen', 'Torn Between Two Lovers', 'Don't Give Up On Us').

Gospel is always a steady, if unspectacular, market. Elvis Presley, considered by many as being the ultimate on the 'shouting, screaming' scene, won two Grammy Awards with a gospel song, 'How Great Thou Art'.

Next Issue

Known to both Country and Pop audiences alike, he has written over 500 songs.
Included among them are Good Woman Blues, Heart Over Mind, Arms Of A Fool, Love Revival and his Grammy Award winning

Mel Tillis

Detroit City. He's...



Mel is such a good songwriter that for awhile, his singing was completely overshadowed. But, it wasn't always so. While working as an extra laborer for the railroad, he found he wasn't being hired because he didn't have enough seniority. He had to have a job so he knew that he could "sing without stuttering" and left his home in Florida for Nashville. "We don't need singers," he was told. "What we need are copyrights...songs!" He had never tried writing, but determined to do it anyway. He went back to Florida and wrote his first song. It was recorded by Webb Pierce and went to #2 on the Country charts. In this article, Mel describes his experiences in the Nashville scene, tells how he gets ideas for songs, discusses publishing companies and how he dealt with them and what it takes for a song to be a hit. Read about Mel Tillis in our July issue...and much more about songwriting in Songwriter.



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